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Independent EXHIBITORS
FILM BULLETIN

L. 3, No. 1 WEDNESDAY, SEPTEMBER 2, 1936 PRICE, 10 CENTS

A TRADE PUBLICATION, ISSUED WEEKLY FOR INDEPENDENT EXHIBITORS
—AND DEDICATED TO THE PROTECTION OF THEIR INTERESTS

Film Rentals .. . A Contagious Disease!

Six months ago a Metro official served notice upon us that his company planned to demand 40 percent for a group of their top pictures in '36-'37. When we asked why they would jeopardize the good will of the exhibitor body just to eke out an additional five percent of the gross on a few pictures, this man replied, "Can you blame us for asking 40 percent for our specials when we know that exhibitors paid RKO that much for some of their features—and consider the superiority of our product generally."

It was difficult to find a logical argument that would hold up in practical business affairs to counter that contention. In business, as in social conventions, most of us play follow the leader and no one pleases to lag behind someone admittedly inferior. If RKO could get 40 percent for two or three Astaire-Rogers films and pass off a weak program of pictures with that meager bait, why shouldn't Metro demand **at least** as much?

By no means is this to be misconstrued as justification of M-G-M's unfair and greedy policy this season. Repeatedly we have gone on record condemming their terms and we intend to continue to urge every sensible exhibitor to refuse to buy that product until the policy is scaled down within reason.

But, the point we seek to make—it should be obvious—is that exhibitors this year are paying for their stupidity of last season. Those suckers who rushed in to grab RKO and signed away 40 percent of their gross receipts on the **few good films** that company made are responsible for the hardship being wrought on others by Metro's new demands.

This business of fixing film terms is contagious! What the others see one company get, they learn to desire. That is normal in business. It happens in other fields of industry. Unfortunately, in the theatre business there seems to be too many individuals who do not employ bookkeepers and are not apt at figures themselves. These people take the night's receipts and push it into their pockets. The returns for each day's operation is the extent of their vision and interest in the future of their business. Beyond that they cannot see.

Unless exhibitors put a halt to the grasping tactics of companies like RKO and Metro **by refusing to buy at unreasonable terms,** they must expect other producers to increase their rentals next year, and the year after, **ad infinitum,** until only the barest sort of return on investment is allowed the theatre owner for the **privilege** of exhibiting pictures.

Hire a good accountant and ask him to figure out what is left for you when you give a film company 40 percent of your gross on a few specials and what will be left for you when you start playing **one quarter** or more of your product at 40 percent. Then judge whether you are wise in saying, "Oh, well, what difference does it make if I let Metro have their four at 40"!

MO WAX.

AWAKENING THE 'SLEEPERS'

The purpose and plan of this department is to bring forcefully to the attention of theatremen those pictures which are ordinarily overlooked or neglected in their advertising. Mr. Wolfe-Smith, prominent theatre publicity expert, aims to point out the latent exploitation angles in these "Sleepers" with the view to having you SELL them to the public in a manner that will bring you the best possible returns. Follow these "Sleeper" campaigns for bigger grosses!

By Wolfe-Smith

"TUNDRA" . . . Burroughs-Tarzan . . . 75 Minutes
Stars Del Cambre . . . Planned and Directed by Norman Dawn



Over the wild, trackless wastes—the "tundra"—of the limitless arctic, a lone doctor of mercy flies his plane to reach the suffering in the sparse villages of that awe-inspiring land. A faltering motor, mad, helpless spinning in the air, down, down to what seems certain death, this man plunges in that crazy air machine . . . A stunning crash into icy waters, but a miraculous escape for the flying doctor!

400 miles to the nearest settlement! An uncharted stretch of barren, ice-laden land ahead. Nothing but a sense of direction to guide him. No food but what he might find on the way. Thousands of hungry, vicious animals besetting the path of this lone, unarmed man. His choice: to remain precariously on the edge of an iceberg and wait for Death to consume him—or to fight his way to that almost hopeless goal.

WHAT A WHALE OF A TALE! You need no story maker's imagination to grasp the drama-charged tenseness of this story. You need not be a "showman" to understand that in "Tundra" you have one of the sweetest pieces of exploitation film handed to you in a long, long time—you need only be worthy of the title "exhibitor" to understand that!

Remember "Trader Horn?" Remember "Sequoia?" Well, out on the coast critics have hailed this show as a worthy successor to both of those nature dramas—and then some! It's been referred to as "unlike anything ever filmed before;" "replete with human interest;" filled with "thrills galore, gorgeous pictorial beauty, natural comedy." The Los Angeles Times says, "It compares *more* than favorably with 'Sequoia.'"

Get the picture in your mind of this doctor traversing that fearsome country. Hordes of wild animals — not faked, but photographed right in their actual habitat—polar bears, grizzlies, black bears, moose wolves, caribou, porcupines, beavers, ermine, wild dogs, otter, mink, marten, muskox, and dozens of others. Rivers literally choked with salmon! An amazing forest fire sending thousands of animals to the frozen streams in terror! Crumbling, crunching, crashing mountains of ice and snow as they avalanche down over the head of our hero!

Man, you have little less than a sensation in thrills that will respond to the sort of showmanship that takes a little work, but will repay those who go after it in gold. Now go to work on "Tundra!"

LOBBY

There are limitless possibilities for dressing up your lobby with the most striking displays your town or naborhood has ever seen. And not all of it has to cost you dough.

Take the stuffed replicas of wild animals that you will use in the lobby. There are furriers, there is an Academy of Natural Science, there are sporting goods stores in your town who will go for some publicity in exchange for lending you such stuff for display. Promote them and give them a card in a prominent spot around the layout.

Have the sign shop build you an igloo of plaster (over a compo frame beneath) and spread a flock of stills, snow shoes, a dog sled and stuffed animals around it.

Jesse J. Goldburg, crack exploiteer of the Burroughs-Tarzan outfit, offers several pips that deserve your attention and action. Here are a couple:

Set up an imitation or miniature forest of pine trees across one end of your lobby. Flooding it from the rear with red lights and blowing streamers of red crepe paper across the "forest" from behind by an electric fan, you will get a lulu of a forest fire effect. Boy, that will stop 'em and make 'em GAPE!

(*Continued on page* 10)

There's money in this!

Vol. 3, No. 1 — Independent EXHIBITORS FILM BULLETIN — September 2, 1936

THE INDUSTRY'S NEWS
From An Editorial Viewpoint

EXHIBITORS SAYING 'NO'! TO METRO, RKO DEMANDS

Dislike Terms . . .

Despite reassuring statements from home offices and exchanges, substantial support for the contention that many theatre owners throughout the country are saying "No!" to the new selling terms of RKO and Metro can be found in the response to exhibitor queries.

Of 31 independents recently questioned by a FILM BULLETIN reporter in the Philadelphia territory, only 8 declared that they have already signed contracts for the products of either of these two companies. 23, however, declared that they have regularly used the product of one company or the other in the past.

Object to 40% Pictures . . .

Principal objection to M-G-M's policy are directed against their demands for four pictures at 40%. Exhibitors have always felt that 35% of their grosses for film was excessive and many have expressed themselves as preferring to pass up a valuable product like Metro's rather than play the pictures at terms that leave them nothing or too little on their investments.

RKO is being condemned generally on two scores. First, they were probably the first film company to demand 40% for their top pictures, the Astaire-Rogers, and it is this which is reported as being responsible for Metro's decision to ask 40% for their specials. Second, despite a pathetically weak product last season, RKO is asking exhibitors in many spots to pay more this year.

Virtual Boycott Some Places . . .

Metro is feeling the brunt of the exhibitors' ire in most places, due to the inflexibility of its sales policy. In Chicago, in Minneapolis, in New England and in Philadelphia there are strong, organized and unorganized movements, amounting to virtual boycotts of the Metro terms. In the group questioned by this correspondent in the Philadelphia area a number of exhibitors stated that they had given up the idea of buying Metro this year and were replacing it with the product of another company.

RKO isn't encountering such formidable organized opposition because its terms are somewhat flexible and vary considerably in different territories and even in the same territory. However, there is a general reluctance on the part of exhibitors to pay top percentage figures for a couple Astaire-Roger films and be forced to play the decidedly mediocre program this company is expected to deliver again.

Northwest Exhibs Howl . . .

Allied of the Northwest has been conducting an intensive campaign against Metro's terms as well as their recent request that exhibitors play two of last year's pictures, which were bought outright, on percentage. These are "Suzy" and "His Brother's Wife," which the film company probably feels will net exhibitors more than they are entitled to have.

The indie organization in Minneapolis is urging their members not to buy the M-G-M product at the announced terms and claims that only a small percentage of the exhibitors of the territory have ignored their advice and bought.

Reports from Boston indicate that comparatively few contracts have been signed with Metro by independents. The Allied unit there has likewise been advocating a general lay-off until Metro revises its terms downward.

WB TAKE PAR. PHILLY HOUSES

In Control This Week . . .

Closing of the deal whereby Warner Brothers take control of four Philadelphia houses currently operated by Paramount is imminent. Papers are expected to be signed tomorrow (Thurs.) in New York, with W-B stepping into the houses on Friday. Included are the Tower, Nixon, Roosevelt and Frankford theatres.

Deal does not involve actual transfer of the properties, but turns over operation and full control to Warner's. No decision has been made on the policies to be adopted by the new operators. It is understood that supervision of the three key houses, Tower, Nixon, Roosevelt will fall under David (Skip) Weshner, while the Frankford will be handled by Leonard Schlesinger.

Salmon to Skouras . . .

Monty Salmon, district manager over the four spots for Paramount, resigned Tuesday to join Skouros Theatres in an executive capacity. He will be assistant to George Skouras. Harry Royster, from the Paramount Theatres home office, stepped into Philadelphia Wednesday to supervise the houses until Warner's step in.

Harry Knoblauck, manager of the Nixon, also resigned this week to accept a position as manager of a Skouras house in Nyack, New York.

Issued weekly at 1323 Vine Street, Philadelphia, Pa. Phone: Rittenhouse 7424. Mo Wax, Publisher and Editor; Roland Barton, George Frees Nonamaker, Associate Editors. New York Office: 1658 Broadway; phone: Circle 7-3094.

DUALS IN PA.?

Spreading on Q. T. . . .

Pending the ultimate outcome of the Perelman Double Feature Case, which is scheduled for a re-hearing before the U. S. Circuit Court of Appeals in Philadelphia this fall, the Eastern Penna. territory is gradually turning toward dual bills. The movement is almost imperceptible to the observer for the simple reason that theatres are only advertising one feature where two are booked and played.

Impatient with the legal complications that are holding up a final ruling on the right of the film companies to prohibit double featuring of their pictures and faced with the necessity of bolstering the numerous "quickies" being delivered by the studios, inpendent exhibitors in highly competitive spots are dualling on the "Q. T."

Rumor Comerford May Go . . .

Reports have been current recently that the Comerford Circuit, in upstate Pennsylvania, may go dual bill before the first of the year, regardless of the outcome of the Perelman case. While the strong pictures are bringing more than satisfactory returns on their own, the run-of-the-mill program releases are not grossing enough to warrant their single showing at any price.

Another factor in the sub-rosa spread of dual billing is the pronounced shortage of two-reel subjects needed to round out a two-hour program with the average length feature. The smaller operators figure that it is less expensive and of greater box-office value to play a second feature than an approximate hour of shorts.

N. J. ALLIED PROGRAM SET

Busy Days . . .

The schedule of events announced for the 17th annual convention of Allied Theatre Owners of New Jersey, to be held at the Hotel Traymore, Atlantic City, on September 9, 10, 11th promises to give everyone attending a busy and enjoyable time. All States eastern regional directors' meeting will take place Wednesday morning while the afternoon will be devoted to registration of delegates, a bicycle parade of bathing beauties on the Boardwalk, trade show exhibit, cocktail party, and preliminary talent contest of Showmen's Jubilee at Steel Pier. Thursday morning registration continues and an open business meeting is scheduled for the afternoon with a boardwalk tour for the ladies. Friday morning will be devoted to committee meetings and an open business meeting. Friday afternoon election of officers will take place, as will the Boardwalk "Miss America" float parade. Friday evening is the national fashion show at the Atlantic City Auditorium.

Committees Appointed . . .

The Convention Committee consists of S. E. Samuelson, Chairman; Frank Henry, Louis Levin and M. Marks.

David Snaper is chairman of the Nominating Committee, which has as its members Mrs. Hildinger, Harry Kridel, A. Dollinger, Mark Block, W. C. Hunt and Harry Waxman.

I. Levy, D. Mate, A. Rapf, I. A. Roth, A. J. Sabo, H. Sager, P. M. Lewis and Simon Myers, Chairman, compose the Taxation Committee

Other committees and their members are as follows:

Zoning and Protection: Louis Gold, Chairman; Louis Rovner, Frank Gravatt, Max Cohen, A. Nicoletti, A. Nussbaum, O. Schapiro, Max Snider.

Theatre Financing and Remodeling: I. Hirshblond, Chairman, A. Matthews, M. Rothman, M. Greiman, N. Myers, S. Frank and W. D. Hunt.

Percentage, Checking, Trailers, Previews, Score Charges: I. Dollinger, Chairman; D. R. Faunce, F. Falkner, L. Feld, A. Hochberg, S. Hochberg, M. Spewak, P. Kalickman.

General Organization: R. D. Wilkins, Chairman; H. Block, T. Lazarick, M. Hecht, A. Munson, P. Blaustein, J. Lamont and A. W. Hill.

National Legislation and Block Booking: M. Miller, Chairman; J. Forgione, W. C. Hermann, S. Seligman, A. Siegel, J. Pineless and S. Wm. Ford.

Double Feature Policy: E. Lachman, Chairman; A. Ginsburg, S. Goldstein, E. Ulicny, D. Shapiro, S. Tannenbaum.

Move to Increase Admission Prices: H. Hecht, Chairman; M. Ellis, J. Gravany, R. Smith, J. M. Becker and H. Colmer.

U.M.P.T.O. MEETS—TALKS

Attendance Disappoints . . .

Exhibitors in the Philadelphia territory who had been crying for a united front and got it when the I.T.O. and the M.P.T.O. merged two weeks ago had their first opportunity today (Wed.) to have the new organization take some action against the film companies' increased rental demands—and muffed it!

Called to a "mass" meeting to protest unfair film terms, less than 40 theatremen put in their appearance and most of these sat in abject silence when the question of condemning certain companies was presented to them. All the loud street-corner complaining was forgotten or squelched by an apparent fear on the part of the individuals to put themselves "on the spot" by taking the initiative in a move against any of the major distributors. Perhaps, the presence of a Warner Brother Theatres representative deterred the indies from speaking their mind. The seemingly endless and pointless discussion was finally terminated by President Lewen Pizor's appointment of a committee to study film selling conditions in the territory and to devise a concrete plan for correction of the alleged evils. This committee is composed of Charles Segall, Chairman; Leo Posel, David Milgram, David Barrist and David Shapiro. They are to report their findings and conclusions to the board of managers at the next meeting, September 15th.

Protest Stars on Air . . .

The U.M.P.T.O. entered its protest against thge appearance of film stars on radio broadcasts in a resolution which stated that the performers were depreciating their own value to producers and theatres by engaging in such work.

This resolution declared that the organization "not only protests, but demands that every producer of motion pictures, every director, immediately cease all of their activities in broadcasting at any time the talents of motion picture actors, actresses and directors over all radio broadcasting stations."

What The Newspaper Critics Say:

"SWING TIME" (RKO-Radio)

". . . Fred-Ginger swing high . . . As fast as "Top Hat," as melodious as "Roberta" and funnier than any of the five co-starring films that have preceded it . . . Victor Moore and Eric Blore aid comedy . . . Entrancing melodies . . ."

N. Y DAILY NEWS.

". . . Astaire-Rogers have a catchy Jerome Kern score, superb comic support and a sleek production in their new film . . . They distinguish themselves anew as the screen's most engaging musical comedy team . . ."

N. Y. HERALD-TRIBUNE.

". . . Another Astaire-Rogers song and dance fest made according to RKO's reliable entertaining formula . . ."

N. Y. TIMES.

* * * *

"GIRLS' DORMITORY" (20th Century-Fox)

". . . Poor vehicle for the introduction of a new star . . . Simone Simon shows great promise . . . Supporting cast good . . ."

N. Y. DAILY NEWS.

". . . Simone Simon, virtually unknown here, becomes a star of the first magnitude in her first American made film . . . Story affords her an extremely limited range . . . Splendid supporting cast . . ."

N. Y. TIMES.

"Simone Simon dominates the cinema's latest study of adolescent love in no uncertain manner . . . Supporting cast proficient in machine-made romance . . . Far from a fine photoplay; but it gives birth to a new star . . ."

N. Y. HERALD-TRIBUNE.

* * * *

"CASE OF THE VELVET CLAWS" (Warner's)

". . . Latest of the Perry Mason series in which he takes time out on his wedding night to solve a murder mystery which, goodness knows, demanded the Mason magic rather than the concerted efforts of the San Francisco detective force . . ."

N. Y. DAILY NEWS.

". . . A murky melange of malefice and murder . . ."

N. Y. TIMES.

". . . Crime-detection romance . . . Brave and exciting stuff for those who are fortunate enough to be able to accept illusion at its face value . . ."

N. Y. HERALD-TRIBUNE.

* * * *

"GIRL OF THE OZARKS" (Paramount)

". . . Overly sentimental, incredible and morbid; but you will love little Virginia Weidler and hope the next thing in which she appears will be lighter and easier to take than this one . . ."

N. Y. DAILY NEWS.

". . . A sweetly mawkish and smoothly dull film which purports to launch 8-year-old Virginia Weidler on a career of her own . . ."

PHILA. RECORD.

"Tear-jerking hill-billy tale . . . Virginia Weidler gives a clever portrayal of a Missouri mountain problem child . . ."

PHILA. EVE. PUBLIC LEDGER.

HOLLYWOOD FLICKERS

By DAVID I. HANNA

Hollywood, September 1

The eyes of the Cinema Capitol are all turned in the direction of Europe this week. First came the news from London that Tobis Cinema were intending to establish themselves there, as a defiant gesture at Nazi Germany in an attempt to be able to produce without German censorship and racial qualification. Then came the startling announcement from Carlo Roncoroni the Italian picture czar, who declared the resources of the Kingdom were at the disposal of producers and that Italy was considering herself a serious competitor in the film world. Roncoroni is now in Hollywood learning the American methods of production. Hollywood is not looking with its usual casual interest upon these two threats to its supremacy, nor is Great Britain, which in the last two years has forged ahead in the picture business, but on the contrary, both are viewing, cautiously and with sharp interest, every move the two nations are making.

Sol Lesser is negotiating for the services of Edward Everett Horton in one of the featured roles in Bobby Breen's next, "Rainbow on the River." The actor is now in England.

Walter Wanger is negotiating for Lewis Milestone for a term contract. Sam Goldwyn is also bidding for the director's services. Milestone's contract expired at Paramount some time ago and his current assignment, "The General Died at Dawn," is a one picture job.

Rumor has it that Sol Lesser will bring William S. Hart back to the screen in a series of outdoor pictures for the 1937-38 season. Whether new vehicles will be written for the old timer or some of his former stories will be used is as yet undecided.

Charles MacArthur and Ben Hecht are expected to do the treatment and screen adaptation for Walter Wanger's production of "Wuthering Heights."

W. Ray Johnston, who recently resigned the presidency of Republic Pictures, has started activity on a program of Monogram pictures which will hit the Independent market for the 1936-37 season.

Universal is negotiating with comedian Eric Blore for one of their forthcoming productions. In case shooting schedules do not interfere the loan will be made. Blore has become a valuable property to R.K.O. since his first success with the Astaire-Rogers team and is now one of the most sought after comedians in Hollywood.

Contrary to reports made in this column last week, the western star Hoot Gibson, has denied he has entered into any negotiations with the Alexander Brothers.

Ernest Cossart, who was brought from New York to Hollywood by Paramount to play the role he created in the stage version of "Accent on Youth," was signed this week to a term contract by Universal. His first assignment will be "Three Smart Girls."

Dame Rumor has it that the next vehicle for Jeanette MacDonald will be the Rudolf Friml and Otto Harbach operetta "The Firefly." The songstress is currently playing in "Maytime."

Wini Shaw will play the principal singing role in "Melody for Two" at Warners. Marie Wilson, the comedienne, who clicked so decisively in Bing Croby's "Rhythm on the Range," has been set for the leading comedy role.

"Maid of Salem," the Frank Lloyd production starring Claudette Colbert and Fred MacMurray, left this week for location. Prominent in the cast are Gale Sunderland and Louise Dresser. Also set by Paramount is character actress Anne O'Neal, who is scheduled for her first real picture break in this production. The actress has been around for some time prominent in many important bits and co-starring vehicles with Andy Clyde, but in this production she will have her first real role. She's definitely a comer with her unique style of comedy.

Saturday, August 22, 1936

THE Hollywood REPORTER

Editorial Preview

TRADEVIEWS

By FRED STANLEY

This column has devoted many words recently to the magnificent strides being made by the independents in their desire to make better pictures. Yesterday we had the pleasure of seeing "Tundra," a Burroughs-Tarzan picture that can well take its place in that "better picture parade." An animal picture, to be sure—but unlike anything ever filmed before, particularly under independent release. It is of first-run caliber. It is stirring, suspenseful, and carries a great emotional wallop. Filmed in the wild country of Alaska, it is one animal picture that is believable and not obviously faked. It is so constructed and told that it has every essential that should be present in fine pictures, whether dealing with human beings or animals. A lot is going to be heard of this picture, and our hats are off to Burroughs-Tarzan, to Norman Dawn, who directed, wrote and turned camera on much of the picture, and to all who had a hand in it. Our sympathy also is extended to the new Universal, which lost out on getting the picture. It was started by Carl Laemmle during the old regime, but didn't pass to the new owners.

Fri., Aug. 21, 1936

DAILY VARIETY DAILY

Previews!

Tundra

George W. Stout-Ashton Dearholt production for Burroughs-Tarzan distribution. Directed by Norman Dawn. Chief role played by Norman Dawn. Del Cambre. Story by Norman Dawn. Adaptation by Charles F. Royal. Continuity and dialog by Norman Dawn. Jacob Kull and Edward Kull, director. Photographed by Kull, director. Walter Thompson and Charles Clague. Film editors: Musical direction, Abe Meyer. Previewed at RKO-Hillstreet, Aug. 19. Running time: 74 mins.

Seven months of adventurous filming across Alaska wilds and arctic tundra by Norman Dawn and Del Cambre, amplified with appropriate material to give it human interest story continuity, packs refreshing entertainment which will grace any bill. With fascinating, running 75 minutes, is one of the best and certainly the most complete assembly of wild animal life in its native habitat ever photographed for popular interest. It has thrills galore, gorgeous pictorial beauty, natural comedy in the antics of wild creatures, suspense in the well concocted tale of a flying frontier doctor fighting his way cross mountain and barren after his plane is wrecked, and a diversity of excitements which will hold any mass audience rapt.

Picture is more than a mere travelog. Camera work by Norman Dawn, Jacob Kull and Edward Kull imaginative, dramatically selective and patiently skillful in capturing not alone the wild life along the wilderness journey but the picturing most effectively the majesty and lonely grandeur of forest, tundra and arctic ocean stream. Ice avalanches provide startling thrills. A pair of bear cubs, carried through the picture, indulge in antics and squabbles which will keep adults as well as kids genuinely amused. Threats from infuriated animals, savage mass attack by starving dogs in Alaska outpost, life and death survival contests by beast, bird and fish, infuse the human story with mounting excitements.

Among animals shown in unusual and surprised activities are polar bears, brown bear, moose, mountain goat, musk oxen, caribou, muskrat, otter, snowshoe rabbits, mink, white and red fox, ermine, beavers, wild bird colonies and salmon running falls. All are in natural movement of wilderness drama.

Del Cambre as the flying doctor of the tundra, messenger of mercy to accident victims and plague riddden hamlets, carries the human story effectively. Wrecked in icy seas, he starts across a 400-mile trek to nearest settlement, accompanied by the bear cubs, beset by adventure every mile of the way.

Direction by Norman Dawn is excellent in meshing all his elements and driving story along without losing suspense and without sag, while developing every bit of animal and wilderness interest. Film editors Walter Thompson and Thomas Neff have done a masterful job in dovetailing material. Abe Meyer's musical score is well adapted. Technical work throughout is of high order. S. Parker from Norman Norton's story is exceptionally skillful, and Arthur B. Smith has done fine job of recording.

Picture will be relished by anyone who likes outdoor stuff, adventure and simple, natural humor. A natural for the family zones, also has provocative novelty for class audiences if properly sold.

News

AUGUST 21, 1936.

Los Angeles Times

Alaska Film Held Unique

Best nature film with story in months in "Tundra," produced by the Burroughs-Tarzan organization, which was previewed last night at the R.-K.-O. Hillstreet Theater. It compares more than favorably with "Sequola." Norman Dawn did the directing, and though the feature is crude as to actual dialogue, the views of wild life, and the suspense concerning the fate of an aviator lost in the Alaskan wilderness, lend an engrossing quality to the production, much out of the ordinary.

Two bears just about steal the film. They are excellent comedians. They are the pals of the lost aviator on his lonely trek. Time and again the trio are beset by dangers, which culminate when they are set upon by a pack of wild dogs in a ghost city, where an influenza epidemic has raged.

The story concerns the activities of a doctor in Alaska, who travels to his patients by airplane. His plane cracks up while he is en route to a settlement where the population is in the throes of death. He then becomes a lone battler in the Tundra (virtually uncharted land,) as it is called. The effort to procure sustenance, fire, and any sort of comfort rivals the experiences of a Robinson Crusoe, but the bears are capital companions. More than once they were responsible for gales of laughter.

The picture is replete with human interest.

Read what Motion Picture Herald and all other Trade Publications have to say about "Tundra"

The Advance Guard of a National Acclaim



will prove The Sensation of 1936-1937

Burroughs-TARZAN Pictures, Inc.

Ben S. Cohen
President

Ashton Dearholt
Vice-President in Charge of Production

George W. Stout
Treasurer

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AS I SEE THEM . . . REVIEWS OF NEW FILMS

By ROLAND BARTON

BOXOFFICE RATING:— ● Means POOR; ● ● Means AVERAGE; ● ● ● Means GOOD; ● ● ● ● Means EXCELLENT
Plus (+) and Minus (—) will be used occasionally to indicate slightly above or below the point rating.

At best this "point" system can give you only an arbitrary estimate of a picture's drawing power, so we urge you to read the entire reviews. Some pictures are particularly suitable for certain types of audiences and this must be covered in the detailed criticism.

SWING TIME

Hollywood Preview

BOXOFFICE RATING

MUSICAL COMEDY . . . Rates with any of the preceding Astaire-Rogers musicomedies . . . Comedy stronger than in others . . . Dances and songs up to par or better . . . Rates ● ● ● ●.

RKO
100 Minutes
Fred Astaire . . . Ginger Rogers . . .
Victor Moore . . . Helen Broderick . . .
Eric Blore . . . Betty Furness . . .
Georges Metaxa
Directed by George Stevens

Definitely one of the best efforts of the screen's gifted dancing pair. It has all their breath-taking dancing routines, delightful tunes and some spectacle, plus a sparkling, exuberant comedy spirit that is superior to their previous films. It undoubtedly rates among the outstanding boxoffice bets of the year.

A note of novelty is added to the stars' entrancing dances by the appearance of Astaire in a blackface solo, cleverly photographed and executed. Ginger has never been filmed in such eye-filling manner and her gowns will delight the feminine patrons. A welcome and happy addition to the picture is Victor Moore, a superb comic who does a muddled trickster to perfection. With dry, crisp Helen Broderick as his foil, Moore supplies a more than fair share of humor. Then there is Eric Blore as comically English as usual.

The story, light as the average, finds Astaire a professional dancer, who is always chasing Ginger, one of the dancing students. Both are already engaged and the plot offers an excuse to bring them together, have them dance, then part, etc., until the inevitable clinch. It is mild, but pleasant.

Jerome Kern's lilting melodies aid no little. Director George Stevens speeds the dances and keeps the plot rolling at a fast tempo.

AD TIPS: Sell this as the BEST Astaire-Rogers film to date and mention the great comedy provided by Moore, Broderick and Blore.

HANNA (Hollywood).

GORGEOUS HUSSY, The

Hollywood Preview

BOXOFFICE RATING

HISTORICAL COSTUME DRAMA . . . One of the finest pictures of the season on the heavier side . . . Crawford never seen to better advantage . . . Excellent cast, direction and story should spell ace grosses generally . . . Rates ● ● ● ● —.

M-G-M
104 Minutes
Joan Crawford . . . Robert Taylor . . .
Lionel Barrymore . . . Franchot Tone . . .
Melvyn Douglas . . . Alison Skipworth . . .
Beulah Bondi . . . Louis Calhern . . .
Sidney Toler
Directed by Clarence Brown

Joan Crawford has the strongest dramatic role of her career and, surrounded by a perfectly balanced cast, the star surpasses herself in the character of the girl who sacrificed her one true love for loyalty to her President, Andrew Jackson. "The Gorgeous Hussy" is colorful drama, somewhat on the heavier side, tenderly directed by Clarence Brown and with every moment of the one hour and 44 minutes crowded with poignant, stirring situations, some romance and little comedy. It should stand among the topmost boxoffice attractions of the season, although it may suffer to some extent because of the comparatively brief appearance of Robert Taylor, the heart-throb, and his rather early and tragic demise.

The story is laid in Washington during the term of "Old Hickory" Jackson and tells of the scandal that kills his wife and casts its shadow over his friendship with Peggy Eaton, played by Miss Crawford, who attempts to care for the unhappy President. Her love for Melvyn Douglas of no avail, Joan marries Taylor, a young sailor. He later dies in the West Indies. She then marries Franchot Tone, the Secretary of War, after turning down Douglas because his political policies are not in accord with those of her friend and protector, the President.

Lionel Barrymore, as President Jackson, is at his peak, a real, substantial character played with complete understanding and sincerity. Beulah Bondi, as the wife of the President, who enjoys smoking a pipe, delivers a sympathetic performance that will win every audience. Particularly touching is the scene of her death wherein she tells Joan to watch over and care for her husband. The other characters are carefully etched and the production is superb throughout.

AD TIPS:Sell the cast as the season's greatest. Tell them it's Crawford's outstanding performance and give them plenty of stills of her with Taylor and with Tone.

HANNA (Hollywood).

Honest . . . Impartial

R E V I E W S

You Can Trust

ALL AMERICAN CHUMP

Hollywood Preview

BOXOFFICE RATING

COMEDY . . . Stuart Erwin in a tailor-made role . . . Bright dialogue and snappy direction make this good entertainment . . . Rates ● ● where they like comedy.

M-G-M
70 Minutes
Stuart Erwin . . . Robert Armstrong . . .
Betty Furness . . . Edmund Gwenn . . .
Harvey Stephens . . . Edward Brophy . . .
E. E. Clive
Directed by Edwin L. Marin

This "quickie" has plenty of laughs and a dandy performance by Stuart Erwin to make it suitable entertainment for the nabes and rural spots. Weakness of names in the cast will hold it down to fair grosses generally.

The story was obviously spawned from the basic idea in the stage hit, "Three Men

On a Horse." In this, Erwin plays a clerk, uncanny with figures, who is taken away from his job by a carnival troupe and sold to the public as a mathematical wizard. He gets into a bridge game with the champion and, although he had never played before, wins. In a national tournament he is under orders to purposely lose, but he refuses and suffers a severe beating that knocks him loose from his wizardry. The love of the girl in the troupe brings him back and he goes on to win.

Robert Armstrong, Edmund Gwenn and Betty Furness form the carnival trio, contributing many laughs in their management of the star attraction. Erwin is always the sympathetic character, but funny. Director Marin keeps the plot moving at a fast pace. A small budget production, "All American Chump," will nevertheless hold its own on the top of any dual bill, supported to best advantage with a drama or action melodrama.

AD TIPS: Sell the story angles strongly. Get up mathematical gags for window displays and offer passes as prizes for persons turning in correct answers.

HANNA (Hollywood).

STAR FOR A NIGHT

BOXOFFICE RATING

DRAMA . . . Saccharine mother-love yarn that will probably click with the older folks . . . Balanced cast, but lacks name strength . . . Good for dualling with comedy . . . Rates ● ● — in nabes and rural spots.

20th Century-Fox
75 Minutes
Claire Trevor . . . Jane Darwell . . . Arline Judge . . . J. Edward Bromberg . . . Evelyn Venable . . . Alan Dinehart . . . Dean Jagger . . . Joyce Compton
Directed by Lewis Seiler

For certain types of audiences "Star For A Night" will provide tear-jerking entertainment, while it will prove just a bit too sweet and sticky for others. It can boast nothing outstanding. However, the production is neat, the cast well chosen and the direction good. It will be no great shakes anywhere, but the older folks in city naborhoods and small towns will like it.

Jane Darwell, who has always handled her minor roles sympathetically, here gets her chance at a full-fledged role. She is the blind mother of two daughters and a son, who comes from Austria to America under the misapprehension that her children are wealthy. One is a chorus girl, another a song plugger in a five-and-ten, and the boy is a cabby. Taking advantage of her blindness, the children contrive to keep their real circumstances from her and succeed until a surgeon decides to operate and restore the mother's eyesight. To carry out the deception, the children hit on the desperate idea of kidnapping the star of the musical show and substituting the dancing daughter in her place. It works, but the mother eventually learns the truth and it all ends happily.

Miss Darwell is appealing as the mother and in the supporting cast Claire Trevor and J. Edward Bromberg are outstanding. Seiler's direction is O.K., getting good results in the faster moving scenes near the climax.

AD TIPS: Sell the story strongly as a great mother love drama. Plug Jane Darwell as an old favorite—now a great star in her own right.

BARTON.

BACK TO NATURE

BOXOFFICE RATING

COMEDY - MELLER . . . Another Jones Family affair . . . Pretty dull throughout, with some ancient wisecracks . . . May satisfy the back-woods folks, but n.g. on its own for the cities . . . Rates ● + for dual bills generally; perhaps slightly more in small towns.

20th Century-Fox
57 Minutes
Jed Prouty . . . Spring Byington . . . George Ernest . . . Dixie Dunbar . . . Shirley Deane
Directed by James Tinling

It is quite possible that people in the back-woods sections of America find these Jones Family films amusing and exciting, but our guess is that exhibitors in 90 percent of the country's theatres would appreciate discontinuance of the series by 20th Century-Fox. "Back To Nature" is not much worse than the previous ones, nor is it any better. It is typical small town stuff, homely in its humor, slow in its action and generally quite dull. As I say, very small town folks may find it entertaining, but city theatres will have to squeeze it in on a dual bill with something much stronger.

The simple story dwells on the family affairs of the Joneses, the parents' problems with their children and winds up with a little melodrama brought on by the discovery that daughter Bonnie's boyfriend is a thief, sought by the police. There are attempts at comedy, which don't quite come off.

The standardized Jones Family cast is present and they do their bit to add interest to the story. Direction can't add much to something of this sort. It is supposed to move leisurely—and does.

AD TIPS: Where this series means anything, bill it as another Jones Family picture. Elsewhere, it will have to get by as quietly as possible on dual bills.

BARTON.

Clever Selling

Monroe Greenthal, United Artists ad chief, is flashing some of the niftiest exploitation stunts of the season on "Last of the Mohicans." We see Greenthal behind Harry M. Goetz's purchase of "A rare first edition" of James Fenimore Cooper's classic. This is getting a flock of attention in a glass case in front of the Rivoli, N. Y.

D. C. Houses Get RCA Sound

Washington, D.C.—Two Warner Bros. houses here, The Ambassador and the Metropolitan, have been added to the growing list of their theatres equipped with RCA Photophone's High Fidelity sound system.

Imperial Steps Out

In the heart of Broadway, at 46th Street, Imperial Pictures has taken an immense billboard space to advertise "Broken Blossoms" the British-made film starring Dolly Haas. It is a striking piece of exploitation.

Visiting

Maurice H. Conn and Edward Halperin, partners in the new Television Pictures, are touring the East on a visit to their branches. This youthful and aggressive outfit is among the most promising in independent ranks. They seem headed places!

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AWAKENING THE 'SLEEPERS'

(*Continued from page 2*)

Dig into the files of your local newspapers and pull out articles recording the news of aviators lost in various parts of the world. The Will Rogers, Wiley Post crackup in the far north; Lincoln Ellsworth, Admiral Byrd, the serum fliers of recent history—all these events will provide you with sensational material for blowups that will make engrossing reading matter for the lobby in advance and on the front currently. This is simple, cheap and effective selling, so use it to the limit.

You can wow them for two weeks in advance—and this isn't impossible!—by selling the local zoo an idea to lend you one or two of their baby grizzly bears to be kept in a cage in the lobby. Offer to sell tickets to the zoo in the theatre. Encourage people to visit the zoo by a trailer on the screen. Offer full cooperation to the zoo people and we're sure you can get some live animals to display.

WINDOW TIE-UPS

The local furriers, department stores and sporting goods stores are setups to be promoted for window space.

Get the fur stores to show raw furs and stuffed animals, with high class explanatory cards and copy on "Tundra" side by side. It will have flocks of people staring into their showcases all day long and they need only be convinced of that.

The sporting goods stores will go for the same idea, showing skiis, snow shoes, eskimo suits, dog sleds, woodsmen's equipment, etc.

STREET BALLYS

Dress a stooge in ragged pants and torn shirt, snow cap, heavy hiking shoes, with a pair of snow shoes or skiis strapped across his back. Have him walk slowly down the main streets. Copy on the card tacked to the shoes or skiis on his back should read: "I TRAVELED OVER 400 MILES OF GOD'S WILDEST COUNTRY TO REACH CIVILIZATION! Learn My Stirring Experiences in 'TUNDRA' At the Strand NOW!"

On several occasions in the past we've suggested that several exhibitors who book an exploitation picture like this one get together and share the cost on something big and sensational. This is one: Build a simple cage on a truck, place several stuffed (or real) animals inside and spot copy and litho cutouts around.

Get yourself an empty store window temporarily. Have it fully covered by a huge sheet carrying the large word "TUNDRA" and an explanation of the anagram game. Explain that the first 25 persons submitting to the theatre 15 or more dictionary words containing those same six letters, T-U-N-D-R-A, will receive a free pass to see the picture. There are more than 20 possible words to be formed with those letters, but make enticing by giving them a break. Spot stills and some copy on the picture around the window. (The same gag can be worked in the lobby in advance.)

COPY AND PRINTED MATTER

Tease them with that one word "TUNDRA" far in advance. Add a single line of copy at intervals, such as "A Lone Man Against Thousands Of Wild Beasts" . . . "Tracking the Limitless Land of Eternity Alone" . . . "When Truth Is Far Stranger Than Fiction."

Simple copy like "'TUNDRA' . . . Mightier Than 'Trader Horn' . . . More Dramatic Than 'Sequoia'" on window cards will get them wondering and talking in advance.

Remember, it took a year to make under the most dangerous conditions!

Give them plenty of dignified "scientific" copy like explanations of the construction and water replacement of icebergs; a long list of the animals found in the arctic area, asking them how many they have heard of previously; technical data collected by Norman Dawn and his staff while making "Tundra," such as the lowest temperature they encountered, characteristics of the people they met, and toss in a few of their narrow escapes. It all makes interesting reading.

There it is, guys. Keep in mind that this isn't a cheap Hollywood product. It was ACTUALLY photographed up in the wilds of the arctic and Carl Laemmle Sr. laid out most of the dough, intending to make it a Universal special. When he sold out his interest he sold the film to Burroughs-Tarzan, they completed it and here you have one of the grandest pieces of film merchandise you ever wrote into your booking book. But, IT MUST BE SOLD!

$ $ $ $ $ $

G-N's English Special

Upon his return from England where he consumated a deal with Associated British Film Distributors for the distribution of all Grand National product there, Edward L. Alperson, president of G-N, brought back with him a print of "The Lonely Road," starring Clive Brook. This film was produced by ABFD at a cost of $325,000. Grand National will distribute it as a special addition to its previously announced release schedule. The G-N president is now on the west coast conferring with Carl M. Leserman, vice-president in charge of distribution and with other Grand National producers.

Stage and Screen Moves

Stage and Screen Productions, Inc., distributors of Weiss-Mintz serials, moved last week from 729 Seventh Avenue, to larger quarters in the RKO Building, Radio City. Robert Mintz president of Stage and Screen Productions, said that the move was necessitated by the increased activities planned in conjunction with his serial program for the 1936-1937 season.

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Short SUBJECTS

FROM PHILLY
By Nonamaker

We hear "Green Pastures" isn't clicking at all in the nabe spots . . . The MAUCH TWINS, Billy plays the youth "Anthony Adverse" were brought to town by Warner's to corral some extra attention and publicity for the picture now in its second week at the Boyd . . . HARRY WEINER's 'They can take it' golf team have signed for a return match with OSCAR NEUFELD's 'Champions', which will take place at LuLu either September 20 or 27 . . . MATTIE BRESBY now booker for Preferred . . . SYBIL SCHWARTZ, formerly at Republic, is seeking a new position in a bookkeeping capacity . . . CHARLIE GOODWIN back from Europe. Says he never did so much traveling in so short a time in all his life . . . DAVE MOLIVER back from Buffalo . . . TOM LARK back from crabbing vacation down Maryland way . . . The motion picture men who play golf at LuLu will show their appreciation by donating 12 prizes to be open to members of that club on Sept. 12 . . . GEORGE KLINE entertained film men at a Clam Bake Tuesday . . . HARRY SLATKO circused the opening of the Nixon-Grand with plenty newspaper space, sound trucks, and kiddie broadcasts two Sundays in advance of opening, to which those interested were admitted free of charge. He also has the Louis-Sharkey fight films on opening bill . . . Betting among the "wise boys" on Vine Street is about equal on the question of survival of the LYNCH-SLATKO Nixon's Grand and the MITTEN BANK-STIEFEL operated Lincoln. They say it's Stiefel's act-buying power vs. Lynch's bankroll . . . MIKE LEVINSON back from the Mayo Clinic at Rochester, Minn. and looking and feeling much better . . . Reports have the WPA Actors Group taking over the Frankford and the South Broad Street Theatres for their dramatic and vaudeville projects—the Kensington house to get the vaude . . . They have already started demolishing the Garrick, and SAM NIXON-NIRDLINGER is busy moving his offices from the Broad to the Erlanger . . . Musicians Union not expected to argue very much with S-W this year, since they are now the only circuit using them in Philly . . . SARAH ROSEN vacationing on boat trip to South America . . . LEW PIZOR reported dickering to buy RALPH SOBELSON's Bangor and Rossetta houses . . . BEN SHINDLER has set back opening date of his Paxtang house until October . . . JOE MURPHY opens Community Theatre, Morrisville, Pa., Sept. 4. Says he is tiling the lobby with asperin tablets in case of headaches . . . ST. MARY'S AUDITORIUM, Freeland, Pa. now open two days a week . . . AL PUTNICK now shipper for Preferred . . . JEANNETTE WILLENSKY going with United M.P.T.O. as public relations advisor . . . Is it true that DAVE BARRIST and HARRY BODKIN regularly take one of the "bridal suites" at Camp Tamiment? . . GEORGE SOBEL, back from vacation at Saratoga Springs, advises that all the lumber used in the rebuilding of the Ritz Theatre came from his Sawbell Lumber yard . . . DAVE KORSON says that Columbia is having its best selling season down in Jersey . . . ABE and LOU SABLOSKY cheerily greeted on one of their infrequent visits to the Street Monday . . . SID STANLEY re-opens Fay's on September 11.

FROM BOSTON
By Bruce

M. S. GLICKMAN of Boston has reopened the Keith Theatre in Fairhaven. PAUL MORRIS is in the managerial chair . . . ADOLPH BENDSLEV has returned from a trip to Denmark. We are sure he will find things in tip-top shape at the Community Playhouse out in Wellesley for son LESLIE has been doing a great job . . . Another reopening, this time in McKinley, Maine, where the Neptune Theatre was opened on the 19th . . . Novelty Distributors and Jewel Productions have moved to new and larger quarters. Strolling into their new headquarters we learned that other changes have taken place. MANNEY LEWIS was married last Sunday to IRENE HOFFMAN of Newark, N. J. Cupid seems to be on a rampage in this office. GRACE SULLIVAN is soon to be . . . While on the subject FRANK SULLIVAN of the Capitol Theatre Supply will marry MARGARET ELLIS of Dorchester on September 5th. Sounds like June what what with all these nuptials . . . Yep, here's another one, KENNETH RUSSELL, manager of Max and Joe LEVENSON'S South Station Theatre, plans to marry HELEN McELROY early in December . . . HARRY J. BLANCHARD and MAURICE SAFNER stuck together like twins and wherever Harry went Maurice was sure to be. They are opening the Park in Woonsocket on the 5th . . . J. DON ALEXANDER came all the way from Colorado Springs to pay Boston a visit. ADOLPH HAAS and Don are negotiating for yacht to sail to the New Jersey convention. Will someone check up and find out if they made it? . . . MRS. GEORGE M. BRIGGS has sold her Tyler Theatre, Pittsfield, to BILLY SHEA. Mrs. Briggs has been in the business most of her life and the industry will certainly miss her . . . SAMMY HAAS, who admits he hasn't done anything for a year, has decided to take a rest. He is going to spend a week or so on the Cape at Harwichport . . . EMMANUEL COHEN, salesman for Columbia, had his car stolen in Springfield from a parking space. The police recovered it very quickly. Emmanuel was so fair in his demands for repairs that the lady owner of the parking space said she would give him free parking space every time he stopped in Springfield. Who said honesty doesn't pay! . . . ART HOWARD is limping around the film district. "Water on the hip" he calls it . . . The wife of H. C. HAWLEY, owner of the Town Hall Theatre, Jeffersonville, Vt. had a bad shock but is on the road to recovery . . . PHIL SMITH is going stong. He closed deals for Chesterfield-Invincible picture with AL ANDERS of the Bijou in Springfield and MARTIN TUOHEY of the LeRoy Theatre, Pawtucket, R. I. . . . BARNEY HOFFMAN, Warner's general manager from New Haven, is still in town and took in the "Follow Your Heart" festivities . . . The fan dancer at the Cocoanut Grove had all the exhibs straining their necks. Those who had their backs to the show are probably using liniment regularly. Is your face red? . . . FRANK SHAUGHNESSEY, formerly manager of the Academy of Music in Northampton, is now managing the Suffolk Theatre in Holyoke. Frank says that the Academy will open sometime in December and he is proud of both . . . HERMAN RIFKIN had a gala celebration when he reopened the Suffolk, after extensive renovations, last Thurs. evening.

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Independent EXHIBITORS
FILM BULLETIN

VOL. 3, No. 2 WEDNESDAY, SEPTEMBER 9, 1936 PRICE, 10 CENTS

A TRADE PUBLICATION, ISSUED WEEKLY FOR INDEPENDENT EXHIBITORS
—AND DEDICATED TO THE PROTECTION OF THEIR INTERESTS

Stop Metro's Price-Fixing On 'Ziegfeld'!

The latest development in Metro's policy, which predicted on the theory that all wisdom and authority stems from the home office, is their demand that every theatre buying "The Great Ziegfeld" increase its admission prices five or ten cents during the picture's run. It has been made a part of the special contract on which this one film is being sold.

No one can deny that a fine, widely publicized attraction like "Ziegfeld," can be sold to the public at slightly higher prices than the average run of pictures. Another point put forward by M-G-M in favor of the admission scale advance is the film's length, full three hours, limiting the number of shows a theatre can run. These facts are worthy of every exhibitor's consideration and undoubtedly the majority of intelligent and progressive theatre owners would either extend playing time or increase their prices to accommodate the expected crowds.

But, allowing this company to fix the admission scale on one picture will set a dangerous precedent which exhibitors may regret in future years. It must not be forgotten that percentages, selling-by-numbers and practically every practice about which they now loudly complain could have been checked and eliminated by exhibitors had they been militantly wary when first these schemes were introduced.

If you surrender this year to Metro's demand to fix your price scale on "Ziegfeld," you may expect to have other companies demanding the same privilege on their specials next season—or sooner. **Now** is the time to prevent the introduction of another unwarranted and unfair sales practice—**by refusing to allow inclusion of the price-increase clause in your contract!**

Despite all the arguments Metro may advance in justification of this move, the right to increase established admission prices, even for one picture, must be vested in the operator of the theatre himself. He is best fitted to judge whether or not his patronage will accept the increase without resentment, which might seriously damage his future business. Metro's concern is with the one picture, or its group of pictures—the exhibitor's with every single day's business and the continued goodwill of his patrons.

In business, as in our form of Government, there is demanded full respect of the rights of the individual. That is Democracy. Metro's dictatorial tactics cannot be vindicated by its protestations of what is "best for the industry," for that expression is subject to extremely wide latitude in interpretation.

MO WAX.

AWAKENING THE 'SLEEPERS'

The purpose and plan of this department is to bring forcefully to the attention of theatremen those pictures which are ordinarily overlooked or neglected in their advertising. Mr. Wolfe-Smith, prominent theatre publicity expert, aims to point out the latent exploitation angles in these "Sleepers" with the view to having you SELL them to the public in a manner that will bring you the best possible returns. Follow these "Sleeper" campaigns for bigger grosses!

By Wolfe-Smith

"MISSING GIRLS" . . . Chesterfield . . . By Martin Mooney Roger Pryor, Muriel Evans, Noel Madison, Sidney Blackmer

Martin Mooney!

Brother, there's a name that is—or should be—as important as anything you can put on your marquee today. In case you've been sleeping under your desk these many months past we'll let you in on who this fellow is. And then, if you can't sell this saleable piece of film merchandise for some of the sweetest grosses you've seen in months, we'd suggest you get back under that desk and stay there.

Martin Mooney, guys, is the police reporter who recently went to jail for 30 days because HE REFUSED TO REVEAL THE SOURCES OF HIS UNDERWORLD INFORMATION TO A NEW YORK GRAND JURY! He wouldn't squeal on his gangster pals who gave him loads of inside dope on who's who and what's what in gangland. And, boys, that was no publicity stunt, because Mooney took a chance on getting himself pumped full of a load of lead if he made one little slip. It wasn't any publicity stunt, as we said, but it got him front page newspaper copy in every sheet in these U. S.

The newspapers shed tears in type for Mooney. To them it was a battle for freedom of speech and the right to a story without interference from anyone. The court hailed Mooney up and demanded that he TALK OR GO TO JAIL and the newspapers and the public admired his guts because *he went to jail!* But, what you're interested in is that this fellow's name and mug was plastered all over the newssheets of the country.

Mooney, in case you don't know, is also the guy who gave the screen "Bullets Or Ballots," "Special Agent" and "Exclusive Story," three of the hottest gang yarns ever filmed.

Now he's here with another wopper. One that has a million buck title for any house that can make a dime with gangster, G-men, kidnapping stuff. "Missing Girls"—what a title! It's just the sort of racket that Mooney would be expected to bust wide open. Thousands of gals from small towns make their way to the big cities every year, some looking for fame and fortune, others just wearied of their dismal factory jobs and uneventful lives. All are suckers for the racketeers who would use them for their own profit in one way or another. It's hot and sounds exciting.

But don't get the angle that this is dirty sex stuff. Stay away from that word "vice" if you're aiming to avoid trouble from the more straightlaced folks in your community. It isn't necessary to sell "Missing Girls" that way. Your copy can be and should be clean as a whistle, yet it can pack a powerful punch.

Here's how to do it:

COPY

Next in size to the title on all copy comes Mooney. Sell him as the man who went to jail rather than tell what he knew about the underworld . . . the man who knows more about gangland than any other living individual . . . the man who now exposes the "missing girls" racket. Tell them about the thousands of girls who vanish from their homes and are lost sight of by their parents, families and friends. Ask them what happens to those girls. Tell them no man knows better than Martin Mooney how many of them fall into the cruel hands of racketeers and gun-men; how many of their lives are ended by the bullets of a copy, a G-man or their own gangster pals. MOONEY TELLS ALL!!

LOBBY AND FRONT

Get copies of your local paper headlining the Mooney jailing incident. Blow up the

(*Continued on page* 10)



Vol. 3, No. 2 — Independent EXHIBITORS FILM BULLETIN — September 9, 1936

THE INDUSTRY'S NEWS
From An Editorial Viewpoint

GOV'T PROBE JITTERS

D. of J. Agents Getting Data . . .

The major film companies have the jitters—the Government probe jitters—but they aren't doing a thing to forestall the legal, legislative attack many of the industry's leaders feel certain is on its way.

From numerous sources have come warnings that the Department of Justice is seriously engaged on the job of building up a strong case against the alleged monopolistic activities of some of the bigger companies. Agents have been travelling the country on the mission of learning just how these practices affect independent exhibitors in various parts of the country. The majors themselves have been queried in official questionnaires. And it is common knowledge that the Justice Department has been swamped with complaints from indies in every nook and corner of the nation. All these factors point conclusively to an intensive preparatory campaign by the Government's legalists.

Federal Jury Inquiry? . . .

It has been our view for some time that the method of attack will take the form of a Federal Grand Jury investigation, such as was threatened by Federal Judge George A. Welsh of the Eastern Penna. District Court last winter. The quiescence of that bombshell is believed to be due to the suggestion of Department of Justice officials that they be allowed to handle the proceedings themselves, perhaps with the help and counsel of Attorney Benjamin M. Golder, who was appointed by Judge Welsh to conduct the Phila. probe.

Nothing Done to Stall It . . .

In view of the fact that the majors must be cognizant of all these developments and probabilities, industry observers find it difficult to understand their refusal to accede to some reforms, even if only those proposed by their puppet exhibitor organization, the M.P.T.O.A. Instead, rentals have been substantially increased, higher and more percentage demands made and still further restrictions on exhibitors' rights inserted in film contracts.

The producers face, in addition to the Government's legal threat, an aroused exhibitor body that may organize itself for a legislative fight to the death. The Neely anti-block booking bill is dormant, but not dead, and certain to be revived under aggressive Allied direction. It will undoubtedly receive more attention from the new, less busy Congress than was given it during the last hectic session.

Fight on Circuits . . .

Allied is girding itself for the battle against producer-operated theatre chains. The committee that was appointed at the national convention in Cleveland last June has been working diligently and with success, it is reported, in its campaign to raise a huge fund to wage a legal-legislative war against the affiliates. The drive is directed at outlawing theatre operation by film producers.

The likelihood of the Roosevelt Administration's re-election is another factor to be regarded as disadvantageous to the majors. The Democrats have been alienated by Hollywood's refusal to lend cooperation to Government projects and by the well-known Republican sympathies of many industry leaders, such as Louis B. Mayer, who is a confidante and heavy contributor to the G.O.P. cause.

All in all, the 1936-37 season shapes up as an eventful one for the industry insofar as intra-industry problems are concerned.

NO RADIO FOR SHIRLEY

Declines Offers . . .

One prominent film star has gone on record as sympathizing with exhibitors' protests against the prevailing practice of film personalities appearing on radio broadcasts. It is Shirley Temple.

Several weeks ago the Independent M.P.T.O. of Conn. sent a resolution to Shirley's mother thanking her for her announced decision to forego radio offers for the little film luminary. Last week the following letter was received by Joseph A. Davis, secretary of the organization:

"I thoroughly understand your problem with the radio, and your thoughtfulness in writing me is appreciated.

"I want to assure you that in spite of the hundreds of requests for radio broadcasts and personal appearances, no program along this line has ever been entertained, either by ourselves or by the studio.

"The theatre owners of this country, and all other countries as well, have been very kind to us and we are endeavoring to maintain our friendly relations with all exhibitors.

"With best wishes, I am, cordially yours,

"Gertrude Temple."

Others to Go On . . .

Meanwhile the trade learned, through a story in *Time*, that advertisers have already contracted to spend $151,000,000 for radio time and talent this season. Among the famous film-made names scheduled for broadcasting work are Jean Harlow, Clark Gable, Joan Crawford, Myrna Loy, Norma Shearer, Jack Oakie, Joe E. Brown, Ginger Rogers, Fred Astaire, Franchot Tone, Jack Holt.

By far this will be the biggest year in radio's history and the unorganized protests of exhibitor groups have availed them nothing in checking its growth in so far as it concerns the use of film names to exploit free air entertainment.

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N. J. ALLIED CONVENES

Opens Today . . .

The outstanding annual business and social event of the season for Allied of New Jersey gets under way in Atlantic City today (Wed.), where approximately two hundred exhibitors are expected to gather at the Traymore Hotel. The convention, their 17th, extends through Friday.

The officers: Lee Newbury, president; Louis Levin, vice-president; Simon Myers, vice-president; David Snaper, treasurer; Jacob Unger, secretary, and assistant treasurers Edward Lachman and Maurice J. Miller. The Board of Directors: Mark Block, Frank P. Gravatt, Harry K. Hecht, Helen B. Hildinger, W. C. Hunt, I. A. Roth, Louis Rovner, Sidney Samuelson and Ralph D. Wilkins.

The Program . . .

WEDNESDAY — September 9

Eastern Regional Directors Meeting
Marine Grill, Hotel Traymore, 10.30 A.M.
Adjourn for luncheon
Meeting resumes at 3.00 P.M.

Registration of All Delegates
Lower Lobby, Hotel Traymore, 1.30 P.M.

Bicycle Parade of Bathing Beauties
Along the Boardwalk, 2.30 P.M.

Trade Show
Inspection of Exhibits, Marine Grill Foyer
Hotel Traymore, 4.00 P.M.

Allied Cocktail Party
Marine Grill, Hotel Traymore, 6.30 to 7.00 P.M.

Preliminary Talent Contest, Showmen's Jubilee
Steel Pier, 8.30 P.M.

THURSDAY — September 10

Registration of Delegates, continued
Lower Lobby, Hotel Traymore, 10.30 A.M.

Open Business Meeting for All Delegates
Marine Grill, Hotel Traymore, 2.00 to 5.00 P.M.

Ladies' Afternoon
Boardwalk tour, shopping, and the beach
View A.A.U. six-mile ocean swim

Annual Banquet
Marine Grill, Hotel Traymore, 7.00 P.M.

American Beauty Ball
Main Ballroom, Steel Pier, 9.30 P.M.

FRIDAY — September 11

Committee Meetings
Marine Grill, Hotel Traymore, 10.00 A.M.

Open Business Meeting for All Delegates
Marine Grill, Hotel Traymore, 11.00 A.M.

New Jersey Election of Officers
Marine Grill, Hotel Traymore, 2.00 P.M.

Boardwalk Float Parade
3.15 P.M. An internationally famous event held annually in Atlantic City

National Fashion Show
Convention Theatre of the Atlantic City Auditorium, 9.00 P.M. A choice seat free to each registered delegate in the reserved Allied section

End of the Seventeenth Annual Convention

N. Y.'s PRICE TILT FAILS

'Early Birds' Stay . . .

Several weeks ago a group of representatives from New York's affiliated and independent circuits met and agreed to make two minor revisions in their admission price schedule. "Early Bird" matinees were to be eliminated and evening prices to become effective at 5.00 P. M., instead of 6 or 7 o'clock. The plan was to become effective last Friday.

Friday dawned and crept on to the theatres' opening hour, finding practically all of the major-operated central city houses continuing the same "early bird" prices as had prevailed previously. In a number of cases independents are known to have kept their part of the bargain and hiked up their opening scales to the regular matinee price.

The usual accusation that independents scotched the scheme can not be hurled by the majors this time. Their refusal to cooperate in the future will be justified in view of this failure by the affiliates to abide by the agreement.

Among the houses which did not eliminate the "early bird" price are Loew's State, Capitol, and Mayfair. This company was the leading factor in the drive to revise the city's admission scales.

DISHES DOWN, GAMES UP

Worked Out . . .

For some months now there has been evident in the theatre premium field a trend away from the popularity of dish giveaways and toward games. Even some of the premium dealers, who were formerly reluctant to admit anything but a steady and rapid increase in the number of dishes being dispensed in the nation's theatres, now admit that the volume of this business has passed its peak.

There are several important factors responsible for this new bent in the public favor. Principal of these is the huge number of dishes that have been handed to the women patrons over a span of years; more dishes than they have room to store them. Secondly, whereas the practice originally was intended to bolster the weakest night's gross, or, at the most, two nights', in the past year or two many theatres extended their dish nights to three, four, and even five. Thus, the recipients were glutted with a miscellany of chinaware, crockery, bakeware, glassware, silverware, etc. The scheme was worked out, overdone.

Exhibitors at Fault . . .

Chief blame for the decline in the value of this potent method of stimulating box-office receipts rests on the shoulders of the very exhibitors who gained most by it. In addition to overworking the idea, many of them disappointed the women by starting a deal and discontinuing it after several weeks, if it did not draw up to expectations. This resulted in a loss of confidence that kept many women from following subsequent deals.

Further playing against the dish premium idea was the tendency of some exhibitors to deliberately order less pieces than they required, as a protection against being stuck with overages, and depend on shortage coupons to satisfy the excess. However, this placed the burden on the patron of returning at some later indefinite date to receive the item.

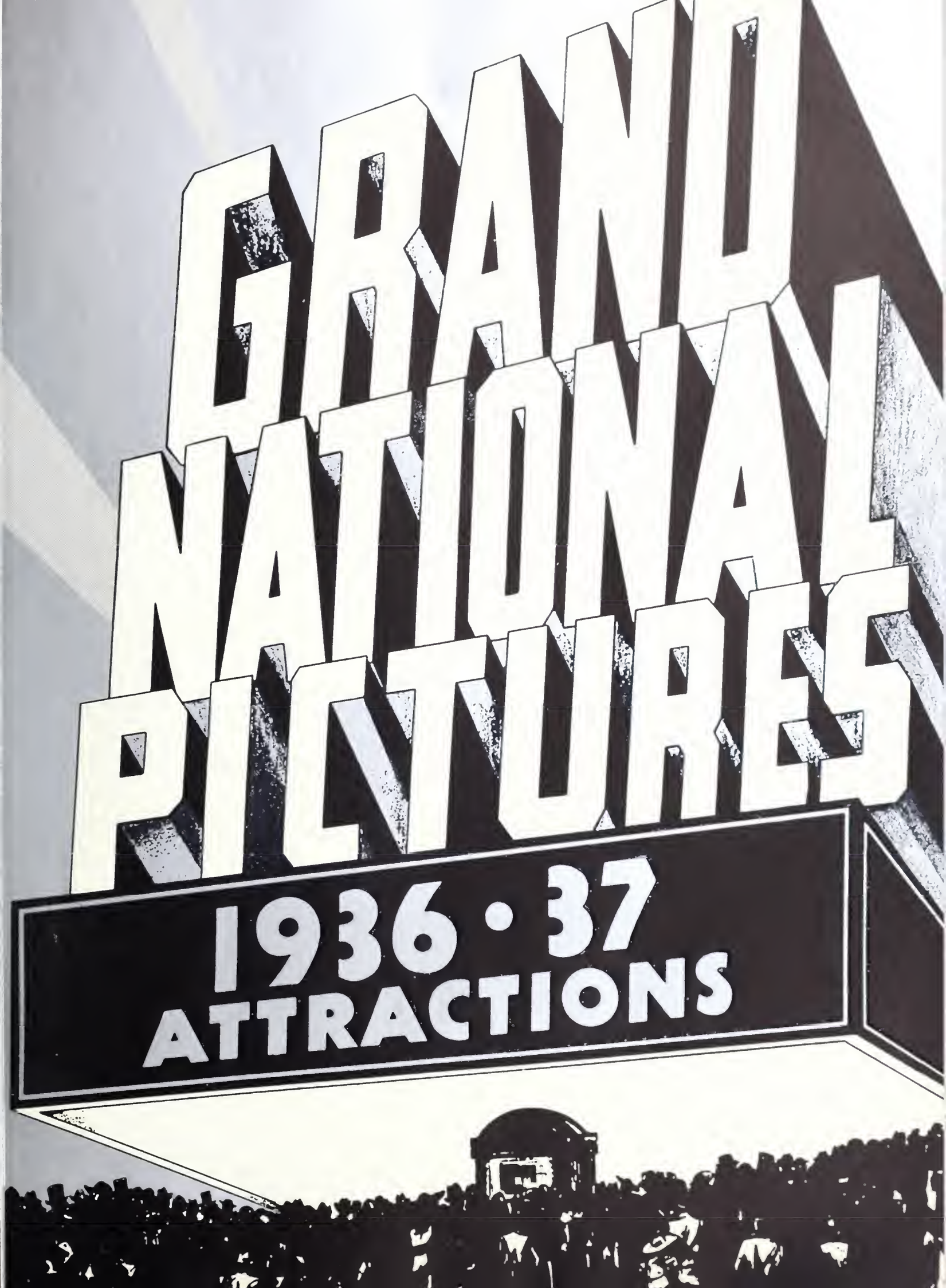
Public Likes Chance Element . . .

The widespread use and growth in popularity of the theatre chance games can be attributed to the natural gambling instinct of the general public. While not regarded by law generally as a lottery, the games such as Bank Night, Bango, Lucky, Movie, Screeno, etc., require no skill and depend strictly on the element of chance. That is what the public likes.

The "lotto" games in themselves provide a certain degree of amusement for those participating and even those not fortunate enough to win a prize are entertained by them.

In addition, there is the fact that every patron, man, woman or child is eligible for participation, as contrasted to the giveaways "to ladies only."

Exhibitors have found that the success of the games in their theatres varied proportionately with the value of the prizes. In some cases, between two competing houses in the same neighborhood, one has made a game eminently successful while in the other it has failed.


GRAND
NATIONAL
PICTURES
1936 • 37
ATTRACTIONS



The producer of "Mrs. Wiggs of the Cabbage Patch," and other hits starring Bing Crosby, W. C. Fields, Mary Boland, Charles Ruggles—

DOUGLAS MacLEAN

is now making pictures exclusively for Grand National
... His first of six productions will be

MARY ROBERTS RINEHART'S

Saturday Evening Post Story

"[illegible] LEAVE"

One of the Greatest Romantic Comedies Ever Written!

FOUR MUSICALS

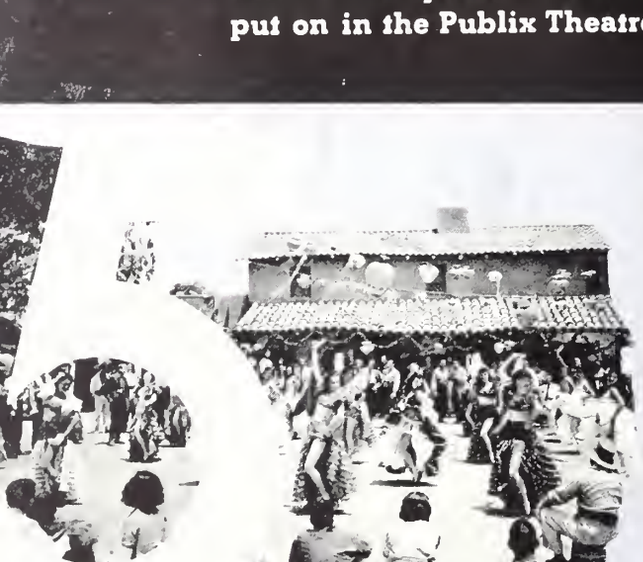
SPARKLING! ORIGINAL! ENTIRELY DIFFERENT! The first: "HATS OFF", by Sam Fuller and Hy Kraft. The second: "MURDER WITH MUSIC."

Produced by

BORIS PETROFF

Director of Mae West pictures for Paramount, who for ten years directed all the musicals put on in the Publix Theatres by Paramount.





NATURAL COLOR FEATURES

Produced by
GEORGE HIRLIMAN

"DEVIL ON HORSEBACK"— with Lili Damita, Fred Keating, Del Campo (South America's Valentino), Tiffany Thayer and Jean Chatburn.

"CAPTAIN CALAMITY"— with George Houston and Marian Nixon, Vince Barnett, Movita, Crane Wilbur.

"WE'RE IN THE LEGION NOW"— with Reginald Denny, Esther Ralston, Eleanor Hunt, Vince Barnett, Claudia Dell.

"GRAND CANYON"—in preparation.

"CLOUDY"

ARABIAN WHITE WONDER HORSE
The Screen's New Sensation
Supported by
"REX", KING OF WILD HORSES
in
"KING OF THE SIERRAS"
THE FIRST OF FOUR NOVELTY FEATURES
THE SECOND PICTURE IS BASED ON A FAMOUS INDIAN LEGEND
Produced by FRANK W. GAY

"KILLERS OF THE SEA"

A THRILLING DRAMA OF THE DEEP

Produced by
RAY FRIEDGEN
Who Made "FISH FROM HELL"

36 GRAND NATIONAL WINNERS

PI

Dynamic Personality of the Screen

JAMES CAGNEY



will make two or more pictures of the type that has established him among the ten outstanding stars in pictures. "GREAT GUY," his initial role, gives him his greatest opportunity to register as a two-fisted, smart, fast-thinking, fast-acting young modern. It is the first of

TWO GREAT STARRING VEHICLES



A MILLION DOLLAR PRODUCTION

OF A BEST-SELLER IN FULL COLOR

An Epic of the Great Far West rivalling
"The Covered Wagon" and "The Iron Horse"

By
JULIA COOLEY ALTROCCHI

Produced by
LORENZO DEL RICCIO

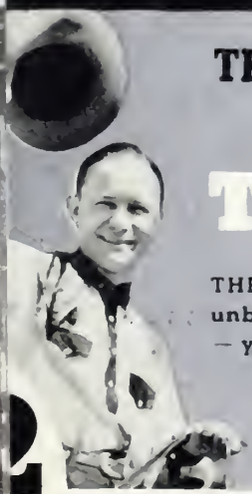
A thrilling drama of man's battle with devastating nature in a desperate fight for the right to live, in a storm-swept, snow-bound region where death stalked every move.

GREAT BOOKS MAKE GREAT PICTURES

Produced by B. F. ZEIDMAN

Novels that have thrilled millions of readers for generations, will provide the dramatic material for eight Zeidman productions. Among them are: "IN HIS STEPS," the biggest best-seller of all time, totalling 8,000,000 copies; "THE FIVE LITTLE PEPPERS," 2,000,000 copies sold; "WHITE LEGION," another sensational success; "ST. ELMO," "TEMPEST AND SUNSHINE," "ROGUES' GALLERY," and "SWEETHEART OF THE NAVY."





THE RANGE RIDER SERIES

Musical Westerns with Radio's Singing Cowboy Star

TEX RITTER

THRILLS — EXCITEMENT — MELODY — in an unbeatable box office combination. Tex Ritter — young and fearless — gallops into the hearts of all true lovers of the great outdoors!

CONRAD NAGEL

As "HANDSOME" ALLAN O'CONNER, Federal Agent De Luxe, in a made-to-order role, smashes rackets and rescues beauty in distress

IN A SERIES OF FOUR FEDERAL AGENT DRAMAS

The First Being

Produced by GEORGE HIRLIMAN



8 WESTERNS · 8 MELODRAMAS

GRAND NATIONAL PICTURES

Releasing Schedule To January 8th, 1937

•

Sept. 22 • "DEVIL ON HORSEBACK" NATURAL COLOR FEATURE

Sept. 29 • "WHITE LEGION"

Oct. 6 • CONRAD NAGEL in "YELLOW CARGO"

Oct. 13 • "CAPTAIN CALAMITY" NATURAL COLOR FEATURE

Oct. 20 • "IN HIS STEPS" with Eric Linden and Cecilia Parker

Oct. 27 • "CALL ME ARIZONA"

Nov. 4 • "WE'RE IN THE LEGION NOW" NATURAL COLOR FEATURE

Nov. 10 • "FIVE LITTLE PEPPERS"

Nov. 17 • JAMES CAGNEY in "GREAT GUY"

Nov. 24 • "HATS OFF"—MUSICAL

Dec. 3 • DOUGLAS MacLEAN'S "23½ HOURS LEAVE"

Dec. 7 • CONRAD NAGEL in "NAVY SPY"

Dec. 10 • "RIDE, RANGER, RIDE"

Dec. 17 • "SNOW COVERED WAGONS" IN FULL COLOR

Dec. 24 • DOUGLAS MacLEAN'S "CHINA"

Jan. 1 • "GRAND CANYON" NATURAL COLOR FEATURE

Jan. 8 • "MURDER WITH MUSIC"—MUSICAL



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GRAND NATIONAL PICTURES
NEW YORK

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MINNEAPOLIS
NEW HAVEN
NEW ORLEANS
NEW YORK CITY
OMAHA
PHILADELPHIA
PITTSBURGH
PORTLAND, ORE.
ST. LOUIS
SALT LAKE CITY
SAN FRANCISCO
SEATTLE
WASHINGTON

What The Newspaper Critics Say:

"THE GORGEOUS HUSSY" (M-G-M)

. . . Part of the story is historically true, but most of it has an incredible ring and the players never are quite convincing in their political or emotional arguments . . . We refuse to acknowledge it as fact, and as cinemized fiction it is merely passable . . ."

N. Y. TIMES.

". . . A colorful and heart-warming saga of American history . . . Handsomely staged and persuasively acted, the motion picture translation of Samuel Hopkins Adams' gaudy novel forms a rich and entertaining pageant of life in the Andrew Jackson era . . ."

N. Y. HERALD-TRIBUNE.

"Lionel Barrymore's 'Jackson' excels Joan Crawford's 'Hussy' . . . A colorful and dramatic film that goes beyond historical facts . . ."

N. Y. DAILY NEWS.

* * * *

"A SON COMES HOME" (Paramount)

". . . Absurdly contrived story . . . An emotional hodge-podge . . ."

N. Y. TIMES.

". . . Sobbie, old-time tear-jerker that depends for its appeal on the tragedy of a mother's love for a worthless son . . . Mary Boland gives a fine performance . . . Balance of cast is excellent . . ."

N. Y. DAILY NEWS.

"San Francisco's picturesque Fishermen's Wharf serves as the background for Mary Boland's first dramatic role . . . Has a certain amount of speed, coincidences and tears and a nice melodramatic twang to it . . ."

N. Y. WORLD-TELEGRAM.

* * * *

"PICCADILLY JIM" (M-G-M)

". . . P. G. Wodehouse, England's No. 1 humorist, on the screen . . . The comedy has been brought up to date . . . Montgomery-Morgan-Blore liven the plot with their expert fooling . . . Picture is well mounted and contains plenty of local color . . ."

N. Y. DAILY NEWS.

". . . Hilarious version of the P. G. Wodehouse novel . . . Somehow a cast that might have been invented by Wodehouse himself has been assembled that fits into the exact spirit of the extremely casual atmosphere . . ."

N. Y. SUN.

". . . Amiable comedy with Robert Montgomery-Frank Morgan-Eric Blore and Robert Benchley at their best . . ."

N. Y. WORLD-TELEGRAM.

HOLLYWOOD FLICKERS

By DAVID J. HANNA

Hollywood, September 8

The big question this week in Hollywood is the authenticity of the report that C. B. De Mille would move his spectacle moving unit from Paramount to United Artists. From reports, we understand that George Shaefer, of United Artists, is dickering with the director-producer on a six picture yearly contract two of which he would direct himself. With his current assignment "The Plainsman" in the can at Paramount, De Mille has been dickering with them on a new contract but differences as to salary, percentage as well as the number of pictures scheduled have prevented the deal, and so far they have failed to get together.

Postponing their production of "Danton" Warners have decided upon "Everyman," the 16th Century morality play as their next assignment for Max Reinhardt. As announced in this column a few weeks ago Johannes Poulsen, was brought over from Europe to direct the production at the Hollywood Bowl, which was originally scheduled for Reinhardt. However the sponsors decided the German's salary demands were exhorbitant so Poulsen at a tenth the amount, was secured, and is now being given a terrific build up in the Los Angeles papers. So with the announcement that Reinhardt will do the picture, we wonder which one is burning?

Lew Ayres was signed by Paramount this week to a term contract with the stipulation that the actor be allowed to direct one picture yearly. Ayres is leaving for New York to catch the Bremen for a European trip and is expected on the lot November 1st.

Negotiations are at a burning point between Samuel Goldwyn and Ruth Chatterton, the producer wanting the actress for the starring role in "Stella Dallas." The part should be a cinch for Chatterton but she seems lukewarm on the idea. But fast talking Goldwyn wangled her into "Dodsworth" and will probably do it again on this one.

Lynne Overman is being borrowed from Paramount by Hal Roach for one of the leading roles in the Patsy Kelly-Lyda Roberti film "Nobody's Baby."

Because of censorship troubles in England and probable difficulties with Washington societies in this country, the proposed M-G-M production, "Mr. and Mrs. Washington" has been shelved.

The Buck Jones Westerns for Universal will go musical. Production has started on the first of the series with four musical numbers set in the horse opera.

A new Hildegarde Withers in the person of Zasu Pitts has been announced for "The Riddle of the Dangling Pearl" opposite James Gleason's Inspector Oscar Piper. Edna Mae Oliver was formerly in the series, then replaced by Helen Broderick.

As an answer to reports that Columbia was planning to cancel Mary Astor's contract, the Studio announced she will begin work next week in "Lady from Nowhere." No other members of the cast have been announced but Astor will get top billing.

George Jessel has returned from New York and his first assignment will be "Music in the Park" which will feature Chas. Winniger and Henry Armetta.

Negotiations between Sol Lesser and Bill Hart for a series of Westerns is reported cold. The actor denied that he had entered into any negotiations with the producer and that any idea that he might re-enter pictures is furthest from his mind. The actor is retired and happily losing $25,000 yearly on his ranch.

Another team to be reunited is Gary Cooper and Jean Arthur who scored so decisively in "Mr. Deeds Goes to Town." The next production for the duo announced by Paramount will be "Beyond Sound of Machine Guns."

AWAKENING THE 'SLEEPERS'

(Continued from page 2)

story and mount in the lobby in advance, on the front currently.

Have your sign shop make up large compo-board to cover your regular frames. Have a headline like: "MARTIN MOONEY TELLS THE TRUTH ABOUT 'MISSING GIRLS,'" lettered on each one.

Throughout the lobby and front the motif should be sensational newspaper headlines.

This is a natural for a tie-up with the Travellers' Aid Society. Get in touch with this organization and promote a booth for your lobby. Tell them your purpose is to solicit information about missing girls, that you will place a woman in the booth and turn over to them a report on any information the attendant obtains.

As an alternative for this one, build your own information booth and spot this copy on it: "The Strand Theatre is seeking information about 'MISSING GIRLS.' We will help you locate your family and return to them." Put no other copy on this booth and it will get you a world of attention for two weeks in advance of your regular announcements.

NEWSPAPER TIE-UP

Here's one that's worth its space in gold and is a pushover to pull with the least bit of aggressiveness.

Get your pet local newspaper to carry a series of stories on 'Missing Girls' far in advance of your play-date. Climax that by having them offer (with the cooperation of the theatre, of course) to help any missing girls, who can prove themselves such, to return to their home towns, buying train tickets for any, if necessary. This is great feature story stuff that deserves, and can get, front page space in the best newspapers.

If you don't care to go in for this angle on such an elaborate scale, you can at least get the paper's sob sister to give you a corking story on missing girls a few days in advance of your showing.

Travellers' Aid, incidentally, have a booth in every railroad station in larger cities. It should be a cinch for the first run spots in these places to get an okeh for a small display in their space.

CLASSIFIED AD GAG

Dorothy Benson and Ann Jason are the names of the 'Missing Girls' in the picture. Insert a classified ad in your newspaper under MISSING GIRLS heading: "Dorothy Benson and Ann Jason communicate immediately with Jimmie Dugan, Missing Girls Columnist this paper." Also spot one of these in the Personals Column.

RADIO APPEAL

Buy or promote five-minute periods on a local radio station to broadcast an appeal to 'Missing Girls' to return to their homes, where distressed parents anxiously wait for them. No mention of the theatre or picture should be made in the earlier broadcasting. Lead into the plugs gradually. An effective speaker will make this sob stuff tremendously effective. A prominent police official, social worker, or the Travellers' Aid can be called upon for cooperation in these broadcasts.

Well, boys, we could go on indefinitely, but ye editor tells us he has other material to go into this issue of FB, so we say dig into this and you'll find far more exploitation stunts than you'd ever need to sell 'Missing Girls' for heavy box-office returns. Play this show and play it up big!

$ $ $ $ $ $

Golden-Goldburg Tour

Eddie Golden, of Chesterfield-Invincible, and Jesse J. Goldburg, of Burroughs-Tarzan, have set out on tours of the exchanges handling their products. They will spend several days in each spot, assisting the local exchange managers and salesmen in getting their products off to a good start.

REVIEWS

(Continued from page 12)

Linden and an outstanding performance by Elizabeth Patterson as Old Hutch's unhappy wife. Production and direction are adequate and the small town atmosphere exceedingly well preserved; but the film lags at times due to their striving for slow-paced characterization and an obvious attempt to squeeze every possible laugh out of Beery's unique playing.

AD TIPS: Sell it as Beery's BEST characterization. Compare to his 'Bill' in "Min and Bill."

L. J.

New Erpi Sound In Many Houses

Erpi's new Mirrophonic sound system has already been ordered by a dozen theatres in the Eastern Pennsylvania territory, according to an announcement by the company.

Houses getting this latest development in sound equipment are: New Renel, Erlen, Terminal, Mayfair, Grand, in Philadelphia; Broadway, Pitman, N. J.; Roxy, Lock Haven, Pa.; Park, Reading; Arcade, Salisbury, Md.; Strand, Scranton, Pa.; Strand, Shenandoah, and the Rialto, Phoenixville.

"Finest Theatre Painting and Decorating"
HARRY BRODSKY
2315 WALNUT STREET, PHILA., PA.
RITtenhouse 7828 • TRInity 1189

"Not a dark house in more than 20 years of film delivery service!"
NEW JERSEY MESSENGER SERVICE
Member National Film Carriers' Ass'n
250 N. JUNIPER STREET, PHILA.
LOCust 4181 RACE 4600

EXHIBITORS HAVE DISCOVERED
Paramount's "Advertising Material Rental Service Contract" will COST THEM from
$300 to $500 MORE per year!
Protect yourself by dealing ONLY with
National-Kline Poster Co.
1307 VINE STREET, PHILADELPHIA
Simon Libros • Al Blofson • Oscar Libros

Short SUBJECTS

FROM PHILLY
By Nonamaker

RUMOR OF THE WEEK . . .

That vaude is slated for the Uptown by S-W on week-ends . . . But it's denied, *but definitely*, at the theatre.

THE REST OF IT . . .

Several other premium dealers had "fall opening" this week & Price handing out refreshments. Met opens with 100% Joosh talkie Sept. 19, 20, 21 . . . ANN ROSEN celebrated her 4th year with Capital with EDDIE GABRIEL and the rest of the gang surprising her with flowers, which wilted quicker than you can say LEON BEHALL. That is if you want to say LEON BEHALL . . . ROSE HEISMAN, of Quality Premium, to marry shortly . . . Variety Club of Phila. played host to Bathing Beauties Monday prior to their entraining shoreward. OSCAR (bald pate) NEUFELD, happy in the midst of the charmers, handled their "transportation and housing." JIM CLARK and EARLE SWEIGART escorted them to the shore. Lucky stiffs . . . WILLIAM QUINLEVEN's father died Sept. 2nd and JOE KENNEDY's mother died Sept. 3rd. Our sincere condolences to both . . . H. J. TROXELL, formerly operating house in Gettysburg, seen on street. Says he is looking for a house . . . J. F. COERBETH, who has several theatres in Chambersburg, also seen on the Street . . . The NEUFELD-WEINER grudge golf match is definetly set for Sept. 27th at LuLu . . . LARRY DAILY on vacation . . . This column takes credit for finding PERRY LESSY's god mother. A happy reunion will take place shortly. Perry hasn't seen her since he was knee high to a grasshopper . . . CLAIRE FINEMAN SEGAL left Grand National because she and her husband are now making their abode in Wilmington, Del. . . . S-W houses in some spots raise their Saturday, Sunday and holiday matinee prices to evening scale . . . Same circuit apt to have "trouble" with Musicians' Union after all. Pit men want salary boost . . . Park, Allentown, reopening . . . MURRAY COHEN celebrates wedding anniversary Sept. 14th while BEN ZIMMERMAN, of the New Penn, marks his marital day on Sept. 18th. Many scrappy returns of the day . . . What's going to be about the I.T.M.? Those interested will kindly get in touch with JOHNNY EHRLICH . . . STANLEY P. HATHAN has landed state contract for producing "safety" films . . . GEORGE KLINE's Boyerstown Clam Bake was a gastronomical success with gourmets TOM LARK and OSCAR NEUFELD reported consuming 4 lobsters, 100 clams, 5 ears of corn, 2 'taters, 1 chicken, 1 onion and 30 beers each—but we don't believe it even though Oscar was seen still taking bicarbonate of soda five days later . . . Horlacher's have leased parking lot on Wood Street, next to their platform . . . JOHN GOLDER getting "Three Wise Monks" miniatures to plug the forthcoming Burroughs-Tarzan pic, of the same title . . . JOE SILVER back from vacation . . . BARNEY COHEN may become an admiral in the Navy any week now . . . MOE VERBIN got a big kick out of watching his kid walk the boards in A. C. The gentle little rascal has smashed his pop's wrist watch for the fourth or fifth time . . . Other babies who are doing nicely—behaving themselves that is—are the BEN KASSOY, NATE ABELOV and BILL PORTER offsprings.

FROM BOSTON
By Bruce

HERMAN RIFKIN, New England manager for Republic Pictures, thinks it is time to spend a vacation. He is sailing for Europe on the 9th and plans to visit France, England, and Russia. That's covering a lot of ground (not to speak of water) in six weeks . . . M. & P. are pretty busy. The Franklin Park Theatre is being reopened on the 5th and the Bellevue on the 6th . . . HERBERT HIGGINS, booking manager for Warner Brothers, was the guest speaker at the Somerville Lions Club on September 1st and his subject was "What the motion pictures can do for the business man and what he can get out of them." Herbert decries the indifferent attitude of the tired business man when he goes to a movie . . . ART HOWARD is business managing Independent Exhibitors in great style. Three exhibitors have seen the light and joined the happy family. AL SOMERBY, owner of the Bowdoin Square and Old Howard theatres; MARK MARCOUX, who runs the Baylies Square theatre in New Bedford; and LEON TRASK of Keith's theatre, Campello, are the new members . . . No one knows what is going to happen to "Anthony Adverse" in Boston. It will not be shown at the Metropolitan. It may be roadshown or the Paramount and Fenway may get it . . . "Cloistered" is in its twelfth week at the Fine Arts Theatre and acting manager LEONARD KRASKA has had to respond to popular demand several times already. A picture of an entirely different type is "Ecstasy" about to go into its twentieth week at the Park according to manager MAX MICHAELS . . . ABE GOODSIDE is looking forward to a trip to Europe and Palestine . . . FRANK PERRY isn't feeling any too well lately. It's up to the doctor whether or not he goes to the New Jersey Allied Convention . . . Theatre Trailer Corporation is establishing New England headquarters in Boston. PHIL MARKELL and MEYER ROSEN have been appointed to handle trailers in the six States . . . The CHARLES MORSE circuit is closing the Park Theatre in Nashua, New Hampshire. R. GOULD has closed the Casino Theatre in Naples, Maine. Another closing is in Poland, Maine, where the Summit Theatre will be shut down. Note the European influence in the names of towns . . . Reopenings more than offset these closings. J. MATHIEU is opening the Avon in Springfield, Vermont. The Opera House in Andover, Maine, has been reopened. W. DEITCH is going to open the Gem in Arctic, R. I. on the 15th . . . OWEN THORNTON died last week and was buried just a week ago today (Wed.) He was part owner of the Palace Theatre in Arctic, R. I. . . . Independent Exhibitors will hold their next monthly meeting on Tuesday afternoon, September 15th, according to ART HOWARD. Information garnered from the New Jersey Convention will be discussed . . . LESLIE BENDSLEY, SAM RESNICK, Mr. and Mrs. WILBUR PETERSON, ART HOWARD, NATE YAMINS and, possibly FRANK PERRY, among others, are planning to attend the New Jersey Allied Convention. They are going to motor down . . . DICK RUBIN just got back from a "sojourn" in Maine.

CLASSIFIED ADVERTISEMENTS

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AS I SEE THEM . . . REVIEWS OF NEW FILMS

By ROLAND BARTON

BOXOFFICE RATING:— ● Means POOR; ● ● Means AVERAGE; ● ● ● Means GOOD; ● ● ● ● Means EXCELLENT
Plus (+) and Minus (—) will be used occasionally to indicate slightly above or below the point rating.

At best this "point" system can give you only an arbitrary estimate of a picture's drawing power, so we urge you to read the entire reviews. Some pictures are particularly suitable for certain types of audiences and this must be covered in the detailed criticism.

General Died at Dawn, The

Hollywood Preview

BOXOFFICE RATING

ORIENTAL MELODRAMA . . . Tense, exciting yarn of young American's feud with Chinese war lord . . . Direction is superb . . . Fine performances by Cooper, Tamiroff and others . . . Rates ● ● ● — for action houses; slightly less elsewhere.

Paramount

100 Minutes

Gary Cooper . . . Madeleine Carroll . . . Akim Tamiroff . . . Dudley Digges . . . Porter Hall . . . William Frawley . . . J. M. Kerrigan

Directed by Lewis Milestone

From a basically cheap, ordinary melodrama, expert hands have fashioned an exciting, continually engrossing film that will find favor where things Oriental appeal. Splendid collaboration between scriptist Clifford Odets and director Lewis Milestone is evident in the picture's unreeling. The action is sustained so cleverly that the spectator is hardly aware that it runs anywhere near 100 minutes. Not once is there a dull moment, unnecessary word, meaningless scene or episode. Always, it is tense.

The work of the writer and director have been enhanced further by the adroit performances of the cast. Gary Cooper is again sincere, forthright and effective as the heroic American. Akim Tamiroff is superb as the cruel, egotistic, mystic General Yang. Dudley Digges, as an Oriental wise man; Porter Hall, a weakling; J. M. Kerrigan, a treacherous knave, and Madeleine Carroll, as the beautiful, if unimportant, love interest, are all excellent.

Cooper is entrusted with money to buy guns for the Chinese forces fighting the tyrannical oppression of General Yang. He is lured on a train by Madeleine, whose father works for Yang, and captured by the enemy war lord. Making his escape, he locates Madeleine, but cannot find the money. Yang finds them and takes aboard his boat, threatening them with death unless they tell where the money is hidden. Yang is stabbed and, dying, orders their death. In a smash finale, Cooper plays on his egotism and persuades him to let them go free to tell the world of his "glorious" death.

AD TIPS: Sell Cooper and Clifford Odets, author of "Awake and Sing" and other stage hits. Action houses will get best returns by playing up the Oriental adventure angle.

HANNA (Hollywood).

WIVES NEVER KNOW

Hollywood Preview

BOXOFFICE RATING

COMEDY . . . Ruggles, Boland and Menjou score in funny domestic yarn . . . Will please those who like the team in their patterned comedy . . . Rates ● ● + in nabes and rural spots.

Paramount

71 Minutes

Charles Ruggles . . . Mary Boland . . . Adolphe Menjou . . . Vivienne Osborne . . . Claude Gillingwater . . . Louise Beavers . . . Fay Holden

Directed by Elliot Nugent

With three grand comics and a new twist on an old yarn, "Wives Never Know" emerges a bit above par for the series of Ruggles-Boland comedies. The two stars and Adolphe Menjou extract practically every available laugh out of the old theme of the jealous wife, the fickle husband and the well-intentioned, but trouble-making friend. Where this team has a following it should bring slightly above average grosses.

Ruggles is a botanist, happily married to Mary, until Menjou, in the role of a modern author, happens along to lecture in the town. At his wife's request, Menjou is persuaded by Ruggles to invite the writer to be their house guest. The two men discover they are old classmates. Menjou advances his theories on marriage and convinces the couple that they are really unhappy. As a result, Ruggles has a wild affair with an actress and Mary is told by their guest that she is now happy for the first time, because she knows what it is to be jealous. The mending of this disruption in their previously quiet and contented lives provides a cheerful conclusion.

The trio are all expert in their roles, Ruggles and Boland in their patterned portrayals and Menjou with a grand interpretation of the modern writer. Claude Gillingwater and newcomer Fay Holden are excellent as a pair of small town gossips.

AD TIPS: Sell the story to married folks with smart catch-lines: "Are You Really Happy in Your Married Life?" . . . Learn the truth in 'Wives Never Know.'

HANNA (Hollywood).

OLD HUTCH

BOXOFFICE RATING

COMEDY-DRAMA . . . Sums up as a one-man show by Wallace Beery, who turns in swell performance as lovable small town loafer . . . Moves rather slowly . . . Rates ● ● generally.

M-G-M

79 Minutes

Wallace Beery . . . Eric Linden . . . Cecelia Parker . . . Elizabeth Patterson . . . Robert McWade

Directed by J. Walter Ruben

There is little in this for those who are not Beery fans. A fragile romantic story interspersed with a few minutes of bank robber melodramatics is draped over the star's broad shoulders and he is forced to carry the insignificant plot along by sheer force of an excellent characterization, which fits him like a glove. That Beery more than rises to the occasion and evidently had a swell time portraying the lead is hardly sufficient to carry this slow-moving film along to normal boxoffice receipts.

As "Old Hutch," Beery has a Roman holiday shying from work as though it were a plague and peacefully fishing the days away. Suddenly jerked from his reverie by accidently finding stolen money hidden in the bank of his favorite fishing hole—his whole scheme of life changes; and in his own way he finally "captures the bank robbers" when they come back for the hidden money and try to force him to cash some of it for them.

Mixed in with Beery's character study is an incidental romance between Parker and

(*Continued on page 10*)

Independent EXHIBITORS
FILM BULLETIN

. 3, No. 3 WEDNESDAY, SEPTEMBER 16, 1936 PRICE, 10 CENTS

A TRADE PUBLICATION, ISSUED WEEKLY FOR INDEPENDENT EXHIBITORS
—AND DEDICATED TO THE PROTECTION OF THEIR INTERESTS

The Issue of Monopoly!

[From time to time, we reprint an editorial from a previous issue, which we regard as worthy of your re-reading. The following one appeared in our issue of June 17th, this year.]

Monopoly will be one of the outstanding issues in the forthcoming Presidential campaign. Both major political parties, especially the Democratic, are committed to planks against the control of industries by small groups and the enactment of new, more efficacious legislation, or the more rigid enforcement of our present anti-trust laws, to curb the tendency toward centralization of industrial power.

In the light of the situation that exists in the motion picture industry and the recent action taken by Allied to seek the disassociation of production from exhibition on the grounds that the ownership of theatre circuits by producers tends toward monopoly, the remarks made by President Roosevelt on this subject at the Texas Centennial Exposition last Friday are most significant.

In referring to conditions found in Texas a generation ago, before state laws to control corporations were passed, Mr. Roosevelt declared that undemocratic monopolies "were bearing down heavily on their smaller competitors, and on the people they served. Because of this they were taking away opportunity."

The President stated further:

"In our national life, public and private, the very nature of free government demands that there must be a line of defense held by the yeomanry of business and industry and agriculture, not the generalissimos, but the small men, the average men . . . those who have an ownership in their business and a responsibility which gives them stability.

"Any elemental policy, economic or political, which tends to eliminate these dependable defenders of democratic institutions and to concentrate control in the hands of a few small, powerful groups, is directly opposed to the stability of government and to democratic government itself."

The film industry has fallen under the domination of five producer-theatre owning corporations, which operate with such harmony as to give them life or death control over all other factors engaged in the motion picture business. This group dominates not only the small, independent theatre owner, but, also, the other film producers.

Through the vast circuits of theatres they operate, theirs is the power to force conditions on every other producer and exhibitor in the land. Columbia, United Artists and Universal, presumably tremendously strong, independent units of their own, are actually, in a lesser degree, in the same boat with the small theatre owner, who accepts the terms presented to him by the film companies—or does without the product.

The producer-owned circuits control a formidable portion of the total film rentals available throughout the country. It requires mere common sense to understand that the producers without theatres would suffer the loss of considerable revenue if they were to be deprived of the business from affiliated chains. Thus, they are forced, by the circumstances existent in the industry, to fall in line and abide by whatever rules are fixed by the Big 5.

Can anyone question the validity of the statement that these producers, and any other independent film makers, would enjoy far greater opportunity and advantage if granted a freer market in which to sell their products. Open up to them equal access to the large first-runs now controlled by the producer-exhibitors, the greatest portion of whose playing time is consumed by the "swap" deals made between the affiliated chains, and you would witness a spreading of wings in production that would carry the film industry to far greater heights than it has ever reached.

The virtual monopoly that resides in those five producer-exhibitor corporations is stifling the normal competitive forces in the motion picture industry. If allowed to pursue their course, there is no doubt but that they would eventually destroy not only the independent theatre owners, but the other film producers as well. Such is the inevitable tendency of private monopolies.

Although they may not be aware of it, or hesitate to utter it, the shattering of the monopoly in the motion picture industry, by severing production from exhibition, will bring as much benefit to producers outside the theatre-owning group as to independent exhibitors.

MO WAX.

AWAKENING THE 'SLEEPERS'

The purpose and plan of this department is to bring forcefully to the attention of theatremen those pictures which are ordinarily overlooked or neglected in their advertising. Mr. Wolfe-Smith, prominent theatre publicity expert, aims to point out the latent exploitation angles in these "Sleepers" with the view to having you SELL them to the public in a manner that will bring you the best possible returns. Follow these "Sleeper" campaigns for bigger grosses!

By Wolfe-Smith

"IN HIS STEPS" - - - 75 Minutes - - - Grand National
Eric Linden - Cecelia Parker - Henry Kolker - Roger Imhof



Nothing satisfies the true showman more than a film that is DIFFERENT . . . something off the beaten path of routine movies . . . into which he can dig his hands and pull out a surprise package of extra dollars. He has a "sleeper" just like that in Grand National's first release—"IN HIS STEPS."

Yowsah, gents, here is something DIFFERENT! Adapted from a semi-spiritual book that rates as the greatest best-seller of all time. Over 20,000,000 copies of "IN HIS STEPS" have been sold and it has been translated into more than 20 foreign languages. It's merchandise, then, that thousands and thousands of people will be waiting for, but it's also merchandise that MUST BE SOLD to the new generation.

Let's get down some facts about this story. It tells a powerfully dramatic, yet tender, story of a boy and a girl, deeply in love, who are frustrated in their quest for real happiness by the selfish, unreasoning tactics of their wealthy parents. Only through the friendship and guidance of a man, whose life is moulded to follow in the steps of Christ, do these unfortunate children eventually win their right to happiness.

THREE SELLING ANGLES

There are three distinct methods for selling this to the public. All three can be blended or one angle can be followed straight through, depending upon each individual exhibitor's judgment of his clientele's preferences.

(1) . . Children vs. Parents: All the unhappiness wrought upon the boy and girl in "IN HIS STEPS" can be traced directly to their parents, to the blind, unforgiving, un-understanding attitudes of older, but less wise people. It is the juiciest angle for sensational exploitation methods and may get the best results in metropolitan areas.

(2) . . Tender Love Story: The romance and marriage of these two youngsters is handled as delicately and sympathetically as anything you've seen in a long time. Older, as well as younger people enjoy the "Seventh Heaven" type of love story, of a boy and a girl battling against great odds to win a share of happiness from a deep and abiding love for each other. This has the same sort of tender romance and heartaching frustration that made "Seventh Heaven" so great a success. Eric Linden and Cecelia Parker, both borrowed from M-G-M, turn in the top performances of their careers and can be billed as "The Greatest Love Team Since Gaynor and Farrell."

(3) . . Religion: One of the central characters is Davidson, the kindly old man who risks his freedom to give the children a break. His life is fashioned after Christ's, understanding, forgiving, loving all humanity. This was the predominant note in the original story and its circulation was tremendous in religious circles, but it has been considerably toned down in the film story. In some localities any suggestion of a religious phase spells death to a film's boxoffice chances, while in others it can be made very profitable by cooperation with churches.

There you have what we see as the three possible angles on which you can go out and pull in a flock of extra dough. Each of you know your own situations and selection of the proper angle rests with you. But, whichever you decide upon, GO OUT AND SELL!

SPECIAL TRAILER

"In His Steps" has dignity, and that promptly calls for something out of the ordinary in the way of a special trailer several weeks in advance of playdate. Tell your patrons in the trailer that "In the very near future, this theatre will present a motion picture which, by the virtues of its unusual theme, tender, stirring love story and great emotional power is worthy of particular mention to our patrons. We ask you to watch for the announcement naming the playdate of 'In His Steps,' the film version of the inspiring book that sold over 20,000,000 copies throughout the world. It deserves your attention!" That should make them anxious!

(*Continued on page 6*)

There's money in this!

Vol. 3, No. 3 — Independent EXHIBITORS FILM BULLETIN — September 16, 1936

THE INDUSTRY'S NEWS
From An Editorial Viewpoint

FILM TERMS ANALYZED AT JERSEY ALLIED CONFAB

Metro Sold 6 Out of 75 . . .

At the seventeenth annual convention of Allied's New Jersey unit, held in Atlantic City last week, independent exhibitors in attendance were acquainted with some facts important to them in this film buying season. They learned, for instance, that out of 75 theatres represented at a meeting, 20th Century-Fox has sold the most 1936-37 contracts, 41; Metro has sold only 6; United Artists 5, the least of the majors; that, with the exceptions of Metro and Warner's, all other major companies sell some contracts without any percentage pictures.

Thus, by comparison of terms accepted by the distributors in individual cases, the group garners facts important to them in countering the demands of the film sellers.

Each exhibitor in the meeting is handed a printed sheet on which are listed the names of all important film distributors and the various selling terms, such as "some percentage against guarantee," "all flat," etc. Beside the names of those companies whose products the exhibitor has bought, he checks the terms of the deal. The data on these sheets is compiled and presented to the meeting in total figures. (*See chart in this issue.*)

Support Anti-Chain Fight . . .

After a fight on the floor, the group passed a resolution endorsing National Allied's legal-legislative campaign to force the producers out of the theatre field. The unit committed itself to contribute its proportionate quota to the $100,000 fund being sought by the national body to initiate the fight.

In a letter expressing his regrets at being unable to attend the convention, Abram F. Myers, general counsel of the organization, urged the members of the New Jersey group to support the anti-chain drive. Myers declared that not only was the ultimate goal to be considered, but also the "victories that will be won along the way."

Newbury on Film Terms . . .

At Thursday's opening business session, Lee W. Newbury, president, addressed the convention on film rentals and affiliated chain aggression. He told the delegates that no exhibitor should be hesitant in speaking out his views "in protection of his own interests." "We must never assume an attitude in this business

(*Continued on page 4*)

IRVING THALBERG

'The Boy Genius' Passes . . .

Last Monday morning at 10.16 a young man of 37, who had achieved the success that usually comes to men much later in life, died and left his chosen field bereft of its most important individual.

Irving Grant Thalberg's name never appeared on the titles of the pictures he produced, something that immediately set him out from the run of Hollywood film producers who seek to sell themselves to the public. This slender, little young man believed that what fame might come to him would result from the artistic and commercial receptions won by the films he produced. Irving Thalberg needed no credit title on such pictures as "The Big Parade," "Ben Hur," "Barretts of Wimpole Street," "Mutiny on the Bounty," and "Romeo and Juliet." Their merit won them and their maker the distinction and fame they deserved.

Loss to Whole Industry . . .

Not only his own company, Metro-Goldwyn-Mayer, but the entire motion picture industry and picture going public has suffered a loss by Thalberg's death that is irreparable. Tribute to his name has poured in from all over the world to his company and grief-stricken wife, Norma Shearer.

To those, we can only add our humble expression of a deep feeling of loss suffered by the passing of this "boy genius," whose artistry, vision and respect for his work were so much stronger than his frail body.

THE MUSICIANS HIT BACK

Picket Theatres on Broadway . . .

An organized campaign to enlist public support for the reinstatement of musicians and "living actors" in the pits and on the stages of the nation's deluxe movie houses has been opened in New York City by the Associated Musicians of Greater N. Y., Local 802, A. F. L., and the American Federation of Actors.

Deriding the "greedy" Hollywood producers for replacing live music with the "canned" substitute, the unions are picketing all of the first run film palaces on Broadway.

Among the signs carried by the pickets are such as these:

"Stay Out of Movie Morgues. Help us create palaces of Living Entertainment."

"Movie Morgues are the graveyards of Musicians. The public demands Live Music."

(*Turn to next page, please*)

Issued weekly at 1323 Vine Street, Philadelphia, Pa. Phone: Rittenhouse 7424. Mo Wax, Publisher and Editor; Roland Barton, George Frees Nonamaker, Associate Editors. New York Office: 1658 Broadway; phone: Circle 7-3094.

"Where will the Art of Music be after Musicians are ploughed under? Demand the return of Musicians and Actors to Theatres."

"Hollywood greed drove musicians and actors out of theatres. Don't patronize greed."

For the time being the musicians will confine their activities to New York City, but do not deny that they may adopt the same tactics in other large cities, where the first runs are operated by film companies.

CENTRAL SHIPPING PLAN

Started by Horlacher's . . .

Organization of a central shipping bureau for distributors and producers has been started in Phila. by James P. Clark, president of Horlacher Delivery Service. The company will be known as Clark Film Distributors, Inc.

24-Hour Service . . .

The company has taken 10,000 sq. ft. of space in the Warner Building on Vine Street. It has installed David Rosen, former Warner chief shipper, as supervisor.

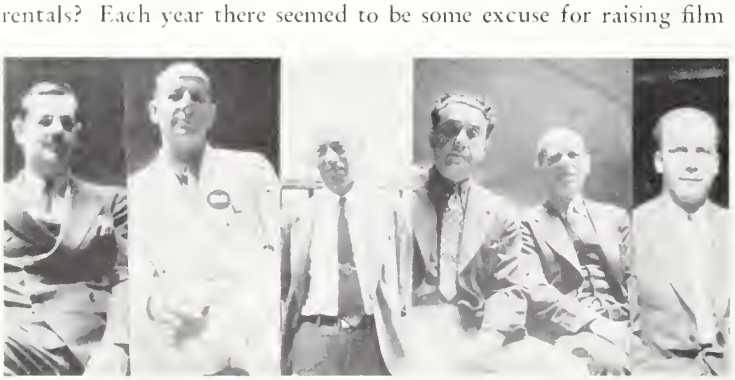
Among the advantages and economies in the plan as outlined by Clark are the following: 24-hour service for 7 days a week; savings in rent for additional space needed by individual exchanges for their shipping departments; quicker, closer bookings; the insurance of prints; inspection of film immediately upon receipt from theatres; and elimination of the usual morning rush to prepare film for the day's shipments.

Clark stated that Grand National has already contracted to use the service in Phila. It is his plan to spread the system to other territories later, with the National Film Carriers Inc. eventually providing the service on a national basis.

ALLIED *(Continued from page 3)*

that such is the condition and we must accept and tolerate it," Newbury stated.

On the subject of increasing film rentals, the unit's leader said, "The year 1931 was a normal year for the exhibitor. 1932 showed some decrease in box-office receipts. The years 1933-34-35 each showed still further decreases, but what happened to film rentals? Each year there seemed to be some excuse for raising film



THEY ADDRESSED THE CONVENTION

Left to right: Lee W. Newbury, Sidney E. Samuelson, Nathan Yamins, S. S. Krellberg (with John Golder, of Phila.), and Arthur K. Howard.

rentals. . . . Every time an exhibitor enters into a bad contract either through inexperience or error in judgment it reflects on every other exhibitor, inasmuch as the distributor considers that what one exhibitor can pay, all others should pay in proportion without considering whether or not that exhibitor can afford to operate under such film prices."

Samuelson on Taxes—Legislation . . .

Crediting the organization with having prevented the imposition of an admission tax in the state, Sidney Samuelson told the members that this alone justified the unit's existence. He counted also among their accomplishments for the past year the defeat of the New York sales tax on film used outside of that state. This affected northern N. J. houses, which are served out of New York City.

Samuelson expressed the opinion that the elimination of compulsory block booking is necessary "if the industry is not to be crippled."

S. S. Krellberg, franchise holder of Chesterfield-Invincible in New York, addressed the convention on the value of Allied's co-operative tie-up with his company. He stated that the organization's aid will enable C-I to advance the quality of its product, thereby providing independent exhibitors with another group of valuable pictures and easing the product stringency. He impressed upon the delegates that the success of the tie-up depends entirely on the individual members.

Yamins-Howard Talk . . .

Nathan Yamins, president of National Allied, attended the convention and spoke on the anti-chain campaign and the Chesterfield-Invincible deal.

Arthur K. Howard, business manager of the New England unit, explained the insurance deal being offered to Allied members exclusively by Lloyd's of London. He told the delegates that under the Lloyd's plan they can save approximately 50% on their present liability insurance rates.

Officers Elected . . .

By unanimous vote the convention re-elected all incumbent officers for another year. They are: Lee W. Newbury, president; Louis Levin and Simon Myers, vice-presidents; Jacob Unger, secretary; David Snaper, treasurer, and Edward Lachman and Maurice J. Miller, assistant treasurers.

Allied's Analysis of Film Terms

Here is an abbreviated summary of the data on 1936-37 film terms, provided by 75 theatre owners at the Allied Convention in Atlantic City last Thursday. Of the total of 75 prospective accounts represented:

20th Century-Fox sold 41; 18 part-percentage, 22 all flat (3 selective contracts) and one was an unusual deal.

Paramount sold 32; 23 part-percentage, 8 all flat (1 selective) and one unusual deal.

Universal sold 22; 6 part-percentage, 15 all flat (3 selective) and one unusual deal.

Columbia sold 19; 6 part-percentage, 13 all flat.

R.K.O. sold 18; 8 part-percentage, 9 all flat and one unusual deal.

Warner Bros. sold 16; 15 part-percentage and one unusual deal.

M-G-M sold 6; 5 part or all percentage and one unusual deal.

United Artists sold 5; 1 part-percentage, 4 all flat.

Among the independents, *G-B* received credit for 5 contracts, *Republic* 4 and *Chesterfield-Invincible* 2, all flat deals.

SEEN AND HEARD
At the Allied Confab

J. Don Alexander, the ad trailer man from the West, invited all the boys to his new yacht "Two Smiles," which he called an "oasis of good cheer." . . . Immediately after Thursday's session, Nate Yamins and Sid Samuelson beelined for a room and a hot bridge foursome. Such sissies! . . . Republic was heavily represented with Jake Millstein, Eddie Schnitzer and Harry LaVine present. . . . As was Chesterfield-Invincible, with S. S. Krellberg, Johnnie Golder, Phil Meyer. . . . The following Philly film men were spotted: Al Davis, Sig Wittman, Joe Engel, Eddie Gabriel. . . . And Harry and Ben Blumberg, John Bethel, Dave Starkman, Leon Behal, Ray Smith. . . . Although he is no longer president, Sid Samuelson is still one of the most diligent workers in Allied ranks. . . . William Casey, A. C. Commissioner, spoke at the banquet. . . . Phil Wolfson's "Lucky" game went over with a bang, but who will tell us how all the big shots managed to win prizes? . . . Mrs. Samuelson, Mrs. Helen B. Hildinger and those two Allied girl friends, Sally Fisher and Gertrude Dimmerman, gave the Convention a note of feminine charm. . . . As did Mrs. Rizzo, her daughters and Miss Hurley. . . . The banquet was held in the Marine Room, where pretty little goldfish swim over your head and you wonder what would happen if the glass cracked!

"Not a dark house in more than 20 years of film delivery service!"

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HOLLYWOOD FLICKERS

By DAVID J. HANNA

Hollywood Sept 15

A bomb was exploded on the Paramount lot last week when Barney Balaban, newly appointed president announced an unprecedented economy wave. Salaries of producers and executives both in Hollywood and New York will be sliced to the bone, expenditures of all kinds will be cut although it is understood actual Studio personnel will not be affected. Producer C. B. De Mille is continuing to negotiate with the new Paramount regime but it is more than likely the veteran picture man will be taking up a post at United Artist.

And while Paramount's Barney Balaban is slicing costs Universal's Carl Rogers is increasing budgets on his pictures, bolstering the list of actors directors and producers. His first effort "My Man Godfrey" is making an enormous success and was not a pretentious picture, but still expensive due to the high salaries of the stars, William Powell, Carole Lombard, Alice Brady and we understand that La Cava alone received over $125,000 for megaphoning the hit. This week, following the premier of the picture and realizing the success Alice Brady had scored, Rogers signed her immediately for the starring role in "Three Smart Girls" replacing the less expensive Catherine Doucet. The two Studios, Paramount and Universal, are practically in the same boat. Both are trying to get out from under a long period of depression, Paramount still is in a terrific rut and has been turning out bad pictures consistently, so much so, that even the Indies have topped them on dual bills. It should be fun to see the boys, with their different ideas, battle it out. The result should be an interesting one.

The long awaited deal between Eddie Cantor and 20th Century-Fox saw the light of day this week. The first scheduled for the comedian in the new set up is a biographical picture, using incidents from Cantor's own life as the basis for the story. Not to be outdone, it is rumored that Al Jolson's next, under the Warner banner will be a history of the Mammy singer's career.

Hollywood is finding it difficult to understand the attitude of Johannes Poulsen, the Danish producer. His production of "Everyman" opened this week at the Hollywood Bowl. The next day the press was bowing to the amazing talents of the producer, the beauty of his production and outside his office stood representatives from every studio in town with waiting contracts. Even Warner Bros., who already have Reinhardt scheduled for the picture version of "Everyman" were on tap with their bids. Yet Poulsen nixed them all and unless some too tempting offer reaches him before the end of this week he will be off to Copenhagen, where he is director of the Royal Theatre.

Should be plenty of fun in the new 20th Century Charlie Chan opera. Warner Oland continues to play the title role but in the latest, "Charlie Chan at the Opera," which went into production this week, the film moguls have pitted the screen's arch menace, Boris Karloff against the clever chinaman.

Preview of "In His Steps," Benny Ziedman's first Grand National release starring Eric Linden and Cecelia Parker, enticed rave notices from the Hollywood previewers. The new organization has turned out an interesting picture and from reports it is destined to be strong box-office stuff.

After a series of reports concerning the cowboy star Hoot Gibson his manager finally announced the actor has signed to do eight comedy Westerns with Dave Thomas, under the new Occidental banner.



AMONG THOSE SEEN AT THE ALLIED CONVENTION LAST WEEK

Left to right: Herb Elliott, of Phila.; Mrs. Helen B. Hildinger, of Trenton; Harry Cotton and J. Don Alexander, of Alexander Film Co.; Ralph D. Wilkins, of Pitman, N. J.; Gertrude Dimmerman, Sally Fisher and Mrs. Sidney Samuelson; Simon Myers, of Moorestown, N. J.; three RCA men, M. J. Zahr, Edw. Auger and John Bethel; David Snaper, of New Brunswick, N. J.; Edward Gabriel and George Resnick, of Phila.

REVIEWS

(*Continued from page 8*)

THREE MARRIED MEN

BOXOFFICE RATING

COMEDY . . . Lack of name-strength in cast and fact that it resorts to double entendre in its attempt to find hilarity in the "first night" of a married couple pulls this attempted sophisticated farce down to ● +.

Paramount
60 Minutes
Roscoe Karns . . . Mary Brian . . .
Wm. Frawley . . . Lynne Overman . . .
George Barbier . . . Marjorie Gateson
Directed by Eddie Buzzell

They aimed at sophistication here and missed by miles. Rather, we have a rather inane attempt to string a newly-weds' "first night" situation out to feature length when it would have been best for all concerned had it been relegated back to a musical comedy black-out, from which the authors no doubt remembered it. Instead of handling the theme with any degree of delicacy, Eddie Buzzell directed with a sledge-hammer technique of finesse that leaves little or nothing to the imagination; although the actual lines delivered are harmless enough. Of a certainty, some people will laugh at Karns' ludicrous attempts to live up to being a "great lover;" some will howl at his appearance in ridiculous pajamas, but most people, especially children and adolescents, should be spared the stupid "inside the bedroom" antics.

The plot is as consistently threadbare as the situation upon which they evidently depended most for the "howls of laughter" that most people of taste will refuse to see in a humorous vein. It's the old two-family feud business. After an unpromising wedding, at which the two sides are almost at each other's throats, the couple retire to their own place. A spat, brought on when she laughs at him in a pair of gaudy, "hot" pajamas, sends her home to mother and the gossipy families break loose. It all turns out happily for the couple.

Lynne Overman and William Frawley deliver their quota of laughs. The others do the best they can with roles that demand little but shocked surprise. "Three Married Men" won't mean much at the nation's boxoffices.

AD TIPS: The story, if explained with reasonable restraint, will attract some of the cheap magazine readers.

L. J.

'SLEEPERS'

(*Continued from page 2*)

LOBBY

Striking displays can be fashioned from the lithos or still blow-ups. In selling the children vs. parents angle, we suggest the following:

Blow-up one of the stills of the sweethearts. Streamer this heading over the photo: "ACCUSED BY THEIR OWN PARENTS!" . . . and on a panel card alongside the picture: "Charged With the Crime of Love . . . Guilty of Devotion and Unselfishness . . . These Bewildered Lovers Were Dragged Before the Bar of Justice By Their Own Blind, Money-Mad Parents!"

If the love story idea is to be believed, use heart motif with enlarged stills of the sweethearts and banner them with headlines like this: "Not Since 'Seventh Heaven' Has There Been a Love Story Like This!"

ON THE STREET

You can get 'em title conscious easily enough by the simple device of painting a foot shape stencil with the title in it on the streets and sidewalks. Use traffic paint and it will stick for a week or more.

CHURCH COOPERATION

See your local preacher or priest well in advance of playdate and advise him of the fact that your theatre will soon show this picture. He undoubtedly knows the book and should be receptive to any suggestions as to how he might cooperate in urging people to see the film version. It might make a most interesting topic for his next Sunday's sermon!

Invite the churchmen to a special preview showing and ask each one to bring ten or twelve guests. To this same showing, ask all important civic, educational and church officials and enlist their help in spreading the word that this worthy and uplifting story can now be seen and appreciated by everyone in film form.

Listen, boys, Bennie F. Zeidman has done a swell job with "In His Steps," demonstrating that a semi-spiritual yarn can be modernized to the hilt. He's given it a beautiful romance, a punchy modern problem and a stirring moral lesson. If you can't see powerful exploitation values in any or all of those angles, then your last vacation didn't do you a bit of good.

The grand Grand National exploiteers have concocted a press sheet that's a wow; they've given you quite a few angles of their own, made several swell tie-ups for you with a special M. P. edition of the book, a serialization in a popular movie magazine, and generally laid a load of selling power right in your lap.

$ $ $ $ $ $

Louis Linker Dies

Louis Linker, 55, operator of theatres in Phila. and Bridgeton, N. J., died suddenly last Friday while inspecting recent improvements in his Criterion Theatre, Bridgeton. Death was attributed to a heart attack.

He is survived by his wife and four daughters.

A large gathering of film and theatre men from Phila. and New Jersey attended the funeral on Sunday.

W. & V. Buy Republic

Wilmer and Vincent Circuit has contracted for Republic's entire '36-'37 lineup to be played first run in the following situations: Embassy, Johnston, Pa.; Embassy, Capitol, State, Reading; Rialto, Colonial, State, Allentown; Colonial, National, Strand, Richmond, Va., and the Grand and Norva in Norfolk, Va.

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Short SUBJECTS

FROM PHILLY
By Nonamaker

STRIKE WHILE THE IRON IS HOT . . . Fox pitmen silently draped their instruments last Thursday nite and quietly went their way. They will do the same thing at the Earle on October 2nd uoless Warner's agree to employ musicians two days a week instead of one in all neighborhood spots using vaude last year; to add one man to the number used last year at the Roosevelt, Frankford and Nixon; that the Tower employ a separate orchestra; and that the Oxford should continue using five men all week. All of this on 45 week contract to be played out within 14 months. When Warner's agree to all this—then the Union will consider "getting together" with them on the Fox and the Earle . . . Fay's has one year agreement for 8 men; and the Carman has one year agreement for 10 men. No salary increase has been asked . . . HORLACHER's JIM CLARK considerably relieved by settlement of threatened truckmen's strike . . . MEL KOFF is arranging batchelor dinner for Monseiur BERNARD COHEN. Tickets can be had at Nookie's if you are interested in giving this fall guy an ace ribbing . . . CHARLIE HARRIS, the premium impressario, moving into 262 North 13th Street, recently vacated by McCRORK's, who moved . . . The RIZZO FAMILY home from Wildwood, where they spent the summer by the beautiful sea . . . JOE (Film Service) METZGER always chasing business on the street seems to have a philosophical look in his eyes . . . Variety Club held luncheon at Madison Hotel, A. C., last Wednesday with FRANK P. CRAVATT, of the Steel Pier Cravatt's, and P. MORTOMER LEWIS, general manager of the shore houses, as Kings for the Day . . . Warner's get MISS AMERICA for three weeks in Indianapolis, Philly, Washington and Pittsburgh . . . Tribute was paid by the trade to a popular figure at LOUIS LINKER's funeral Sunday . . . LEW BERMAN, representing IMPERIAL PICTURES, taking 4th floor space in Warner Building, for their local exchange headquarters . . . BEN FUTTERMAN takes over JOE MURPHY's Community, Morrisville . . . ERPI sound wagon upset usual routine of the street last Friday by broadcasting feet-itching dance rhythms . . . DAVID ROSEN presented with pencil and fountain pen set by Warner associates upon his resignation to join Clark Film Distributors . . . LARRY DAILY back from vacation at Newfoundland, Pa. . . . CHARLES SPINK, seen in National-Penn; PHIL WOLFSON seen in SID STANLEY's office; all in one day—made us think that maybe Fay's managers were in reunion or something . . . Aod what columnist on a local trade journal actually marched in the A. C. outdoor beauty parade last Friday? Such vanity! Tish, tish! . . . ALLEN LEWIS' charming daughter, Phyllis, celebrated her first birthday Sunday last by playing "Knock, Knock" all day with her proud and rotund daddy! . . . HARRY SLATKO dancing in the street Tuesday when he won decision in Common Pleas Court over SAMMY STIEFEL, upholding Slatko's Nixon-Grand contract with Jimmy Lunceford's Band. He had the Colored bandmaster under personal contract and Stiefel claimed to have signed him for the Lincoln . . . Noble Sissle next at the Grand.

FROM BOSTON
By Bruce

JULIAN S. RIFKIN is following in his father's footsteps. He is joining Herman Rifkin's staff at Republic Pictures . . . The Rialto Theatre Bldg. in Brockton was on fire last week but the flames did not reach the theatre proper. The Uptown in Lynn was not so fortunate, however. Damage was estimated at $10,000 . . . HARRY BROWNING, M. & P. publicity chief, is actiog as escort to Boston's movie critics in Hollywood as guests of Paramount and Frank Lloyd to see the preview of "Maid of Salem." Some fellows get all the breaks. HARRY ZEITZ came up from New Bedford the other day to say "Hello" and that he is doing very well . . . ROBERT MONTGOMERY visited the crowded Ipswich Theatre on the North Shore on Labor Day and had to sit in the balcony to see his own picture, "Picadilly Jim." He is spending a month at Wenham with friends . . . HARRY SAFNER and MAURICE BLANCHARD returned to Woonsocket after spending the season in Bridgeton, Maine. They are planning to return in the Fall for a deer. Harry, get your gun! Get your gun! . . . ULLYSES PONSANT cannot be located in Waterville, Maine. Out fishing . . . ALTON BRAGG, owner of the State Theatre in Farmington, New Hampshire, died last week as the result of injuries sustained in a motorboat accident . . . Mrs. Howard Smiley of Madison, Maine, has completely recovered from a serious illness. Everybody had given her up for lost except "Georgie." . . . WALTER MILLS was tearing his hair because a five day carnival was booked for Milo, Maine, and he could visualize an empty theatre. But Walter must live right for it rained for exactly five days dampening the competition completely . . . JOHNNY SAVINA spent ten days browsing thru Maine and reports all Fairs in Maine . . . JACK GOLDSTEIN is going into the publicity business in a big way. He has added the Coulon hotels to his account . . . AL GRAVES is sporting a new car . . . FRANK SULLIVAN borrowed EDDIE HOSMER's car on his honeymoon. Poor Eddie was footsore and weary until Frank remembered where he had got the car . . . "DOC" BANGS of the Bangs Theatre has returned from a vacation in Rockland, Maine, aod is ready to continue operations . . . All the Maine exhibs are leading for the Presque Isle Fair . . . WILLIAM BARRY of New Haven has been chosen president of the Connecticut Theatrical Stage Employes and the Motion Picture Operators Executive Council . . . THOMAS BROCK of he Orpheum expects to be a proud papa in a month or so . . . MARY GRAY is the new receptionist io the E. M. Loew office . . . HENRY TOBIN of Olneyville lost his mother last Friday . . . WALTER YOUNG of Farmington, New Hampshire, was one of the few out of state exhibs seen in the film district this week . . . HARRY RAGOVIN, Columbia's branch manager from New Haven, came up over the weekend . . . AL GARBOSE left Athol for the big city this past weekeod . . . Harry Olsen, who sells for Columbia, has left for an exteosive covering of southern New England.

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AS I SEE THEM . . . REVIEWS OF NEW FILMS

By ROLAND BARTON

BOXOFFICE RATING:— ● Means POOR; ● ● Means AVERAGE; ● ● ● Means GOOD; ● ● ● ● Means EXCELLENT
Plus (+) and Minus (—) will be used occasionally to indicate slightly above or below the point rating.

At best this "point" system can give you only an arbitrary estimate of a picture's drawing power, so we urge you to read the entire reviews. Some pictures are particularly suitable for certain types of audiences and this must be covered in the detailed criticism.

RAMONA

Hollywood Preview

BOXOFFICE RATING

DRAMA . . . Remake, in color, of the poetic love story is outstanding for color work . . . Emphasis on tragedy makes it depressing . . . Rates ● ● + generally; slightly better in class houses.

20th Century-Fox
90 Minutes
Loretta Young . . . Don Ameche . . .
Jane Darwell . . . Kent Taylor . . .
Pauline Frederick . . . John Carradine . . .
Katherine DeMille . . . J. Carrol Naish . . .
Pedro de Cordoba
Directed by Henry King

The beautiful, poetic love story of the Spanish Ramona to her Indian lover takes on an unearthly quality in this handsome Technicolor remake of the old success. The tragic story has been told with simplicity and little relief from a sombreness that is oftimes depressing. But this version of "Ramona" is interesting principally in that it marks a new advance in color technique. The outdoor scenes are particularly entrancing, revealing the simply, majestic beauty of California at its best.

Loretta Young makes a lovely Ramona and Don Ameche's compelling voice makes his role of Alessandro always arresting. The love scenes are tender, emotional. The plot is very much the same as the original; the marriage of the couple despite objections of their friends and advisers; the birth of her child; the stirring scene wherein the two are forced from their home by white invaders, and then Alessandro's murder by the villain.

Henry King has carried the plot along at a leisurely pace and it suffers several dull moments. The beauty of the color compensates, to some degree, for these lapses. John Carradine, that gaunt villain, is again at his dastardly best. Jane Darwell, Pedro de Cordoba and Pauline Frederick stand out in the supporting cast.

This will bring better than average grosses generally, but doesn't shape up as anything like a b.o. sensation. Where they like their drama heavy and heavier, it will suit best.

AD TIPS: Sell it as the finest color picture ever made. Sell the dramatic story of the Spanish girl and her Indian lover. Indian displays in lobby.

HANNA (Hollywood).

DEVIL IS A SISSY, The

Hollywood Preview

BOXOFFICE RATING

COMEDY DRAMA . . . Clean, wholesome family entertainment . . . Three boy stars are excellent, as is Van Dyke's direction . . . Rates ● ● + generally; slightly better in rural spots.

M-G-M
90 Minutes
Freddie Bartholomew . . . Jackie Cooper . . .
Mickey Rooney . . . Ian Hunter . . .
Peggy Conklin . . . Katherine Alexander . . .
Gene Lockhart . . . Kathleen Lockhart . . .
Jonathon Hale . . . Dorothy Peterson
Directed by W. S. Van Dyke

This is grand entertainment for the family. Loaded with poignant drama, homey comedy and studded with three excellent portrayals by the juvenile stars, Bartholomew, Cooper and Rooney, it should be above average boxoffice generally, especially in rural and naborhood houses.

The story revolves around the frustrated attempts of a well-bred English lad, Bartholomew, who lives with his father in a New York tenement, to become one of the street gang. He finally wins himself a place in their favor and it is only a short time before he is educated in the ways of the street. The episodic tale then turns to the efforts of the trio to obtain a tombstone for the grave of Mickey's father, who has been electrocuted. While ransacking the home of Freddie's wealthy mother, they were caught by the police and taken before Judge Hale in Juvenile Court. (This tender scene brought tears and applause from the preview audience.) The lads run away, only to find themselves the victims of gangsters bent on kidnapping Bartholomew. They are foiled for a snappy finish.

The story is episodic, a mixture of melodramatic hokum and tender emotions, but neatly blended by Director Van Dyke. He gets the most out of the dramatic scenes and builds great sympathy for the three boys. Ian Hunter is outstanding in the supporting cast as Freddie's father.

AD TIPS: The three outstanding boy stars of the screen in one picture! Direct your campaign to the entire family, parents and children. Splash the catchy title all over your town and naborhood in advance; it's a good teaser in itself.

HANNA (Hollywood).

SITTING ON THE MOON

BOXOFFICE RATING

COMEDY WITH SONGS . . . Music saves this unpretentious but likeable program fluff . . . Plot is too familiar and direction lacks inspiration . . . Several swell songs . . . Rates ● ●, except for action houses.

Republic
70 Minutes
Roger Pryor . . . Grace Bradley . . .
Pert Kelton . . . William Newell
Directed by Ralph Staub

The fact that "Sitting On the Moon" has *some* entertainment value is attributable chiefly to three swell tunes and a good performance by Grace Bradley. The yarn is hackneyed, the direction uninspired and Roger Pryor delivers one of his poorer performances. But those songs—"Sitting On the Moon," "Lost In My Dreams" and "How'm I Doin' With You"—will be heard aplenty on the air and your patrons will walk out humming them. They are credited to Sam H. Stept and Sid D. Mitchell.

The plot concerns Pryor, a song writer who likes liquor and women, and Bradley, a Hollywood star who is out in the cold since she temperamentally walked out on a half-finished picture. He writes a number that establishes her as a radio favorite. Then we have the usual misunderstanding, his fall to the bottom of the ladder and it's her turn to pick him up. Lightweight all the way.

Bradley is a revelation. Republic deserves credit for doing for this promising gal what Paramount tried and failed to do. She's lovely to look at, presents a nifty personality and sings in fine voice. The picture is hers and the song writers', but definitely.

It will just about scrape through to average grosses in most spots, but will need support in action houses. Several vaudeville specialties and band numbers are logically worked in in a cabaret sequence and are all okeh.

AD TIPS: Sell it on the songs. Plug those tunes in advance you can bet that they'll go out of your house whistling them. Give Bradley top billing and sell her as a "Grand New Singing, Comedy Star."

NONNIE.

(*Additional Reviews on page 6*)

Independent EXHIBITORS
FILM BULLETIN

L. 3, No. 4 WEDNESDAY, SEPTEMBER 23, 1936 PRICE, 10 CENTS

A TRADE PUBLICATION, ISSUED WEEKLY FOR INDEPENDENT EXHIBITORS
—AND DEDICATED TO THE PROTECTION OF THEIR INTERESTS

Thalberg's Death--and Metro!

The significance of Irving Thalberg's death in relation to motion picture progress cannot be underestimated. The man was the most vital single factor in production. He set the standards which others sought to follow. His achievements shone upon the entire industry as a bright beacon on high, which reflected naught but glory on the motion picture as an adult art and provided a mark at which others in production aimed, thereby elevating their own standards.

With a consistency that baffled his less fortunate competitors, the Lion Leo for eight years or more has roared over a large number of the outstanding films produced. Into an overwhelming percentage of those pictures had been poured the talents of that frail young man, who saw no value to his company in exploiting his own name in bold letters on the credit titles.

Of more immediate import to the exhibitor body at large is the effect his death will have upon the product of Metro-Goldwyn-Mayer. Thalberg was the guiding genuis of that studio and, more than any other individual, was responsible for its preeminent position in the industry.

"What do you think of Metro's future now?" we have been asked by numerous theatremen. It is only normal that the answer to this query should be regarded gravely by those who are contemplating buying the product. Without indulging in any vague crystal gazing, we have sought to find a fair and logical answer.

The Metro production organization is unquestionably one of the strongest in the industry, even minus Thalberg. Of outstanding stars, writers, directors and technicians, this studio has a plentiful supply with which to continue to turn out product of the highest quality.

However, anyone who has observed this industry closely can point to the failures of other film companies that have employed the cream of talent, but have lacked the proper leadership in the studio's front office. The magnitude and complexity of a large film studio's operations are overwhelming and bewildering, except to the occasional Titan like Thalberg. Without the directorship of one such man, who knows his work thoroughly and is capable and bold enough to have it carried through by writer, director, actor, cameraman, costumer, scenic designer and the multitude of lesser technicians and artists, a motion picture studio composed of even the best talent in the various branches may fail utterly in its job of producing entertaining, intelligent and profitable films.

For the entire period of its progress from a minor outfit to the top, Metro-Goldwyn-Mayer had been favored by the genius of the foremost film producer. Undoubtedly, it has been greatly weakened by his death. However, there is no reason to believe that anything like collapse faces the company because of this irreparable loss. But, a Metro without Thalberg might do well to heed those who have pointed out what damage will be wrought upon it eventually by its unequitable demands upon exhibitors. The good will it built over so many years, and which it is doing its best to alienate by its selling policy this season, may be much desired in the years to come.

MO WAX.

AWAKENING THE 'SLEEPERS'

The purpose and plan of this department is to bring forcefully to the attention of theatremen those pictures which are ordinarily overlooked or neglected in their advertising. Mr. Wolfe-Smith, prominent theatre publicity expert, aims to point out the latent exploitation angles in these "Sleepers" with the view to having you SELL them to the public in a manner that will bring you the best possible returns. Follow these "Sleeper" campaigns for bigger grosses!

By Wolfe-Smith



Running time—65 minutes

On the face of it, old timers, you've been handed a "dog" here. A title that sounds like it might represent an exciting travelogue; a cast that will be just so many meaningless words on your marquee and a picture that appears to be wholly without selling angles. Boys, "Yellowstone" looks tough!

And, it is tough! But don't throw up your hands in resignation and allow yourselves to be overcome with nausea and futility. You may think we're the "sleepers" for selecting a show like this to occupy so much valuable space in FILM BULLETIN, but, if you're one of those guys who has "Yellowstone" bought, you may appreciate the fact that we're going to do our damndest to show you how to get a few bucks out of it. Start diggin' with us and let's see if there isn't something down in dat dar old geyser besides the body of a dead man.

Yesiree! The body of a murdered man is tossed up by the great geyser in that beauty spot of old Ma Nature, Yellowstone National Park. The guy's got a bullet through his spine and a gash at the base of his skull, but a doctor declares that HE FROZE TO DEATH!

So you see, "Yellowstone" isn't exactly a scenic. But, wait, there's more. . . . Some 20 years before a gangster who had gotten away with a $90,000 loot buried that treasure in the park and that mug's son, together with a few of his pals, are out there searching for the dough. Sounds intriguing, eh?

There's the meat of this yarn and the angle you're going to go to work on. The U exploiteers give you the tip-off by adding a sub-title to go with "Yellowstone." It's THE GREAT GEYSER MURDER MYSTERY! Now, we know sub-titles on movie titles are regarded as things of the past, but there's your line, boys—your box-office life-line, in fact. Without it you may just as well forget "Yellowstone" and its b.o. possibilities—it has none.

THE PRESS SHEET

Before we try to dish out any of our own stunts to you, we must take a bow in the direction of U's Joe Weil. In his press sheet he gives you two pages solid with exploitation gags, lobby displays and general ballyhoo that deserves your attention and action. It's all illustrated cleverly and we urge you to dig into that sheet and pick out one or two of Joe's smart stunts. They'll bring you extra bucks, believe us.

His water-spouting geyser effect for a lobby display is a pip and can be used atop your marquee as well. It's a cinch to put over, so call in your plumber and get busy.

MAP STUNT

We're snitching a cue from Weil and offering you an eye-attracting display for your lobby and front. Have your sign shop sketch up a huge map of Yellowstone Park, such as is illustrated on the Showmanship page in the press book. However, instead of labeling the various spots for what they are, have descriptions of various parts of the plot lettered. At the illustration of the geyser, letter: "Here a murdered man's body was spouted out by the Old Faithful Geyser." . . . At a cave, have lettered: "For 20 years a loot of $90,000 has been buried in this cave," etc. You can make this even more eye-compelling by mounting carefully selected stills at the various spots. You'll find they stop and peruse things like that.

TIE-UPS

Railroads and travel agencies are naturals for cooperative tie-ups on "Yellowstone." Get after them.

Your local merchants are always interested in business builders. Here is a deal you might be able to work out with them. Have them display cards in their windows offering "A FREE TRIP TO 'YELLOWSTONE' WITH EVERY $1.00 PURCHASE . . . Witness the GREAT GEYSER MURDER MYSTERY!" Arrange to give them a special cut on tickets they distribute to the heavy purchasers. The window cards will pull them in for more information when they will be told the "trip" is to your theatre when the picture runs there.

WINDOW CARD TEASER

Have special window cards printed with this simple scare-head in black on white (no borders): "MURDERED MAN'S BODY TOSSED UP BY GEYSER IN 'YELLOWSTONE' . . . Get Full Details At Strand Theatre Sunday, Monday, Tuesday." Tack these all around town a full week in advance.

You will find "Yellowstone" isn't as tough to sell as it appears on its face. It's no snap, we admit, but you can sell it! And any mug worthy of the name showman gets real pleasure out of putting across something that looks unsalable.

$ $ $ $ $ $

Vol. 3, No. 4 — Independent EXHIBITORS FILM BULLETIN — September 23, 1936

THE INDUSTRY'S NEWS
From An Editorial Viewpoint

LLOYD'S-ALLIED INSURANCE SAVES N. E. EXHIBS UP TO 60%

Increased Membership . . .

Boston.—Allied's insurance tie-up with Lloyd's of London is really the first cooperative deal ever worked out for actual benefit to theatre owners, as evinced by expressions of satisfaction from many members of the local unit, some of whom are saving as high as 50 or 60 percent on their previous liability insurance rates.

The deal is advantageous three ways. Lloyd's officials claim that theatre liability insurance can be made profitable for the insurance company if the rates are reasonable for large deluxe operations. They point out that this form of coverage proved troublesome for American firms because their rates precluded the larger theatres, whose percentage of claims were naturally less, proportionately, than the cheaper class houses. Lloyd's policy is to fix its rates on a basis so fair that every type and size theatre will regard liability insurance as a good investment.

From Allied's viewpoint, it is pointed out by Arthur K. Howard, business manager of the New England unit and sponsor of the tie-up with Lloyd's, it means additional members and revenue for the organization. The policies are available only to Allied members and this has already brought several holdouts into the ranks. Under the terms of the deal the organization receives a cut on every theatre policy written.

Based on Number of Seats . . .

All policies are written on a seat basis and not on admissions, as is the case with all other companies who handle this form of insurance. Premiums are payable at prevailing board rates per seat, less 10 percent; or, on the basis of the insured's last seat rate less 10 percent—whichever is lower. An additional 10 percent discount is allowed if the policy is renewed for a second year. This will be paid as a cash rebate at the end of the year.

An outstanding example of the saving this deal represents is the case of a downtown subsequent-run house in Boston for which the former premium was $1500. Lloyd's wrote this policy for $750.

Another 800 seat house in an outlying town paid $280 in place of the $400 premium asked by other insurance firms.

Well Protected

Lloyd's, being a British concern, has appointed the firm of Duncan & Mount, N. Y. City, their American representatives. They have charge of the investigation and claim service in this country. Lloyd's has agreed to accept service in this country and has appointed attorneys for them in each state where an Allied unit is active on the proposition.

THALBERG TO REST

Quiet . . .

Hollywood.—In a ceremony, unpretentious and dignified, Hollywood's gentle little genius, Irving Grant Thalberg, was laid to his eternal rest last Wednesday. And, for once, the morbid sensation seekers, who have made of other Hollywood funerals deplorable spectacles of humanity's shallowness, seemed to sense that this was no ordinary comet-like personality that had passed away, but a man whose work will always remain carved deep in the foundation of the motion picture art. They behaved.

At Temple B'nai Brith for the services were assembled only the bereaved wife and family of Thalberg and his most intimate friends and business associates. Golden-voiced Grace Moore sang a Psalm as the flower-covered coffin was borne from the synagogue. Lining the sidewalks were crowds stricken to silence by their understanding of the loss suffered by the entire entertainment world through the death of this man.

Talk of Successor . . .

Meanwhile, the movie city has already started to buzz with talk of names that might replace Thalberg's as production head of Metro. From Nicholas M. Schenck comes the comment that "there can be no successor to Irving Thalberg." Other producers have been assigned to supervise the two productions he had started.

Of his wife, Norma Shearer, there were rumors that she will never again appear in films. This was denied by M-G-M officials.

FILM ACTORS UNION

To Demand 'Closed Shop' . . .

Hollywood.—The Screen Actors' Guild, union of Hollywood stars, is preparing for a show-down with producers on the "closed shop" issue. The Guild, which has been slowly developing, now believes that it is practically at full strength with the support of Actors' Equity behind it.

Equity recently notified 25 prominent film players to join the Guild within four weeks or face suspension from the powerful protective organization. Among these are John and Lionel Barrymore, Alice Brady, Lionel Atwill and Jack Oakie. This is taken as evidence of a plan on the part of Screen Actors' Guild to enforce their demands for the use of only union members in casts of pictures in the very near future. With film production at its peak during the next two months, observers regard it as almost a certainty that the actors will present their demands within that period.

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CHICAGO INDIES FIGHTING ADDED CLEARANCE; WON'T BUY

Allied Vs. B & K . . .

Chicago.—Virtually the entire Allied unit here, some 300 exhibitors strong, are withholding the signing of film deals for this season pending the satisfactory settlement of their fight against increased clearance demands by the Balaban & Katz circuit.

With clearance here fixed by each theatre's admission prices, B & K arbitrarily demanded that all 1936-37 contracts throw back the runs of class "C" houses an additional seven days. This strikes hardest at Allied houses and the organization leaders called on the members to refrain from signing new contracts on that basis.

To take some of its own houses out of the "C" group, B & K recently increased their admission prices. It is claimed by Allied, however, that this may be only a subterfuge to allay opposition to the added clearance and that the circuit would revert to the old scale after contracts had been signed.

Indies Appeal to U. S. . . .

A protest to the Department of Justice has been entered by Allied, it is reported. It is claimed that an agreement was reached at the time the present clearance setup was arranged to the effect that no change could be made in the setup without the consent of the indies. They insist that this understanding is part of a court record.

Meanwhile, Balaban & Katz are delaying their heralded plunge into dual bill policies. This move, it is argued by some independents, has been planned by B & K merely to give them another weapon in their fight for the additional clearance.

G-B DEAL TOTTERING

Looks Dead . . .

The widely heralded deal by which 20th Century-Fox and Metro were to acquire complete control of Gaumont-British has apparently run afoul of barriers that will prevent its consummation—for the time being, at least.

A hitch was encountered shortly after the deal was announced, when the legal question of administration of the British company's stock was raised in Parliament. According to English law, control of a native corporation must be in the hands of Britons, and this presented a difficult problem of management to the proposed buyers.

It was evident that all was not going smoothly when Joseph M. Schenck, most active representative for the American interests, returned from London recently without having reached a definite accord. Early this week Mr. Schenck admitted that one of the Ostrer Brothers, principal stockholders in G-B, is now demanding more advantageous terms and that this may balk the entire deal.

May Be Revived Later . . .

Other parties in England are known to be dickering with the Ostrers for their holdings and it is generally believed that they are seeking to run up the price beyond what 20th Century and Metro are willing to pay. Schenck declared his intention of sticking by his original offer.

Observers are of the opinion that 20th Century can well afford to remain firm, inasmuch as it holds 49 percent of the G-B stock and the Ostrers cannot sell their holdings to anyone without consent of the American company. This weapon and the fact that G-B relies on the Fox exchanges for physical distribution places Schenck's outfit in a strong bargaining position and one in which they can well afford to bide their time. With the Ostrers reported anxious to sell to someone, it is anticipated in informed circles that the deal will eventually be closed with 20th Century and Metro on the same basic terms as originally proposed.

MONOGRAM PLANS FOR '37-'38

Johnston and Wall Street . . .

It is now certain that Monogram Pictures will resume an important place in independent production-distribution ranks before the 1937-38 season gets under way.

W. Ray Johnston, former president and distribution head of Monogram, who recently resigned the presidency of Republic, is busy these days laying plans for the revival of his old company on a bigger scale than before. With the backing of well-known Wall Street interests to the tune of several millions of dollars, the popular executive is preparing a schedule of 28 features and 8 westerns for release next season. Johnston, who will again devote all his work to the distribution end, stated that the first New Monogram picture will go before the cameras next March and be ready for release early in the season.



Seeks Strong Distrib Setup . . .

According to Johnston, the new Monogram production setup will be similar to Grand National's, with a group of independent producers, partially or wholly financed by the parent company, delivering the product. He is carrying on negotiations with several outstanding producers, whose names cannot be revealed at this time due to their present operations.

The distribution arrangement is expected to be built on the lines of Republic's scheme, rather than on the usual franchise basis whereby the exchanges are assessed a fixed sum on each picture in advance of production. In this manner, Monogram will be able to select its franchise-holders with greater freedom.

At present, Johnston is devoting much of his time to selection of stories. He has already purchased 3 novels and 5 original stories. Among these are "Flaming Barriers" by James Oliver Curwood, "The Hoosier Schoolboy" by Edward Eggleston, and Victor Thorne's novel "Anne Against the World."

What The Newspaper Critics Say:

"GIVE ME YOUR HEART"
(Warner's)

". . . A labored translation of a bad play . . . Cluttered with talk . . . Kay Francis is a well-groomed and handsome decoration to the proceedings but no ornament to its histrionics . . . Her acting is made all the more spurious by the suave assurance of Roland Young . . ."
N. Y. HERALD-TRIBUNE.

". . . Typically a "woman's" picture . . . Somehow the acting, the story and the heart-throbs don't quite crystallize. Not because it is an old-fashioned plot but because the elements don't happen to fuse."
PHILA. DAILY NEWS.

". . . An affecting, mature and sophisticated drama of mother love and applied psychiatry. The cast is thoroughly up to the task of bringing a basically exaggerated story to a convincin measure of credibility . . ."
N. Y. TIMES.

* * * *

"STAR FOR A NIGHT"
(20th Century-Fox)

". . . A tolerable program picture . . ."
N. Y. TIMES.

". . . For the soft hearted . . . Has a competent cast, level headed direction and clever dialogue . . ."
N. Y. DAILY NEWS.

". . . Pleasing sentimental story . . . Will strike a responsive chord in the hearts of most movie audiences . . ."
PHILA. EVE. PUBLIC LEDGER.

* * * *

"HOLLYWOOD BOULEVARD"
(Paramount)

". . . Attempts to prove that broken hearts are strewn along the boulevards of Hollywood; and tries to satirize the movie colony and its people . . . Like most pictures about the movie capital it is self-conscious and soft and the satire has a hollow and frightened ring . . ."
PHILA. RECORD.

". . . The background and the glimpses of old familiar faces make this film an item of interest to the picturegoer . . . It's a parade of film vets . . ."
N. Y. DAILY NEWS.

". . . Sorry combination of cynicism and maudlinism . . . We felt pathetically embarrassed for the former stars and featured players who appeared as extras, bit players and background. Hollywood, having neglected them all these years should have had the decency and good taste not to make them parade themselves as Exhibits A, B and C of the Forgotten Men and Women of filmdom . . ."
N. Y. TIMES.

* * * *

"LAST OF THE MOHICANS" (U-A)

". . . Bang-up melodrama . . . Fast paced direction . . . A handsome and thrilling production . . ."
N. Y. SUN.

". . . Excitement galore . . . Highly spectacular entertainment . . . Enormous cast expertly handled by the director . . ."
N. Y. DAILY NEWS.

". . . Exceptionally worth while cinema . . ."
N. Y. POST.

HOLLYWOOD FLICKERS

By DAVID J. HANNA

Hollywood, September 23.

A solemn gloom settled upon Hollywood one day early last week as the cinema village forgot for awhile that it was the Picture Capital of the World, and like every small town which has just lost its leading citizen paused in its daily tasks to pay silent tribute to the memory of Irving G. Thalberg. That night we happened to be at the Hollywood Bowl witnessing the premier "Everyman." Just before the great gongs sounded the beginning of the play, Fred Niblo stepped before the spotlight and with him over 20,000 people bowed their heads in mute respect to the Prince of Filmland. It was a touching sight, we thought, since so many of the great crowd knew Thalberg merely as a man who produced the pictures they enjoyed. But somehow they realized that Hollywood was mourning, so tenderly they shared the sorrow of the grief stricken industry.

But at M.G.M. the Thalberg productions are already back at work. The Marx Brothers in "A Day at the Races," Garbo in "Camille" and "Maytime" will resume shortly. It is understood that Albert Lewin will have temporary supervision on all the pictures the late producer had under way including "The Good Earth" now in the cutting room.

Daryll Zanuck is pursuing Janet Gaynor these days tempting her with a fat new contract. Her present pact with 20th Century-Fox expires with the completion of "Ladies in Love." The actress desires to retire from the screen in order to travel. But Zanuck is anxious for the Gaynor signature and if she does decide to sign it, it will be a two-picture yearly contract.

It is more than likely that Adele Astaire, now Lady Cavendish will co-star with brother Fred in a forthcoming R.K.O. musical. Astaire is now in Europe talking over the idea with her. The team was a sensation on the stage, and while Adele will be a new face to picture audiences, still curiosity concerning her would almost assure a boxoffice picture.

20th Century-Fox is having trouble aplenty with their new star, Simon Simone. Seems the French actress, whose first film effort caused enough grief on the lot, is acting up on her present one. She objected to the second feminine lead, hied herself to the hospital, supposedly too ill to work. She was replaced in the cast and in a few days was out of bed evidencing no visible signs of illness. So, unless the young actress changes her tactics in no uncertain way, it is doubtful she will be given another chance.

Hal Roach is another producer having trouble on the lot. Stan Laurel is having another tiff; this time he threatens to sever his connections with Oliver Hardy and the studio. The comedian signs only single picture deals, while Hardy is under contract to the Studio.

R.K.O., 'tis rumored, is seriously considering a picture version of Fred Stone and his late partner Dave Montgomery's stage success, "The Wizard of Oz" with Fred and daughter Paula in the leading roles. The Stones did a number from the show not long ago at the Actors' Fund Benefit and more recently on a national broadcast, and on each occasion the Studio has been flooded with letters suggesting they film the famous play.

Karen Morley, who started so auspiciously at Metro a few years back and who's been ruined by continual casting in bad pictures, has signed with Emanuel Cohen of Major pictures on a four-picture yearly contract with Paramount allowed to use her in one of the quartet.

In an attempt to dim the popularity of James Cagney, Warners' bad boy the Studio is planning a reissue of all Cagney's old pictures before Grand National can get another on the screen. Re-release will continue so long as there are takers.

Mary Pickford, who for the past three years has frequently announced her intention of starring herself in a picture, has definitely retired as a film actress. Henceforth, it is understood, the actress will produce only.

Sales Chief J. R. Grainger of Universal declares his company will play their products in tents or halls unless the Northern California exhibs will meet percentage deals. He declares they will pay only flat rentals so low they hardly meet the cost of selling the pictures.

Bits . . . Ernst Lubitsch hurrying East to confer with Samson Raphaelson on next Dietrich picture. . . George Raft off salary at Paramount refusing lead in "You and Me." . . . Estelle Winwood, legit actress, will make her film bow in "Quality Street," Hepburn's starrer at R.K.O. . . . Aileen Pringle returns to the screen in "General Delivery" at R.K.O. . . . Skeets Gallagher in town for featured role in "Hats Off." . . . Our sister Jean Hanna started on the marital road last week with Edward Fennimore—said she'd like to see it in the Bulletin.

AS I SEE THEM . . . REVIEWS OF NEW FILMS

By ROLAND BARTON

BOXOFFICE RATING:— ● Means POOR; ◒ ● Means AVERAGE; ● ● ● Means GOOD; ● ● ● ● Means EXCELLENT
Plus (+) and Minus (—) will be used occasionally to indicate slightly above or below the point rating.

At best this "point" system can give you only an arbitrary estimate of a picture's drawing power, so we urge you to read the entire reviews. Some pictures are particularly suitable for certain types of audiences and this must be covered in the detailed criticism.

DODSWORTH

Hollywood Preview

BOXOFFICE RATING

ADULT DRAMA . . . Splendid interpretation of the stage success . . . Strictly adult entertainment . . . Cast and production flawless . . . Rates ● ● ● generally; more in class houses.

Goldwyn-United Artists
90 Minutes
Walter Huston . . . Ruth Chatterton . . .
Paul Lukas . . . Mary Astor . . .
David Niven . . . Gregory Gaye . . .
Odette Myrtil . . . Spring Byington
Directed by William Wyler

A fine production that has been produced in adult manner for adult audiences. In transition from the stage version by Sidney Howard (he also did the film play), "Dodsworth" has not suffered, but, on the contrary, the episodic, scene changing treatment necessary on the stage has given way to an evenly paced, smooth flowing movie. It is more effective dramatically than was the stage version and a superb cast lends an authenticity to all the main characters that makes them seem very real people. It will realize its best returns from class houses, but rates well above average as an attraction for every location.

Houston, as Dodsworth, the mid-western automobile manufacturer, whose social climbing, neurotic wife almost ruins him, delivers the same honest, clean-cut performance that won him plaudits on the stage. His changes of mood, bewilderment, hurt, attempted understanding and righteous anger at his wife's actions are superbly portrayed. Ruth Chatterton is excellent as the frantic wife, who fears old age, whose desire for adventure and romance has her hapless husband trailing her to foreign countries. Her pathological dread of losing her youth and beauty, her recourse to philandering and the growing disregard and eventual loathing with which she views the unfortunate Dodsworth are all deftly characterized by Miss Chatterton. She fully creates a feeling of futile sympathy for the unhappy woman as she sinks lower and lower in her own and her husband's regard. Mary Astor is sweetly sympathetic as the beautiful, poised widow in whom Dodsworth finds relief and understanding. Down the line, the cast is worthy of the honorable mention that space forbids. William Wyler has directed with taste and intelligence.

AD TIPS: Class houses will not require any sensational exploitation on this, but other spots, where the book and stage play are not so well known, should go strongly after the "angles." The cruelty of Dodsworth's wife offers a strong selling point in the cheaper spots.

HANNA (Hollywood).

THREE MESQUITEERS, The

BOXOFFICE RATING

MODERN WESTERN . . . A darb . . . Crippled dough-boys as homesteaders sure-fire for added sympathy . . . Will positively have western fans sitting on edge of their seats and cheering . . . Rates ◒ ● ● for action spots.

Republic
60 Minutes
Bob Livingston . . . Roy Corrigan . . .
Sid Saylor
Directed by Ray Taylor

A honey for action houses! Take the old story of the homesteaders trying to settle on some government land and the battle the cattlemen put up to drive them out; make the homesteaders crippled war vets; make these vets the most likeable gang you ever met; add the Mesquiteers, two lovable he-man cowboys who come to their rescue, and Sid Saylor, whose natural comedy and efforts to become a genuine "westerner;" top it off with a pitched gun battle that might have been the Marne all over again for all the zest the cripples put into it; and you have something that rates with the best westerns ever made. You will be a long time forgetting the scene where Saylor sends up flairs which bring the disabled vets over the top. Intended as a series, the first of the "Three Mesquiteers" gets off to a fast start and slaps itself over with a bang! What it lacks in known names it more than makes up in story and action. May all the rest be as good as the first.

AD TIPS: Sell the war vet angle. Tie-up with Legion posts. Sell it as something way off of the beaten path of westerns.

NONNIE.

MISSING GIRLS

BOXOFFICE RATING

MELODRAMA . . . Engrossing gangster yarn by Martin Mooney, who knows his stuff . . . Plenty of shooting in exciting finale . . . Cast good . . . Rates ● ● ● — for all action and rural spots.

Chesterfield
67 Minutes
Roger Pryor . . . Muriel Evans . . .
Noel Madison . . . Sidney Blackmer
Directed by Phil Rosen

This attention-compelling gangster yarn comes from the pen of Martin Mooney, the N. Y. newspaperman who recently spent 30 days in jail for refusing to talk before a grand jury. This fellow knows his underworld and the characters who inhabit it, scheme in it, run its rackets and live in constant fear of that death-dealing bullet that is surely coming their way. In "Missing Girls," a well-made and engrossing indie production, Mooney's writing is always authentic and charged with the sort of realism that made his other films, "Bullets or Ballots" and "Special Agent," convincing and exciting gang stuff. His name and the title are grand exploitation material that smart showmen will cash in for well above average grosses generally.

The plot concerns itself at the beginning with the adventures of "missing girls" stranded in the big city, but soon drifts into the connections of a couple of innocent girls with a band of gangsters. Considerable tension is created by the efforts of the girls to get out of the toils of the racketeers, with reporter Roger Pryor (portraying Mooney) digging up the stuff that will land the mugs behind bars. It winds up with a bang-up and carefully directed gun battle at the gang's farm house, a finale that will have 'em sitting up on the edge of their seats.

Pryor has a juicy role as the gang-busting reporter and handles it in fine style. We award acting honors to Muriel Evans, fem lead, a young lady who will be seen and heard lots in the near future. The cast is studded with well-known faces and all do their bits to perfection. The direction by Phil Rosen is always fast-paced and never lags. Production values are big league.

AD TIPS: See "Sleepers" campaign in FILM BULLETIN issue of September 9. Sell Mooney and the title for big dough.

NONNIE.

WEDDING PRESENT

Hollywood Preview

BOXOFFICE RATING

COMEDY . . . Goofy little yarn of boy and girl reporters . . . May satisfy some younger fans, but not the older ones . . . Rates barely ● ●, except in action and rural spots.

Paramount
80 Minutes
Joan Bennett . . . Cary Grant . . .
George Bancroft . . . Conrad Nagel . . .
Gene Lockhart . . . William Demarest . . .
Inez Courtney . . . Edward Brophy . . .
Purnell Pratt
Directed by Richard Wallace

Following a slow beginning, this daffy newspaper comedy gathers some speed and winds up with a last reel of insane fun, much of it senseless. As a matter of fact, not much of "Wedding Present" makes sense or especially good entertainment. The flightier younger generation might find the antics of some of the characters amusing, but you can count on the grown-ups terming it "silly." It's a cheaply produced and patently lacks attention in both writing and directing.

Joan Bennett and Cary Grant play newspaper reporters, prevented from marrying by Joan's refusal to believe her sweetie really wants to. George Bancroft is a city editor, fired to allow Grant the job. It's too much for the latter and he finds his old pals are his enemies. Finally Joan decides to marry the staid and conservative author, Conrad Nagel. Here the story goes completely haywire, with Will Demarest, a gangster, seeking to repay Grant for saving him from drowning, and Gene Lockhart making an appearance as a visiting foreigner with an impressive title. Meanwhile, Grant is frantically trying to win back Joan, which he finally does with the aid of every sirened auto, police car, fire engine and ambulance in town.

Grant has a swell time in his role and even Miss Bennett loosens up a bit. Bancroft does well as the heckled editor, and Will Demarest makes his grateful gangster an outstanding bit.

AD TIPS: Bill this as the funniest newspaper yarn in years. Send a couple of stooges through the busy part of town carrying big boxes labelled "Wedding Present."

HANNA (Hollywood).

Honest . . . Impartial

R E V I E W S

You Can Trust

SECOND WIFE

BOXOFFICE RATING

DOMESTIC DRAMA . . . Dull treatment and direction of interesting adult theme . . . Acting below par . . . Story will attract older married people . . . Rates ● ● −.

RKO
60 Minutes
Gertrude Michael . . . Walter Abel . . .
Erik Rhodes . . . Emma Dunn . . .
Lee Van Atta . . . Frank Reicher
Directed by Edward Killy

It is a pity that no one active in the production of "Second Wife" was interested in making the film worthy of the engrossing adult theme on which it is based. It suffers from some of the dullest direction of the season, bad casting and deplorably indifferent acting. In better hands it could have been a vitally important picture. As it is, it is double feature material that will provide mild entertainment for older folks.

The problem presented in the story is that of the marriage of an attractive young woman to a handsome widower with a ten-year-old son, and the conflict raised by the division of devotion on the part of Abel for his son and second wife. When the boy falls ill at the Switzerland school to which he has been sent by his father the latter immediately books passage on the dirigible Hindenburg, ignoring the condition of his wife, who is about to give birth to a child. Disillusioned by what she considers the failure of their marriage, the wife heeds the call of the faithful "other man" and decides on divorce—until that gentleman reveals his dislike for having her tote her baby around on their honeymoon. She then realizes the feeling of her husband for his own child and returns to him.

Gertrude Michael is acceptable as the wife. Walter Abel should have been an ideal husband and father, but isn't. He performs in a manner that suggests very little interest in what he is doing. Erik Rhodes was an abominable selection for the "other man," a role this comedian is asked to play straight. One has an itching desire to laugh at him in his serious moments. The boy, Lee Van Atta, wins what acting honors one might claim. The direction of Edward Killy is a bare photographic record of a play. He must be blamed, too, for the tendency of most of the players to shout their lines like barkers purveying dramatic kootch.

AD TIPS: The title and story offer splendid exploitation opportunities. Ask the question: "Can a Second Marriage Be Successful if Grown Children Are Involved?". Create discussion on this topic and it will bring results.

BARTON

It Couldn't Have Happened

BOXOFFICE RATING

MYSTERY MELLER . . . Slow weak stuff . . . Will do only as second half of dual bills . . . Rates ● +.

Invincible
66 Minutes
Reginald Denny . . . Evelyn Brent . . .
Inez Courtney . . . Jack LaRue . . .
Bryant Washburn . . . Claude King . . .
Hugh Marlowe
Directed by Phil Rosen

The greatest portion of this attempted mystery is slow moving and uninteresting. The usual mystery climax of re-staging the murders as the detective here has pieced them together serves to provide some mild interest in the last fifteen minutes, but it is too late. Principal weakness lies in the script, which talks itself into a hole from which the windup can't extricate it. "It Couldn't Have Happened" shouldn't have, but since it is here it can be made use of as the second half of dual bills, paired to best advantage with a comedy or fast drama.

The story has Reginald Denny, author of mysteries, finding himself entangled in the real mystery surrounding the strange death of a play producer. Suspicion is cast upon the dead man's partner, but author-turned-detective Denny knows that he is innocent. Before he can prove that, however, the suspected man is found dead, presumably a suicide. By re-staging the crimes, Denny proves that the murders were committed by the leading man in one of the producers' plays, and that he was urged to do the deeds by Evelyn Brent, wife of the second producer.

Performances are satisfactory. Phil Rosen fails to add much to the poor script by his direction.

AD TIPS. The title affords best chances for stirring up interest. Use it for advance teasers.

BARTON

THE LONGEST NIGHT

Hollywood Preview

BOXOFFICE RATING

MYSTERY COMEDY . . . Goofy whodunit is rescued by ingratiating performances by Robert Young and Florence Rice . . . Satisfactory for lower half of duals . . . Rates ● ● − generally.

M-G-M
Minutes
Robert Young . . . Florence Rice . . .
Ted Healy . . . Julie Haydon . . .
Catherine Doucet . . . Janet Beecher . . .
Leslie Fenton . . . Sidney Toler . . .
Paul Stanton
Directed by Errol Taggert

(Continued on page 10)

A trade paper that lacks the courage to be fair to its readers, as well as its advertisers, isn't worth the paper it is printed on—to either!

When the vast body of BUYERS in an industry lose confidence in a Tade Paper, because it has deteriorated to the position of a puppet mouthpiece for the powerful advertisers, that publication no longer has any value to those very advertisers it sought to serve too generously.

The prime principal upon which FILM BULLETIN is operated is service to its READERS. Its very aggressiveness in presenting all industry news of interest and value has won it the confidence and good will of approximately 2000 theatre owners throughout the East in the brief two years of its existence.

{ WE SUBMIT THIS INFORMATION FOR THE CONSIDERATION OF THE PROSPECTIVE ADVERTISERS }

U's $1,000,000 Expansion

Hollywood.—At a meeting of Universal executives, R. H. Cochrane, J. Cheever Cowdin, Charles R. Rogers and James Grainger, last week, it was agreed to expend an additional $1,000,000 on expansion of studio facilities. This is the greatest sum ever spent by this company on its equipment.

A less pleasant note, however, was heard from sales manager "Jimmy" Grainger, who is reported to have stirred the ire of independent exhibitors by his threat that Universal would show its pictures in tents or halls if California exhibitors refused to meet their percentage demands.

REVIEWS

(*Continued from page 7*)

This has very little boxoffice value. A mildly amusing, somewhat goofy, bit of mystery fluff of unusually brief running time, "The Longest Night" is definitely in the "quickie" class of double feature films. A melodramatic twist makes it suitable for dualling in action spots.

The story, an inconsequential bit of stuff, finds Robert Young, a playboy, operating a department store. Far from amused by his job, he pays little or no attention to it until he discovers that the place is being used to receive and peddle stolen goods. He is in love with Florence Rice, a clerk, whose sister, Julie Haydon, is in on the plot. One night Young arrives incognito to delve into the happenings, when the murders begin. The doors are shut and a few straggling customers, clerks and other employes are detained while the usual dull-witted policemen attempt to unravel the mystery.

Here it becomes the conventional question and answer affair, but it is enlivened a bit by the antics of Sidney Toler and Ted Healy. Young and Miss Rice are likeable, natural characters. Catherine Doucet is effective as a flustered customer anxious to take her boy home.

AD TIPS: The nabes will get best results by selling the comedy angles, playing up Ted Healy as an important factor in the cast. Action spots should stress the mystery, meller angles and play up on the title as "The Longest Night of Death and Terror," etc.

HANNA (Hollywood).

"Not a dark house in more than 20 years of film delivery service!"

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Friedlander-Chapman Form Fortune Film Corp.

A company to handle distribution of film on a world-wide basis and special exploitation of unusual features has been organized by Al Friedlander and J. K. Chapman. It will be known as Fortune Film Corp. and has already taken space in Radio City.



AL FRIEDLANDER

According to Friedlander, former vice-president of First Division and one of the outstanding exploiteers in the country, the services offered by his new organization include: "The sale and distribution of films throughout the entire world, including publicity, advertising, exploitation, direct selling and supervision of sales, collections and exchange operations."

Friedlander is president of the company, and Chapman, also formerly associated with First Division, is vice-president.

G-N's Talent Search

Grand National will shortly launch an international talent search, the results of which will enable it to build a large list of contract players, according to an announcement by Edward L. Alperson, president of the company. The legitimate stage, radio, stock companies, vaudeville theatres will be scoured for prospective stars of the future.

"The most pressing question facing the Hollywood producer today is where is the motion picture player of tomorrow coming from," said Alperson. He declared that Grand National will seek to solve that problem by developing its own stars from likely looking material found by its talent scouts.

Al Adams Isn't Worried!

Al Adams, that demon ad man at Republic, swears that he isn't a bit worried about the outcome of the forthcoming presidential election. He admits a preference for Roosevelt on strictly business grounds, but won't be caught short if the verdict should go to Landon.

Republic's picture "The President's Mystery," based on a yarn suggested by F. D. R. will be released around election time. If the Democrats stay in the title stays as is, but if they are licked Adams is all set to insert "Ex" before the "President" in the title. So, you see, he has the election licked any way!

"Nine Days a Queen" Gets Award at Venice Film Exhibition

Arthur A. Lee, vice-president of GB, announced today that the annual award of the Venice Film Exhibition for finest film photography was captured this year by "Nine Days a Queen." The award is a personal tribute to Mutz Greenbaum, ace cameraman, who photographed the picture on the new color-sensitive film, Super X. By using this film, the judges stated, Greenbaum made the photography take on the semblance of old master paintings, and assured perfect rendering of the rich materials, costumes, and period furniture used in the picture.

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Short SUBJECTS

FROM PHILLY
By Nonamaker

Congratulations to MICKEY MOUSE on his birthday . . . Salutations to some other rats I know on the Street . . . Daylight saving ends September 27th. Exhibs clap hands over opportunity of burning that much added juice to light marquees . . . BOB LYNCH played host to all Vine Street—exchange employees, etc. (about 300 in all) by taking them up to Nixon's-Grand to see the show . . . Well, that's one way to fill the house! . . . One hour after closing a deal for a Runnemede, N. J. house HORACE FINCH, of the Fulton Opera House, Lancaster, Pa., dropped dead! . . . Ground has been broken for a new 1200 seat house to be erected at Vineland, N. J. by G. MOURY . . . JIM CLARK recuperating at shore after strenuous week working on truck strike committee . . . CLIFFORD and FLYNN, of the Legionnaire, White Haven, in town to attend a wedding . . . GEORGE FISHMAN is out of the Roosevelt; but has several offers under consideration . . . Vine Street looked like a deserted village during the Joosh Holidays . . . Variety Club season's opening last Saturday evening had LEN SCHLESINGER as MC . . . Next Saturday night is JIM CLARK night . . . CHARLIE COX is with TWA . . . Seen at the Sylvania—BOB LYNCH, his wife, three daughters and three sons-in-law . . . The new Clark Film Service took over handling of Grand National shipping and inspection Monday. Entire force was taken with no one let out! . . . Shubert got going with burlesque last Thursday. No pictures, but a nice opening show with 10 piece union band playing from a down-stairs box instead of in the pit, which has given way to row of steps that permit the gals to come right up close to the bald-heads in the first row! . . . HARRY LA VINE, still a youngster for fun, gets a tremendous kick out of Republic westerns, and so do we, so what? . . . September 27th marks the return match of the HARRY WEINER vs. OSCAR NEUFELD golfers. The "sport" will take place at LuLu with MIKE LANDOW, JIM CLARK, GEORGE LESSEY, DAVE MILGRAM, DAVE MOLIVER, JACK GREENBERG, SAM SHAPIRO, TED SCHLANGER, LEE KRUGER, JOHNNY BACHMAN, JOE SCHAEFFER, SAM LEFKO, JOHN McFADDEN, BILL DOYLE, JEFF DAVIS, AL DAVIS, WM. WOLF, and LARRY DAILY all participating along with Harry and Oscar . . . For the first time in a long while S-W booked a fight picture—the AL ETTORE-JOE LOUIS brawl being slated for all their houses . . . Last week of flesh at the Earle will show plenty in the form of the ALL-AMERICAN BEAUTY REVUE featuring MISS AMERICA, 1936—the former MISS UPPER DARBY! . . . An unusual booking arrangement has Fay's, an independent house, playing Warner Brother shorts ahead of most Warner nabe houses! . . . Rio opened Septen.ber 22nd.

"Finest Theatre Painting and Decorating"

HARRY BRODSKY

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FROM BOSTON
By Bruce

JOHN SCULLY returned from a business trip to Scranton, Pa., full of pleasure. He consummated a deal for GB for the entire Comerford circuit. His son, John, Jr., entered Williams College this week . . . EDDIE RUFF was in town last week. He manages the New Haven district for Paramount . . . LOU WESCHLER also came up from New Haven where he looks after United Artists interests . . . PHIL SMITH is very enthusiastic about "Missing Girls." Says it's better than "Bullets and Ballots." . . . ROY HEFFNER is in New York while bank night is gaining momentum in New England . . . FRED MASON dropped in for a brief visit. This former exhibitor at the Acme Theatre is now covering the towns in and around Kennebunkport with a portable . . . Have you ever heard the story about the New England exhibitor who had a leak in the roof of his theatre? Well, he remedied the situation by removing three rows of seats! . . . The Fine Arts Theatre is being redccorated. LEONARD KRASKA is getting out a patent on his new and simple marquee. It works beautifully . . . GERTRUDE RITTENBERG, secretary to E. M. Loew, is leaving on her vacation shortly . . . LOUIS ROSENWEIG dropped his duties at the Victoria in Springfield long enough to visit the film district . . . TONY RUSSO is going to be married on October 19th at Littleton, New Hampshire. The bride-to-be is hostessing at the Old France. Tony runs a whole string of theatres in the Granite State . . . FRED MARKEY has returned to his Ioka in Exeter after a sojourn in Chicago . . . I. H. ROBBINS, who has been exhibiting in Falmouth for the past ten years, has gone into a new venture. He is now restauranting just outside of Falmouth . . . JULIUS JOLSON was awakened at one A.M. the other night in Falmouth by a film peddler just in time to save his life. A fire swept Silver Beach. Julius had the pleasure of flirting with Dame Fortune. Lucky Julius! . . . JULES FRANCKE, one of the old-time exhibs, is now with the WPA theatre project. He visited the district the other day and proudly displayed the only program of the old Iroquois Theatre in Chicago. "Absolutely fireproof" stated the program. Three days later 1037 people died in the fire. That was on December 7, 1903. Jules refused an offer of five dollars for the program . . . Those are beautiful bachelor buttons, BILL McLAUGHLIN! . . . MAX MELINCOFF's son, Burton, was a passenger on the S. S. Romance when it collided in Boston Harbor. The ship sank in 20 minutes but no lives were lost . . . SAMMY HAAS wants to know what he can do about it. He's getting fat . . . HERMAN RIFKIN is in Paris; GEO. KRASKA is in Moscow; E. M. LOEW has reached London; and PHIL BERLER is back from Nova Scotia. ADOLPH BENDSLEV is telling us all about Denmark. O, for a pair of seven league boots! . . . JACK MARKLE has been summering on the Cape . . . BERT COUGHLIN of Maynard was seen on a street corner in the film district the other day . . . JOE WOLF is no longer fishing in Rockport, Maine. He has resumed booking for Columbia . . . HERSCHEL Stuart, formerly general manager for R-K-O in New York, was in town and is now representing Imperial Pictures.

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and written by six of the world's outstanding authors
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and an all-star cast

Directed by Phil Rosen
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for
REPUBLIC

Ready for your screen
OCTOBER 1st

Independent EXHIBITORS
FILM BULLETIN

L. 3, No. 5 WEDNESDAY, SEPTEMBER 30, 1936 PRICE, 10 CENTS

A TRADE PUBLICATION, ISSUED WEEKLY FOR INDEPENDENT EXHIBITORS
—AND DEDICATED TO THE PROTECTION OF THEIR INTERESTS

Protect Your Business!

In the light of the very evident business pick-up experienced by the entire motion picture industry within the past year, it may sound like calamity-howling to warn independent exhibitors that a dire danger looms for them in the coming months and years.

One need only retrace trade history to pre-depression years to recall that booming film company profits brought independent exhibitors the unfair, stifling competition of producer-owned theatre chains. With huge surpluses gorging their treasuries, Paramount, Fox, R.K.O. and Warner Brothers cast hungry eyes aboutu and grabbed theatres that stood in competition to their own customers.

Not only is this condition unhealthy for independent theatre owners, but for every film company outside the fold of the producer-exhibitor quintet, as well. On this issue, the interests of Columbia, Universal, United Artists, Grand National, Republic and every independent producer run parallel and proximate to those of the independent exhibitor. Ownership of key situations by firms who make their own films obstructs the progress of every other producer. The public, too, is often cheated by having worthwhile pictures shunted off to some inconspicuous theatre without advantage of an exploited run in a first class house.

With the first signs of returning prosperity we have indications of the intention by those same producer-exhibitors to further extend their hold on the exhibition field. Warner Bros. are building a group of new theatres in the nation's capital. Paramount is "feeling its oats" and moving to reclaim and increase its vast circuit, lost temporarily through bankruptcy. The others, likewise, are talking theatres again.

In an effort to make the industry safe for independents, Allied is embarking upon the difficult task of forcing the producers out of theatre business by legal means. Elsewhere in this issue is reported the latest developments in this campaign, which they hope, will culminate in passage of a Federal law prohibiting the operation of or interest in theatres by any film producer. Leaders of the independent organization are fully conscious of the fact that their job is fraught with extremely treacherous obstacles. Already Ed Kuykendall, "front man" for the M.P.T.O.A., which is controlled by the theatre-owning majors, has started to lay a smoke screen to protect his sponsors and, incidentally, his job.

Every independent exhibitor and every producer who suffers through the theatre activities of the Big 5 should provide Allied with the encouragement, both material and moral, needed to win this fight for the protection of their businesses.

MO WAX.

AWAKENING THE 'SLEEPERS'

The purpose and plan of this department is to bring forcefully to the attention of theatremen those pictures which are ordinarily overlooked or neglected in their advertising. Mr. Wolfe-Smith, prominent theatre publicity expert, aims to point out the latent exploitation angles in these "Sleepers" with the view to having you SELL them to the public in a manner that will bring you the best possible returns. Follow these "Sleeper" campaigns for bigger grosses!

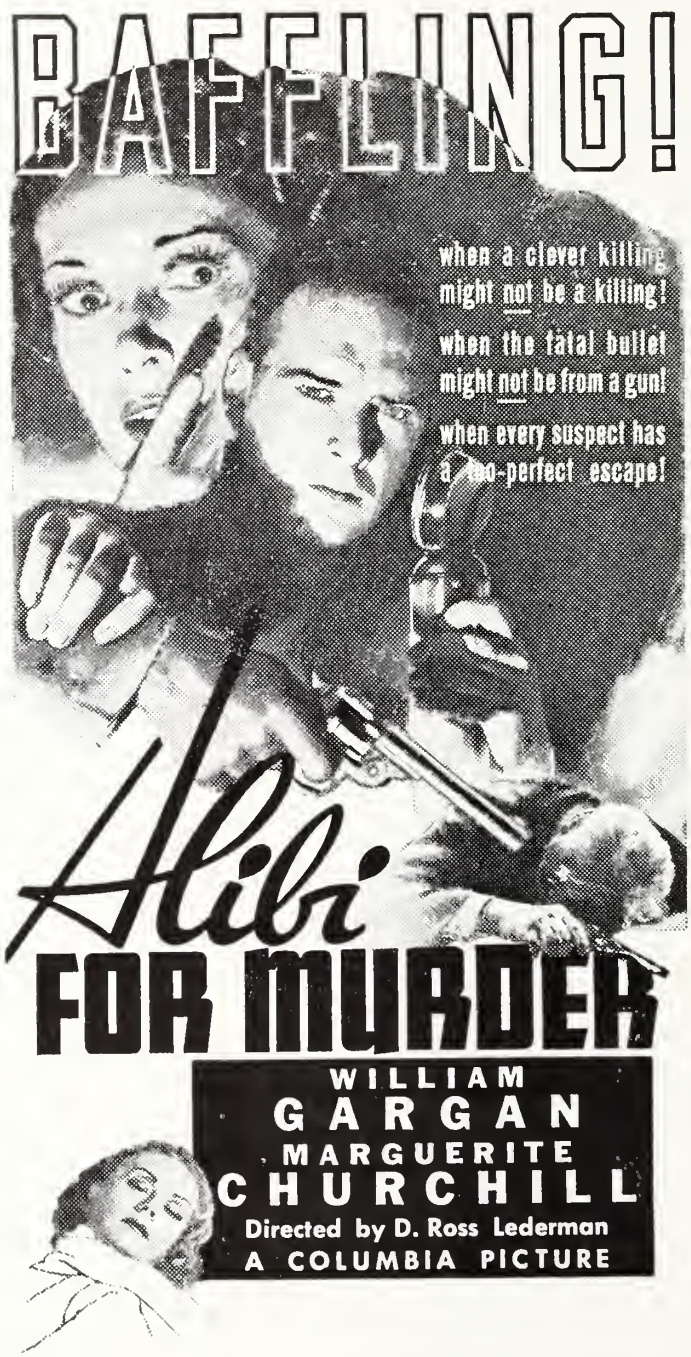
By Wolfe-Smith

ADVISES SELLING MYSTERY FILM AS SUCH!

Another whodunit, guys, and most of you will probably be inclined to toss up your hands and ask, "So what?" So this . . .

Have you ever stopped to think how many people are regular readers of those pulp magazines dealing with crime and detection? Well, they run into the millions and they comprise a ready market for every sort of mystery, whether in the hundreds of pulp mags issued every month or on film. And don't kid yourself that the lovers of this kind of hokum are confined to the lower classes. As a matter of fact, the biggest suckers are among the top men in industry, in politics, in all the arts. They get a great kick out of beating the authors to the solutions.

Lots of exhibitors make the mistake of trying to sugar coat or disguise their mystery films. It seldom works and probably keeps away all those addicts who would walk a mile in any weather for a good mystery picture.



Running Time—59 Minutes

Now, "Alibi For Murder" is no great shakes as a drama or romance, but it is a damn interesting little mystery. A rich guy is bumped off in mysterious manner, the only clue being an exploded pistol cartridge. The gag is that this shell is not dented and was, therefore, never fired out of a gun. Bill Gargan, a radio newshound, finally nails the killer by pulling his own stunt on him—wrapping a bullet in a piece of paper and waiting until it explodes, about two minutes later. So, you see, the actual murder had been committed previously and the shot heard later came from the bullet in the paper.

Your entire campaign should be based on an effort to stir the curiosity of all the mystery fans. Tell them about the killing and give them the clue — then CHALLENGE 'em to solve it.

Go whole hog on the mystery angles. Don't pull your punches and don't let the words "romance," "drama," or "comedy" creep into any of your copy. This is MYSTERY from start to finish and don't let anyone mistake it for anything else.

FREAK COPY GAG

Here's a freak copy angle, but just the sort you need to gain attention for a routine programmer like this. *Don't be afraid to try it!* By special trailer, on a 40x60 in the lobby and on your program tell them this: "WE ADVISE YOU NOT TO SEE 'ALIBI FOR MURDER' . . . Unless You Are A Mystery Addict. It Challenges the Wits of Veteran Crime Solvers, But Will Only Baffle the Amateurs. It Isn't A Comedy, Romance Or Drama. It Concerns A Mysterious Death and The Clue of An Exploded, But Undented Shell. If You Consider Yourself Something of An Expert At Solving Mysteries, We Urge You To See 'Alibi For Murder'; Otherwise, We Suggest You Pass It Up!"

For Pete's sake, don't lose sleep worrying about all the people you'll lose through this gag. None of those who would come to see it anyhow will change their minds and chances are you'll catch lots who would ignore any ordinary mystery booking.

CRIME MAG TIE-UP

Anyone of a dozen well-known mystery or crime magazine publishers can be promoted for a lot of free copies of their last issue. In return, you give them a trailer on the screen and copy in your program telling your patrons that every adult and child attending the theatre during the run of "Alibi For Murder" will receive FREE a copy of the "So-And-So Mystery Magazine." Ask the publisher to send you display cards, etc., for advance showing in the lobby.

NEWSSTAND TIE-UPS

Every newsstand selling magazines should go for your suggestion that they display a

(*Continued on page 6*)

Vol. 3, No. 5

Independent EXHIBITORS FILM BULLETIN

September 30, 1936

THE INDUSTRY'S NEWS

From An Editorial Viewpoint

ALLIED DRIVE TO FORCE PRODUCERS OUT OF THEATRE BIZ STARTS SOON IN WASH. AND STATES; $100,000 FUND NEAR

Working on Q. T. . . .

In silence that bespeaks the seriousness and grim determination with which they are going about their job, national Allied leaders are laying the groundwork for a smashing campaign directed against the operation of theatres by film producers. Thus, they will be carrying out the mandate of the 1936 convention, held last June in Cleveland.

Within the next sixty days tangible evidence of their plans is expected to be made available to the trade, when the first of a series of similar bills designed to make illegal the operation or financing of theatres by producers will be introduced in a state legislature.

Minnesota First . . .

Minnesota, home of the militant Northwest unit of Allied, has been selected as the first state in which an attempt will be made to pass such legislation. Led by the redoubtable Al Steffes, sponsor of the convention resolution, this is one of the most closely knit units and is politically influential.



ABRAM F. MYERS

Abram F. Myers, general counsel of the national organization, is understood to be collaborating on the bill with a progressive state Congressman. With Steffes leading the campaign for votes, it is granted better than an even chance for enactment at the forthcoming session.

In National Congress . . .

On the national capitol front Allied is planning to make its first thrust shortly after Congress reconvenes for the new term. This is expected to take the form of a broadside measure by Representative Wright Patman (D., Texas) to prohibit the participation by manufacturers or producers in the retailing of their own products. This will apply, of course, only to merchandise being shipped across state lines. It has been learned that Congressman Patman is drawing the measure in such manner that it will apply directly to motion pictures.

Chances Good . . .

Several factors play favorably upon the measure's chances in Congress. Both major political parties are campaigning on anti-monopoly planks and a law of this sort can certainly be construed as being opposed to domination of industries by powerful manufacturers. With most impartial observers of the opinion that the Roosevelt Administration will be returned to office in November, the prospect for favorable action on such legislation is heightened in view of other regulatory measures approved by the Democrats.

Patman's proposed bill to divorce distribution from production sources may be regarded as a logical corollary to the Robinson-Patman law, which prohibits price and discount discrimination by manufacturers in favor of chain store retailers. Victory for the latter measure indicates an anti-monopoly trend in Congress that is unlikely to be altered to any appreciable degree during the forthcoming session.

Dep't of Justice Support . . .

The independents' campaign against producer-operated chains will have the support, moral, if not active, of the Department of Justice. Evidence for this assumption was provided by Russell Hardy in his address to the Allied convention. At that time, the assistant Federal d.a. referred to similar laws adopted for the protection of independent retailers in other industries and expressed the opinion that such legislation relating to the film industry would be sustained as constitutional by the Supreme Court.

Well-founded reports have the Justice Department preparing to "gang up" on the major film companies on the broad monopoly issue and, if this is true, the attorney general may lend active aid to Allied in its fight for passage of the Patman bill.

$100,000 Fund . . .

At the convention, sponsors of the movement declared that a fund of $250,000 would be required to see the battle through, of which $100,000 was to be sought quickly to defray preliminary

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expenses. While Allied leaders have been exceedingly reticent about the amount that has been subscribed so far, this reporter was reliably informed about two weeks ago that the initial goal has almost been reached.

With returning prosperity, independent exhibitors foresee renewed activity by the producers in the theatre field. Individual contributions of $500 and $1000 have come from prominent indies and the territorial units are coming through in a fashion that has surprised even some of the members of the so-called Defense Committee. They are confident that, with any material sign of victory in the early skirmishes, the additional funds they need for carrying the campaign into every state legislature will be forthcoming from exhibitors.

PHILLY DUALS CASE UP TUES.

Circuit Court Re-hearing . . .

Rehearing of the Perelman double feature case in Philadelphia is slated to be heard by the U. S. Circuit Court of Appeals Tuesday.

Benjamin M. Golder will represent Perelman, while the major company defendant, with the exception of Paramount, will have Morris Wolf as their counsel.

WHOLESALE SUITS BY CHICAGO INDIES VS. B & K

To Stop Extra Clearance . . .

Chicago.—Over 50 individual suits for injunctions was Allied's answer to the move by Balaban & Katz circuit to obtain seven days additional clearance for some of their houses. The independent exhibitor plaintiffs retained a law firm to prepare their petitions and the cases are expected to reach court within the next week.

The dispute, caused by B & K's demand for an extra seven days protection for their class "C" situations over the subsequent runs, has tied up the local selling of product. Virtually all Allied members have refused to sign any film contracts until the distributors alter their stand in granting the circuit this condition.

Duals, Too . . .

The fight against B & K here also concerns their insistence on bringing back dual billing to the territory. Independents generally are opposed to the move on the grounds that it will favor the chain and harm them.

Rumors have been heard that B & K may be willing to compromise with Allied and drop their double featuring plans in return for agreement on the added clearance, and vice versa. The indies, nevertheless, are serious in their action to force a court decision on the clearance issue. They claim that B & K is legally barred from increasing their protection without consent of a majority of their body.

KUYKENDALL IN AGAIN

Covers Everything . . .

Another confused, platitudinous and anti-independent exhibitor harangue in the form of a M.P.T.O.A. bulletin was emitted last week by Ed Kuykendall, president of the organization. The rotund Mississippian covers almost every topic of immediate import to the trade and says little that can be construed as anything but pro-producer propaganda.

On dual bills, he remarks that the practice developed and spread because of the "free and unrestrained cut-rate competition by shoe-string exhibitors," and that it "seeped up through" the unfortunate first run (producer-controlled) theatres. As something of a remedy, Kuykendall recommends that exhibitors *pay for and shelve* the weaker pictures and play the stronger ones as single features. No condemnation here for the poor product being delivered by the studios. Oh, no!

Hits Allied Drive . . .

Referring to Allied's contemplated drive to split production and exhibition, he terms it a "reckless campaign, which shows an utter lack of any sense of responsibility on the part of those making such demands." In the face of contrary opinion from an outstanding member of the Department of Justice, Kuykendall also comments that the plan is of "dubious legality."

The burning issue of competition created by film stars on radio broadcasts receives his attention and brings forth a vague suggestion that some form of "regulation" be devised for controlling such broadcasts. While the M.P.T.O.A. chieftain isn't quite sure what he proposes to be done, it is likely that he has overheard the rumors that movie czar Will H. Hays is contemplating the appointment of a radio "overseer" to restrain the film players in their radio work. He may yet be credited with giving birth to the idea!

MUSICIANS MAY PICKET

Court Test . . .

New York's Musicians' Union, Local 802, A.F.L., was upheld last Friday in its right to picket Broadway movie houses in its campaign to restore "living actors and live music" to stages and pits. The decision was handed down by Magistrate McKinney, who ruled that the right of organized labor to picket was greater than property rights.

The musicians have been conducting their campaign for the past two weeks, with pickets imploring the public to shun the "palaces of greed" from which living musicians had been driven by "canned music." The union is planning to spread its activities to other cities where film producers control first run spots.

SHORTER FEATURES PROBLEM

Tough on Single Bill Spots . . .

Theatres in single feature territories are being faced with an acute problem brought on by a recent tendency among the majors to reduce the footage of their "program" pictures.

Previously, only the indies allowed the running time of features to fall below the 60 minute mark, but in the past few months a number of major releases are around 5000 feet, running around 55 minutes.

While this is satisfactory to dual bill locations, exhibitors in the Philadelphia-Washington area and other single bill territories are compelled to double feature or book an excessive number of shorts to fill out two-hour programs.

Willensky Quits Phila. U.M.P.T.O. . .

Jeannette Willensky has resigned her position as public relations counsel for the recently organized United M.P.T.O. of Eastern Penna., etc. The attorney, formerly secretary of the I.T.O. and the I.E.P.A., accepted the new post originally only upon the insistence of a number of former I.T.O. members who joined the merged body.

Miss Willensky stated that she left the U.M.P.T.O. "without any ill feeling, but only because I doubted that I could give my best to the new organization."

Columbia Moving Phila. Exchange to New Building

Columbia is having plans drawn for a new exchange building in Phila. It will be located at 248 N. 13th St. and will be one of the most modern film buildings in the East with the air conditioning throughout.

Sol Edwards Named G-N Eastern Sales Manager

Appointment of Sol Edwards to the post of Eastern Sales Manager of Grand National was announced last week by Carl M. Leserman.

Edwards was previously sales manager for Educational Pictures, and before that with United Artists and Universal.

EXHIBITORS HAVE DISCOVERED

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HOLLYWOOD FLICKERS

By DAVID J. HANNA

Hollywood September 29

Although scheduled for one of the chief supporting roles in "You Only Live Once" for Walter Wanger, Alice Brady's contract with that organization was bought this week by Manny Cohen, who intends to use the comedienne in "Mind Your Own Business" with Charlie Ruggles. It is expected Miss Brady will replace Mary Boland in this and other co-starring vehicles intended for the team.

Buddy Rogers has signed a one-year contract with Columbia with the Studio retaining options for further services from the former star. His first assignment will be "College Hero." Columbia has had unusual luck in reawakening interest in fading and jaded stars, so perhaps the former "America's Boyfriend" will again be given the opportunity to come into his own.

Janet Gaynor will henceforth be used in only co-starring vehicles in which she will share billing with stars of equal performance such as her present 20th Century-Fox assignment, "Ladies in Love," with such marque names as Loretta Young, Constance Bennett and Simone Simon. An idea of a series of starring pictures for the actress is reported cold.

Edmund Goulding has bowed out as the producer of "Maytime" at M-G-M and is being replaced by Hunt Stromberg. The Nelson Eddy, Jeanette MacDonald opera is being halted for a week or two while certain scenes are rewritten.

Alison Skipworth and George Hassell will be teamed in the 20th Century-Fox production, "The White Hunter," in which Warner Baxter and June Lang are starring.

Eight-year-old Marilyn Knowlden, who was last seen in "Show Boat," has been signed by Sol Lesser to play the lead opposite the singing juvenile Bobby Breen in his next opera, "Rainbow on the River."

We're delighted to hear from New York that the Mary Astor trial has apparently not dimmed the actress' film career. It is reported that fans waited from 8.30 A. M. to get into the Rivoli Theatre there and that every metropolitan newspaper acclaimed her as giving one of the finest performances in the picture.

Kay Linaker is commuting from San Francisco for a featured role in "Crackup" at 20th Century-Fox. The popular young actress is currently playing one of the leading roles in "Parnell" at the Alcazar Theatre in the Key City and after the performance each night she flies down to work at the Studio.

Sally O'Neill, who has not been heard of in quite some time, has planed to New York to catch a boat for London, where she has been signed by British International for the title role in "Kathleen Mavourneen." She is expected to be in England for little over a month.

Irene Dunne, who is currently starring in "High, Wide and Handsome" will have the top spot in the fashion picture "Parade," which Harold Hurley will produce.

Tony Martin will replace Michael Whalen in the role of a crooner in "Banjo on My Knee" at 20th Century-Fox. Whalen will go to the lead opposite Claire Trevor in "Career Woman." Incidentally, Whalen has made such a hit with picture fans, receiving such an enormous amount of fan mail that the Studio is giving him a salary tilt on a straight term contract with no options.

The cast of the new version of the immortal "Penrod and Sam" seems set with Billy Mauch as Penrod, George Watson as Sam, and Frank Craven and Spring Byington in for the adult leads.

Tommy Breen, the eleven-year-old offspring of Joe Breen of the Hays office, looks set for the role of "Tom Sawyer" in the Selznick International production, "The Adventures of Tom Sawyer." The youngster is one of 15,000 tested for the role.

REVIEWS

(Continued from page 8)

he does, topping off his efforts with a sensational game of polo. And the girl is his.

Routine stuff, except for the polo game finale, which engenders a bit of excitement into a movie that otherwise depends entirely on Brown's gags. "Skeets" Gallagher, as Joe's valet, plays straight for him in better than usual manner. Fay Holden, fast establishing herself as one of the better character actresses, steals her scenes as a flighty relative. Direction is fair.

AD TIPS: Sell the polo angle and display plenty of stills of Joe mounted on ponies. Set up advance display of polo equipment in lobby and bill Brown as "Hollywood's Polo Champ." He wins the game while the others are dying laughing!"

HANNA (Hollywood).

UNDERCOVER MAN

BOXOFFICE RATING

WESTERN . . . Action packed horse opera that follows usual pattern . . . Rates ● ● for action spots and Saturday matinees.

Republic
58 Minutes
Johnny Mack Brown . . . Suzanne Kaaren . . . Ted Adams . . . Frank Darien . . . Horace Murphy
Directed by Albert Ray

On the front of the press sheet we read, "I'm cleaning up the country if I have to kill every bad man in the West!" And that is the tip off on this hard-riding, fast shootin', smoothly made western. Brown slides through his part with the greatest of ease and bests the tall, dark, wily villain, Adams, at every turn and trick. The formula situations are all in there happening in the same old way, but Darien, as a dizzy old prospector, and Murphy, as a pegleg sheriff, offer comedy that isn't hard to take and as mental relaxation the opus will prove an hour of welcome relief. Stage coaches are held up with frequency, and Brown, as an "undercover man," finally exposes the deep dyed plot to force the stage express out of business. He also wins the gal, although, as usual, the romantic stuff is very incidental. Catchlines that should give you an idea are: "He's a G-man of the west . . . cracking down on a lawless country" . . . "C'mon JOHNNY MACK BROWN! Ride into robbers' roost . . . battle bullets with brawn . . . blast the killers out of their hide-out!" We have nothing further to add.

AD TIPS: Sell Brown. We understand he has quite a western following.

NONNIE.

YELLOWSTONE

BOXOFFICE RATING

MYSTERY . . . Weak stuff, made only mildly interesting by manner in which victims are murdered . . . Boasts some scenic beauty . . . Requires strong selling to mean anything . . . Rates ● + on its own.

Universal
65 Minutes
Henry Hunter . . . Judith Barrett . . . Ralph Morgan . . . Alan Hale . . . Andy Devine . . . Monroe Owsley . . . Raymond Hatton . . . Michael Loring
Directed by Arthur Lubin

This has very little to offer mystery fans except a unique method of murder. For others, there are some striking scenic views. On the whole, "Yellowstone" is rather weak. In spots it is downright boring and at no point does it achieve any degree of tension. Best results will be had by dualling it with a comedy. On its own, it needs unusually strong selling to bring even fair grosses.

The plot centers around the efforts of a group of bandits to retrieve a fortune in loot buried in Yellowstone Park many years previously. One by one, victims are killed by the novel means of having them frozen to death by the natural ammonia gas that exists in certain caves. Park Ranger Henry Hunter, in love with the daughter of victim No. 1, finally pins the killings on Alan Hale.

Cast has little to work with and is only passable. Arthur Lubin's direction might have given the film more excitement, but is slow and not highlighted.

AD TIPS: See "Sleepers" campaign in FILM BULLETIN issue of September 23rd.

L. J.

Honest . . . Impartial

REVIEWS

You Can Trust

'SLEEPERS'

(Continued from page 2)

card reading: "See the Brain-Twisting Mystery, 'ALIBI FOR MURDER,' At the Strand Theatre Fri & Sat, Then Read An Exciting Mystery Magazine." A pass or two for the stand operator will put this across. You might also get him to display a half dozen stills on the picture.

No reason why they wouldn't also insert a circular or program into every mystery and crime story mag.

TEASERS

The clue in "Alibi For Murder" affords you a swell opportunity to puzzle mystery fans and tease them into reading the title and playdates.

Simply spot several small ads in the newspapers, reading: "HOW LONG DOES IT TAKE FOR A PISTOL CARTRIDGE WRAPPED IN PAPER TO EXPLODE? Find the Amazing Answer in 'Alibi For Murder' At the Strand Next Fri. or Sat." Have the question set in large bold type, the balance in much smaller light face.

The same thing on the front page of a herald or on a special window card will stir a mess of interest.

Try our suggestion with this one mystery and let's see if you don't surprise yourself with good returns. Go mystery with a bang and follow that line throughout the campaign. We'll gamble that there are enough crime solvers, relationists, men seeking relief from surfeit of business and downright rabid mystery fans to give you a handsome gross on "Alibi."

$ $ $ $ $ $

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ADVERTISERS

Short SUBJECTS

FROM PHILLY
By Nonamaker

STUFF and SOME SENSE . . .

Latest dope on the newly opened Rio Frankford above Norris St., has PHIL WILSON out as manager and GEORGE FISHMAN in as "lessee" or something. At any rate, CHARLIE STEIFEL is smiling again . . . It now develops that BARNEY COHEN can't take ribbing regarding his forthcoming sacred nuptials. The committee arranging his batchelor dinner apologizes to those who were affronted by certain wordage on gag window cards put out AND PROMPTLY TORN UP! . . . JIM McWILLIAMS, formerly at Horlacher's garage, now DAVE ROSEN's assistant at Clark Film Distributors . . . And LEONARD CAMP, one of WILLIE FRIEDMAN's projectionists at the Vine Street Screening Room has joined Clark's new outfit as night inspector . . . Vaudeville and the orchestra are out at the Earle from Friday on. This S-W house will be open next Sunday for the first time since early Spring when they found the man on stage shows didn't make it worth their while to play the sluff pics they usually run on the so called holy day. Now with the entire show on their screen and M-G-M's "Devil Is A Sissy" the first stronger picture in they figure Sundays should be just as okeh as any other day . . . Top this for an amusement buy! Stanley, S-W Camden house, had "Anthony Adverse" on screen and BENNY MEROFF's unit plus Miss America on stage last Sunday . . . OSCAR NEUFELD's Lu Lu's defeated HARRY WEINER's Ashbourne team at golf again last Sunday. Score: 26½ to 21½. Oscar lost; but his team won . . . MIKE LANDAU, from York, Pa., and former U manager here, visiting in town . . . TED ABER rejoining Paramount as salesman out West and it is reliably reported that he has just married . . . Trans-Lux and Europa Theatres sign for exclusive first and second showing in Phila. respectively on new foreign news reel being readied by Gaumont (British) and Havre (French) companies which are backed by their governments. Heretofore these companies furnished clips to American reels for distribution, but for considerable time there have been arguments over amount of footage used, editing, etc. So for an 8 week try they are going to release their own and let the Americans scrimmage for their foreign stuff . . MORRIS CHIER, well-known motion picture man in the middle west, week end guest of AL DAVIS . . . Northern Liberties Hospital drive for funds started. This deserves your support . . . The Earle stage show appeared at the Variety Club last Saturday night . . . BOB LYNCH has AGAIN invited the entire street up to Nixon's Grand as his guests . . . JAY KENTER opens new National Premium Company . . . WHITEY MOLITCH now stops at the Sylvania when in town . . . DONALD REED, Fox ad sales manager, in town for the week . . . MURRAY BEIER busy again handling the fight films . . . SID STANLEY busy making Fay's customers amateur conscious . . . Europa gets first run on G-B's "Passing of Third Floor Back" while the same outfit's "Seven Sinners" goes into the Stanton the end of this week. Perhaps that accounts for the broader than usual HERB GIVEN smile! . . .

FROM BOSTON
By Bruce

JOE MATHIEU came down from Springfield, Vermont, the other day and hurried right back again. Stay a little longer next time, Joe! . . . Independent Exhibitors is planning to have a permanent secretary. Just another service for its members whenever they visit the office . . . Loew's two theatres are going to show "The Great Ziegfeld" at a ten cent increase in price. The movie fans booed the price increase when it was announcd on the trailer . . . The exhibs seem to be pretty good golfers. Here's one who has taken the cake—I mean, the cup. I. A. IRWIN shot a 69 to win the New Hampshire State Golf Tournament. Mr. Irwin ought to come down from Pennacook to see what he can do with JOE COHEN, Pouzzner's pride, and golf champ hereabouts . . . MRS. JOHN ANTHONY has left Hampton Beach behind and is now hard at work at the Modern Theatre in Manchester, N. H. . . . MIKE BRUNO was seen sporting a new car. Watch out for those speed laws in Tilton! . . . LOUIS ROSENSWEIG did some booking for his Victoria Theatre before hustling back to Chicopee . . . JIMMY ROCKE is back in Whitman with his blushing bride. How did the Falls look? . . . SAMMY HAAS is looking for world series tickets—which brings to mind that, in 1915, Sammy won a popularity contest run by the Boston American. The prize was a trip to the world series all expenses paid . . . The Boston Friars are going to frolic Columbus Day Eve. See you at the Mayfair . . . Sh—sh. MAX FINN doesn't like publicity . . . The preview of GB's "East Meets West" drew so many exhibs that many of them had to sit in the aisles. Wasn't it worth it! . . . Hope HARRY BLANCHETT and MAURICE SAFNER aren't sore! Have I got you right, now, boys? . . . WILLIAM POWELL presided at a recent Western Massachusetts Theatres circuit meeting held in Springfield . . . The GOLDSTEIN BROS. have reopened the Broadway Theatre in Springfield to add to their chain . . . Mr. and Mrs. JOE BURKE were in town the past weekend and took in a preview at their old stamping grounds, the Twentieth-Century-Fox exchange. They have been in Atlantic City all summer. Joe is here on business—he is a travelling auditor for TCF you know . . . A new theatre is being built in Fall River—or is it only a rumor? . . . JOHNNY SAVINA worked all night overhauling the Strand Theatre apparatus after that recent fire. An unsung hero! . . . ABE MONTAGUE, Columbia gen. sales mgr., breezed into town for the weekend . . . PHIL FOX came up from the Columbia Albany office to say "hello."

CLEM'S
INDEPENDENT THEATRE SUPPLY HOUSE
1224 Vine Street, Philadelphia
"Everything From Street to Screen"

CLASSIFIED ADVERTISEMENTS

Ten cents per word, including initials, address, or box number. Minimum insertion 15 words. Cash or money order with each copy. Yearly contract rates are lower. Send for contract scale. Address communications to FILM BULLETIN, 1323 Vine Street, Philadelphia, Pa.

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AS I SEE THEM . . . REVIEWS OF NEW FILMS

By ROLAND BARTON

BOXOFFICE RATING:— ● Means POOR; ● ● Means AVERAGE; ● ● ● Means GOOD; ● ● ● ● Means EXCELLENT
Plus (+) and Minus (—) will be used occasionally to indicate slightly above or below the point rating.

At best this "point" system can give you only an arbitrary estimate of a picture's drawing power, so we urge you to read the entire reviews. Some pictures are particularly suitable for certain types of audiences and this must be covered in the detailed criticism.

President's Mystery, The

Hollywood Preview

BOXOFFICE RATING

MYSTERY DRAMA . . . The Liberty Magazine yarn suggested by President Roosevelt makes engrossing entertainment . . . Lack of marquee names offset by great exploitation angles . . . Rates ● ● ● generally with selling.

Republic
80 Minutes
Henry Wilcoxon . . . Betty Furness . . .
Sidney Blackmer . . . Evelyn Brent . . .
Barnett Parker . . . Wade Boteler . . .
John Wray
Directed by Phil Rosen

A juicy exploitation morsel for showmen during the next few months, this semi-social mystery drama should click to well above average grosses everywhere. Originally conceived in outline by President Roosevelt, the story was written by six famous writers and appeared in Liberty Magazine. The fact that it contains certain politico-social beliefs harbored by the President is bound to stir unusual curiosity that should translate itself into good boxoffice returns. Surprising as it may seem, these theories are not merely implied, then subjugated to a melodramatic plot, but boldly stated and made an integral part of the main story.

Tiring of his smug social and financial security and the shallowness and insincerity of his wife and friends, a wealthy corporation lawyer cuts all ties with his past and wanders off for leisure. Through his attraction for a girl, he becomes interested in the destitution of a small town, where the cannery has been closed down by the monopolistic firm which formerly employed him as counsel. He organizes the workers to operate the factory on a cooperative basis. Meanwhile, his wife has been accidentally killed and blame is laid at his door. Eventually he is found by the police. Through the aid of the factory workers he proves his innocence and returns to carry on the job he started and defeat the cannery monopoly of his old firm.

Henry Wilcoxon is strong and convincing in the leading role of the lawyer. Betty Furness furnishes attractive romantic interest as the girl who wins Wilcoxon's attention to the poverty stricken town. Evelyn Brent is effective as the deceptive wife. Phil Rosen's direction is punchy, his handling of the factory workers mob scenes being particularly adroit.

AD TIPS: Sell it strongly as the personal story of President Roosevelt, as written by these six famous authors: Rupert Hughes, Samuel Hopkins Adams, Anthony Abbot, Rita Weiman, S. S. Van Dine and John Erskine. A heavy campaign on this will pay heavy dividends.

HANNA (Hollywood).

IN HIS STEPS

BOXOFFICE RATING

DRAMA . . . Tender, moving and dramatic story from world-famous novel . . . Fine performances by entire cast . . . Rates ● ● ● — generally; better if sold.

Grand National (B. F. Zeidman)
Minutes
Eric Linden . . . Cecilia Parker . . .
Henry Kolker . . . Charles Richman . . .
Harry Beresford . . . Roger Imhof . . .
Robert Warwick . . . Olive Tell
Directed by Karl Brown

Here is something off the beaten path of film entertainment. Adapted from Charles M. Sheldon's world-famous novel, "In His Steps" is a modern problem story told in a semi-spiritual tone. At the same time, it is a tender, appealing love story. Thus, it offers elements that make it suitable for all types of audiences and should respond with above average grosses generally. This picture has a ready-made audience awaiting it.

It is a simple story. A boy and a girl deeply in love encountering the obstacle of parental objections. Their elders so engrossed in their desire to make money that they refuse to understand the feelings of the younger people. The young couple, befriended by a gentle old man who follows in the steps of Christ, fight for their happiness, marry and find contentment in the simple duties of farm life. When their friend is threatened with jailing on their account, the boy surrenders. There follows a gripping court room scene, in which the youngsters, by the sincerity of their love and wholesome devotion to the real values in life, bring their elders to a greater understanding of true happiness.

Eric Linden and Cecilia Parker, both borrowed from M-G-M for the roles, are wholly sympathetic lovers. They will win the hearts of everyone. Considerable tension is developed in the climactic court room sequence. Incidental comedy is shrewdly spotted throughout the picture and it is always spontaneous and unaffected. The supporting cast is flawless and Karl Brown's direction maintains a steady, never-lagging pace.

AD TIPS: See "Sleepers" campaign in FILM BULLETIN issue of September 16th.

E. L.

POLO JOE

Hollywood Preview

BOXOFFICE RATING

COMEDY . . . Routine Joe E. Brown picture with familiar situations and gags . . . Polo game finale tops it off with fair punch . . . Rates ● ● for Brown fans.

Warner Bros.
63 Minutes
Joe E. Brown . . . Carol Hughes . . .
Skeets Gallagher . . . George E. Stone . . .
Joseph King . . . Gordon Elliot . . .
Fay Holden
Directed by William McGann

An average Joe E. Brown vehicle. The plot and gags are typical of previous films featuring the wide-mouthed comic. It will satisfy those fans who favor his particular brand of humor, but has nothing original to offer those who studiously avoid his pictures.

This time the plot concerns itself with a girl's fondness for horses and polo and Joe's inability to stop sneezing every time he looks at a horse. Nor can he do anything but look silly on a polo field. But he loves the girl and his only chance to win her hand is to overcome these two deficiencies. This

(Continued on page 6)

Independent EXHIBITORS
FILM BULLETIN

L. 3, No. 6 WEDNESDAY, OCTOBER 7, 1936 PRICE, 10 CENTS

A TRADE PUBLICATION, ISSUED WEEKLY FOR INDEPENDENT EXHIBITORS
—AND DEDICATED TO THE PROTECTION OF THEIR INTERESTS

THE METRO STALEMATE

Despite contrary propaganda from sales headquarters of Metro, there is good reason to believe that only a small percentage of their regular independent accounts, in the east, at least, have signed contracts for the 1936-37 product. A random check by FILM BULLETIN in several eastern territories reveals the interesting data that an average of less than two out of every ten independents have closed deals with this company to date.

Metro is resting its case on the secure confidence that eventually they will obtain their full demands for two reasons: (1) Their product in recent years has been the best on the market; (2) exhibitors are easily bluffed into believing that they are the lone holdouts and should therefore fall into line. The latter observation is based on much experience, distrust of his fellow exhibitor being one of the independent's most notorious failings. So it has been only occasionally, in a territory dominated by a strong exhibitor organization, that the members have been persuaded to hold their lines in a fight for some principle.

There is just an outside chance, however, that this stalemate on Metro's terms will be decided, not by propaganda, fear or greed on the part of the exhibitors, but by cold, glaring figures.

Our queries have disclosed the information that exhibitors desire Metro's product, despite some trepidation over the company's future prospects since Irving Thalberg's death. They want it, but their opposition is not only violent against the 40 percent pictures, but to the fact that the whole Metro setup is designed to so limit the exhibitor's chances to realize a profit that they don't care to risk it.

No more than one can reasonably expect a grocer to buy eggs that cost him 30 cents per dozen, including overhead and other costs, and sell those eggs for 30 cents, is it logical to assume that exhibitors will buy pictures, regardless of how good they may be, at a price that leaves him less than a fair return on his investment. That bald reality may defeat Metro.

It may be platitude to remark that theatres are operated principally to pay their owners a profit, but it seems that the M-G-M officials should be reminded of that fact.

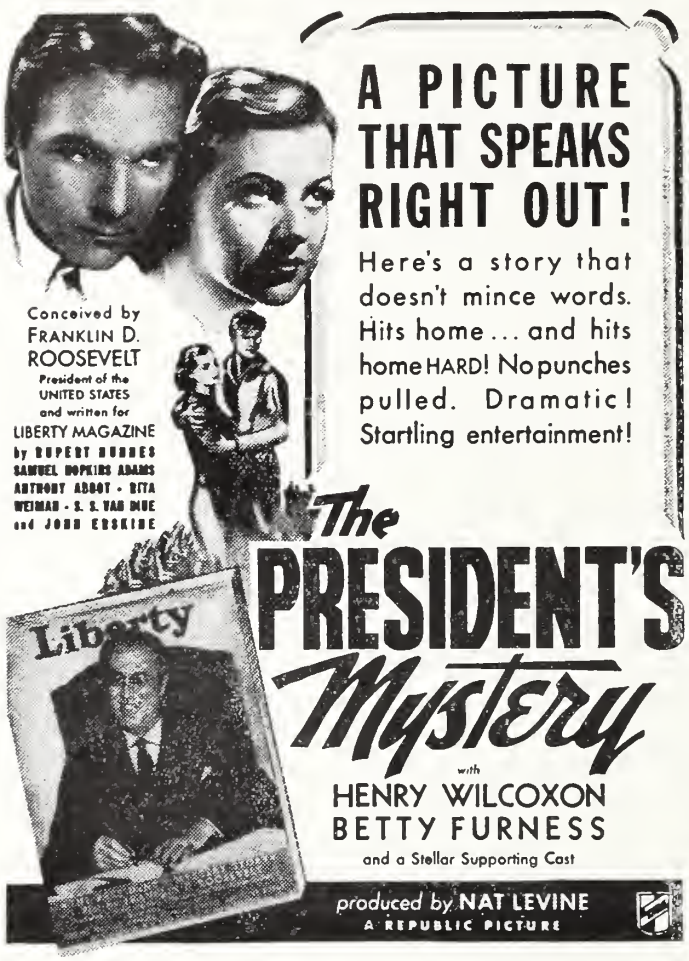
MO WAX.

AWAKENING THE 'SLEEPERS'

The purpose and plan of this department is to bring forcefully to the attention of theatremen those pictures which are ordinarily overlooked or neglected in their advertising. Mr. Wolfe-Smith, prominent theatre publicity expert, aims to point out the latent exploitation angles in these "Sleepers" with the view to having you SELL them to the public in a manner that will bring you the best possible returns. Follow these "Sleeper" campaigns for bigger grosses!

By Wolfe-Smith

It all happened like this: Fulton Oursler, editor of Liberty Magazine, began to discuss mystery stories with the President during a visit to the White House some months ago. Mr. Roosevelt, like many other chief executives before him, is a lover of detective fiction and their conversation led to an admission by the President that he had a fascinating plot outline in mind for a mystery story with a social angle.



Running Time—80 Minutes

Mr. Roosevelt put a question to Mr. Oursler: "Can a man who has achieved great wealth disappear completely in an attempt to get away from it all?" That, he said, was the basis of his plot, but he had not yet found the solution. The Liberty editor, sensing the vast publicity value of publishing a story conceived by the President of the United States, grasped his opportunity and implored Mr. Roosevelt to permit him to have six famous authors develop the story for publication in the magazine.

Oursler won consent and such literary lights as Rupert Hughes, Samuel Hopkins Adams, Anthony Abbot, Rita Weiman, S. S. Van Dine and John Erskine were promptly engaged to work out the plot. It was published in Liberty and sold a tremendous number of copies.

There you have it, guys. The lure of the President's name should bring them flocking to your doors as no other exploitation picture has done in months. It makes no difference whether they are Democrats or Republicans—the story isn't political—the important fact is that a chief executive of the nation conceived this yarn and, if that doesn't stir curiosity, then bring on the Dionne Quintuplets again!

But, don't overlook the fact that Republic has fashioned a helluva swell show that has practically every ingredient needed to make a picture universally popular. There's drama, mystery, action, romance and a social angle that is probably the most daring ever to be carried out in an American-made movie. It's loaded with dynamite, the kind that will get people blowing off lots of steam about their different theories for correcting the world's ills.

In the way of cast names you've got Henry Wilcoxon, star of DeMille's "Crusades" and "Cleopatra." He plays the President's hero, a former corporation lawyer who helps a town full of unemployed men take over a closed factory and run it on a co-operative plan. And there are Betty Furness, borrowed from Metro; Sidney Blackmer and Evelyn Brent.

SELL THE PRESIDENT

But cast, story and all the trimmings should play a minor part in your exploitation campaign. Boy, you have the MOST IMPORTANT name in the United States to sell—and sell it! Regardless of which side of the political fence your patrons are on, they will be intensely interested in seeing a film based on a story conceived by F. D. R. And don't get the idea that the result of the election will in any way diminish interest in it.

Al Adams writes us suggesting that exhibitors avoid tying the picture up with any political party. While 'The President's Mystery' was conceived by Franklin D. Roosevelt, I do not want it labeled Democratic propaganda. While it is certain theatre managers will solicit local Democratic Committees' cooperation, I would appreciate it if you would drop the hint that it is best not to go after endorsements of any kind on this picture." That's a wise approach to a ticklish problem and we urge you to take Adams' tip.

AUTHORS AND STORY

In all your copy don't overlook the names of those six well-known writers. Each one has a following and might be considered something of a boxoffice draw individually.

The story, as we remarked before, is one of the most daring social problem plays ever attempted by an American movie company. Don't be afraid to use smash catchlines like this: "A NATION IN CONFLICT AND A PICTURE THAT POINTS A WAY OUT!"; "WHETHER UNEMPLOYED OR A MILLIONAIRE . . . THIS PICTURE HAS A MESSAGE FOR YOU!"

Theatres located in districts where laborers predominate should stress the social aspect of the story, its argument on behalf of the workingman. Labor unions can be lined up to urge their members to see the picture.

EXCELLENT PRESS SHEET

This is one time we aren't going to clutter up this space with what we like to think of

(*Continued on page 7*)

Vol. 3, No. 6 — Independent EXHIBITORS FILM BULLETIN — October 7, 1936

THE INDUSTRY'S NEWS
From An Editorial Viewpoint

DUALS CASE RE-ARGUED

Before Circuit Court . . .

The vital question of the major distributors' right to prohibit double featuring of their pictures now rests with the Circuit Court of Appeals, following reargument of the celebrated Perelman case on Tuesday before Judges Buffington, Davis and Thompson. The decision, which is expected to send the case into the Supreme Court, regardless of which side it favors, will probably be handed down before the first of the year.

In the brief filed by attorney Morris Wolf for the six major film company defendants (Warners, Paramount, RKO, United Artists, Fox and Metro), it is argued that the conspiracy charge on which the plaintiffs' case is based was not proved. The testimony of I. E. Chadwick to the effect that Louis B. Mayer, president of the produceres-distributors association, stated at an open meeting that the film companies had evolved a plan to stop dual billing is deprecated on the ground that Mayer's remarks were made after all the defendants had already inserted the clauses against double featuring in their film contracts.

Claim Restraint Disproved . . .

The defendants' brief points out that "not one of the provisions (anti-dual clauses) attempts to interfere with double featuring of pictures not distributed by the particular defendant whose contract is involved." This is advanced as evidence tending to disprove the plaintiffs' claim that the restriction against double featuring is, in effect, a restraint of interstate trade. District Judge Welsh, it is charged, "misunderstood this fact and suspected that the provisions entirely prohibited the use of independent pictures or at least prohibited all double featuring." Judge Welsh handed down the original ruling.

Wolf also raises the question of "undue" restraint, citing the U. S. Supreme Court's ruling that "reasonable" restraint is permissible under the Sherman and Clayton Acts. His petition implies that if the effect of the anti-duals clauses was to limit trade, it falls into the category of reasonable restraint.

The testimony of Ed Kuykendall, president of the M.P.T.O.A., is quoted as "the most impressive" evidence that exhibitors are opposed to double features. (Kuykendall claimed on the stand that he represented 4,800 independent exhibitors.)

Good Motive No Excuse . . .

The brief for the appellees makes the point that the alleged good motive of the defendants does not furnish a defense for conspiracy. Numerous cases are quoted to substantiate this.

On the issue of the admissibility of Chadwick's testimony about Mayer, the petition claims that the M-G-M executive was introduced as president of and spokesman for the M.P.P.D.A. to the meeting at which he passed the damaging remarks about forbidding future double featuring. Officials of the other companies were present and offered no objection to his statements.

Denial of conspiracy by the defendants themselves does not preclude proof by other competent testimony, it is argued in the Perelman's petition to uphold the lower court decision. Mayer's statement and the admission wrung from Kuykendall that he had attended a meeting of the heads of the defending companies at which the subject was discussed and a virtual agreement reached are presented as such "other competent testimony" pointing to a conspiracy.

HAYS IDLE ON RADIO ISSUE

Menace Growing . . .

With more and more movie stars signing contracts to appear on radio programs, Will H. Hays fails to find the situation menacing enough for him to take some action in checking the spread of this form of competition in theatres. After a purported "analysis" of the effect of the practice on boxoffice receipts, filmdom's "czar" receded into quiescence and inaction.

Exhibitors who several weeks ago were raising a loud howl against the radio competition from movie-made stars have also relapsed into silence, apparently struck by a feeling of hopelessness if they can win no aid from the producers.

REVOLT AGAINST U. A.

Boycott . . .

Los Angeles.—Local independent exhibitors have set up a virtual boycott against United Artists because of terms they claim are unreasonable. Indications are that few indies have signed for the 1936-37 product so far and many have announced their intention to pass it up unless U.A. submits a fair revision of their terms.

Agitation in independent circles is also quite strong here against Universal's percentage demands. Statements by James R. Grainger, U's sales manager, to the effect that his company would run its product in halls or churches if exhibs did not meet their terms has stirred strong resentment.

After threatening the Golden State indie circuit and selling "My Man Godfrey" to subsequent run houses ahead of Golden State ace spots, Grainger finally closed a deal with the circuit here last week.

Issued weekly at 1323 Vine Street, Philadelphia, Pa. Phone: Rittenhouse 7424. Mo Wax, Publisher and Editor;
Roland Barton, George Frees Nonamaker, Associate Editors.
New York Representative: Edward Larkin, Room 505, 729 Seventh Avenue, Medallion 3-2943.

RUMBLINGS IN PHILLY

Around the U.M.P.T.O. . . .

The peace that was expected to settle upon exhibitor organization affairs in the Philadelphia territory following the merger of the I.E.P.A. and the M.P.T.O. will apparently be short-lived, if present indications do not lie.

A number of independents, already dissatisfied with the inaction of the new body, are talking about reviving the old indie outfit on a selective, strongly financed basis. The complete failure of the United M.P.T.O.'s first meeting to do anything about the vital film situation brought it a flood of adverse reaction and many exhibitores declared that they would not attend any other meetings. One member of the board of governors sent in his resignation this week and others have privately announced their intentions of doing so.

'Cardinal Principle' . . .

Meanwhile, the U.M.P.T.O. proclaimed as the "Cardinal Principle of its right for existence and usefulness, that it will employ every active resource at its disposal to defend and protect any member" in good standing from any unfair acts by fellow exhibitors or film companies, after its Grievance Committee decides the validity of any claim.

In greater detail, the organization secretary, George P. Aarons, outlines three principles they will fight for, to wit:

A. Any attempt by any film company to exact film rentals from a member in good standing, greater than called for by the national policy of such company.

B. Any move to increase unjustifiably the accepted clearance previously established for a member of this organization.

C. Any attempt by a film company against a member of this organization, to use the threat of selling away from such member if he be a regularly established account in good standing, in order to compel such member to accept any film rental or run determined by this organization to be unfair."

U ADDS 10 TO PRODUCT

Makes 52 Total . . .

Robert H. Cochrane, president of Universal, announced upon his return from the studio Monday that it had been decided to increase the product for the current season to 52 features, 10 more than were originally scheduled. The decision was reached after Cochrane held conferences with Charles R. Rogers, chief of production, and William Koenig, studio general manager.

Reason advanced for this sudden boost is the fact that the studio has turned out more pictures, 24, were produced during the past six months than during the previous year. A plentiful supply of operating capital was mentioned as one of the factors in enabling the studio to speed up its work.

G-B TO REMAIN BRITISH

20th Century Deal Cold . . .

Opinion that the deal by which 20th Century-Fox and M-G-M were to acquire control of Gaumont British will never be culminated successfully was expressed to this reporter this week by an important official of one of the companies involved.

"I have very good reason to believe that control of G-B will remain in strictly British hands, probably those of the Ostrer Bros. and John Maxwell's British International company," this gentleman stated. "Unless there is a complete and unexpected reversal of attitude by the Ostrers, the deal with 20th Century and Metro is absolutely cold."

May Split With 20th . . .

Informed circles consider it as possible that Gaumont British may sever its distribution association with 20th Century, regardless of whether the Maxwell interests buy into G-B or not. With relations strained as a result of the Ostrers alleged "backing out" of the proposed deal, it is felt that the British product may be made to suffer in this country if handled through the 20th Century exchanges.

Meanwhile, G-B officials in this country are faced with the problem of maintaining the morale of their sales force, which has undoubtedly been upset by the persistent rumors that the company would be taken over by the American firms.

INDE PRODUCT UP—JOHNSTON

Future Bright . . .

Speaking as one who has been closer to the development of independent product in recent years than any other individual in the industry, W. Ray Johnston, president of Monogram, stated last week that he foresees the indies creating a "wholesome rivalry" for the majors during the next few years.

"Independent production in the motion picture field has rarely enjoyed so favorable a position as the present market offers," Johnston declared. "I look forward to a decided increase in the number and cost of productions from this source within the next few years—an increase that will stimulate a wholesome rivalry, the effect of which will undoubtedly be to raise the standards of this type of product to new levels."

Sees Advantages . . .

The head of Monogram, who recently resigned his post as president of Republic Pictures, remarked that he is convinced that independent producers have certain advantages over the "more cumbersome and deliberate" major studios, but that these assets have never been fully exploited.

"Topics of current interest are logical sources of material and the small-scale producer is in a position to use them as the basis of his stories.

"Timeliness of theme in exploitable pictures give the independent a real source of profit and supply to the nation's screens subjects of vital, immediate interest," he concluded.

ADDENDA

Universal has signed John Boles to co-star with Irene Dunne in "Madame Curie."

Her contract expired upon completion of "Ladies in Love," Janet Gaynor may quit 20th-Fox, especially in view of their statement that she would only be co-starred in the future. She is threatening to sue the studio, claiming that the statement "injured my standing as an artist."

Conn. Group to Vote on Allied Membership

New Haven.—The Independent M.P.T.O. will vote Tuesday on a recommendation that they affiliate the unit with national Allied. The general opinion is that the majority in favor of the step will be overwhelming.

Educational Novelty Set

The first of Educational's new novelty series, "Krazi-Inventions," by Juliet Lowell, is ready for release. These shorts will give the public an insight on all sorts of queer inventions actually registered in the U. S. Patent Office. Miss Lowell introduced the "Dumb-belle Letters" series of novelty shorts.

U Signs Eilers

Universal has signed Sally Eilers to a term contract. Plans are to co-star her with her old partner James Dunn in a series of pictures.

G-N Ups "Hats Off" Budget

Grand National announces that it has increased the budget on Boris Petroff's first musical, "Hats Off," to allow for inclusion of several additional production numbers.

Jean Arthur to Star

Columbia has assigned the starring role in "Safari in Paradise" to Jean Arthur. George Brent has been signed to appear opposite her.

G-B Has 8 Under Way

Eight features are in various stages of production at the G-B studios. They are: "The Hidden Power," Alfred Hitchcock production starring Sylvia Sidney; the next George Arliss vehicle; "The Great Barrier," starring Richard Arlen; "Strangers On a Honeymoon," with Constance Cummings and Hugh Sinclair; "Land Without Music," based on an Oscar Strauss operetta; "King Solomon's Mines," with Roland Young, Paul Robeson and Cedric Hardwicke; the Raoul Walsh production featuring Wallace Ford and Anna Lee, and Kipling's "Soldiers Three."

HOLLYWOOD FLICKERS

By DAVID J. HANNA

Wednesday, October 7, 1936

Historical themes will replace the familiar plot of mail robberies and cattle rustling so prominent heretofore in Western pictures. At least that is the new policy adopted by E. B. Derr, head of Crescent Pictures. "Rebellion," starring Tom Keene, has just been completed and rushed into preparation for the Western Star are three historical action drams. Star of Empire, an original screenplay, a yarn concerning the admission of Nevada to the Union will be directed by the author, Howard Higgen. "Beyond Victory" will have John H. Auer at the directorial helm. The third of the trio will be "Drums of Destiny," John T. Neville's story of the events following the completion of the Louisiana purchase. Production will begin early next month.

Although Republic is prepared to pay a star $100,000 to play the leading role in their most ambitious production, "Two Years Before the Mast," no major Studio will loan the Indie any of their top male draws. And while the Studio continues to deny reports that production will be held up for six months and insists the cameras will be rolling within five weeks, it is more than likely they won't have the desired name for three months at least.

We've tried to check the authenticity of this report, but no one seems willing to say "yes" or "no." But anyhow, with the release of "Romeo and Juliet" and the indisputable success made by John Barrymore in the role of Mercutio, it is understood that Paramount has offered the youngest of the royal family fifty thousand dollars to play the title role in a proposed production of "Hamlet."

Unable to get together with either Paramount or United Artists, Cecil B. DeMille is planning to form his own production unit. Bill Fine, his manager is in New York negotiating the deal. No method of release has been announced nor will any be definitely decided upon until De Mille has completed plans for at least two years' production.

Francine Larrimore, who has been in Hollywood over a year without making a single picture, has been released from her Metro contract and will begin work immediately in B. P. Shulberg's production "A Man and a Woman." She will play opposite Edward Arnold in the role originally scheduled for Gladys George. Also set in a substantial part is Aileen Pringle.

Bing Crosby will go Irish in his next opus for Paramount if the Studio succeeds in purchasing Frank Sculley's new book "Irish Lover." The story is based on the life of Chauncey Olcott and if deal goes through the crooning Bing will have a chance to sing Irish ballads.

Rosa Ponselle is receiving such tempting bids from the picture Studios, it is quite probable her name will be absent from the Metropolitan roster this winter. The diva has a tentative agreement with Metro and Paramount is also displaying an extraordinary interest in the soprano.

Edward McNamara, long a steady, reliable New York actor, who occasionaly jaunts to Hollywood for a picture, has been signed to a term contract by Grand National. His first assignment will be a featured spot in "Great Guy" the Jimmy Cagney starrer.

John Payne, who played a bit in "Dodsworth" and is currently in the Grand National musical "Hats Off" is in line for the role originally scheduled for Joel McCrea in Sam Goldwyn's next production "The Woman's Touch" opposite Miriam Hopkins.

Bits . . . Carleton Scott Young, here for four years with "The Drunkard" has been handed a term contract by Republic. . . "Conflict" is the new title for Trem Carr's production filmed as "The Showdown." John Wayne plays top role . . . Invincible Pictures started on "Ellis Island" today with Donald Cook and Peggy Shannon handling leads. . . Casting difficulties is delaying "Parnell" at Metro.

REVIEWS

(Continued from page 8)

and, once under way, maintains a high pitch of comedy, accelerating the pace to a riotous finish. Above average grosses should reward theatres offering this howl. Exploitation angles are unlimited.

The story tells of Erwin Trowbridge, meek-mannered suburbanite, whose only claim to fame is his ability to write verses for greeting cards. For amusement he picks the horse race winners while riding to work on the bus, but never plays them. One day, after losing nerve to ask his boss for a raise, he gets drunk and astounds three gamblers in the saloon with his clairvoyance on the subject of the races. They kidnap him, lock him in their hotel room and start to clean up a fortune on his selections, while his wife and frantic employer search for him to turn out his Mother's Day verses. When he refuses to bet on the horse on which they are placing all their winnings, the trio force him to place his share on the nag, despite his protestations that it will break his charm. It loses and for a while things look black for Erwin, but a surprise finish lets him out to return to his wife and job at double salary.

Frank McHugh, as Erwin, isn't quite the fluttering Mr. Milquetoast required of the role, but he comes close. Joan Blondell is grand as a daffy chorus girl, sweetheart of Sam Levene. The latter, of the stage cast, delivers an aggressive performance as leader of the gambling trio. Allen Jenkins and Teddy Hart, also of the play cast, are the others. Guy Kibbee has a small role as Erwin's boss. Mervyn LeRoy's direction keeps the action moving fast throughout.

AD TIPS: Sell this as the laugh riot of the season. The stage play has been running for about a year and a half in N. Y. Place three stooges on a nag and send them around the streets. Get out racing programs, etc.

HANNA (Hollywood).

DEVIL ON HORSEBACK

BOXOFFICE RATING

MUSICAL EXTRAVAGANZA . . . All color production is pretty, but lacks plot strength . . . Will have to rely on strong selling to mean anything . . . Rates ● ● at best.

Grand National
71 Minutes
Lili Damita . . . Fred Keating . . . Del Campo . . . Jean Chatburn . . . Tiffany Thayer
Directed by Crane Wilbur

This all-color film is pretty. As a matter of fact it looks like a million-dollar production—built around ten cents worth of story. The song numbers are pleasing; the cast, while having little marquee value, is pleasant and capable; artistically, it is a worthy effort, but "Devil On Horseback" seems destined to meet the same fate as "Dancing Pirate," another color film that lacked the ingredients of popular entertainment. Nice to look at for a leisure hour or so, it just hasn't got what it takes to bring them in.

The slender plot makes much ado about little. It concerns the kidnapping of an American movie actress and her party by a bad, bold Spanish bandit. As hostages at his hacienda, they all sing, dance, drink, love and have a grand time—that is, except the actress' boyfriend, who pouts himself blue in the face while his sweetie ogles the bandit. The trick government soldiers finally arrive and get the Americans back to their train and the bandit returns to the native girl who loves him always.

In this comic opera plot are woven several nice-to-hear songs, rhumba dancing, beautiful gals, romance and two nude bathing scenes. The cast is pleasant, without being outstanding. The color is easy on the eyes.

AD TIPS: Feature the color, the music and the romantic locale. The title suggests an obvious street ballyhoo—Satan on a horse.

NONNIE.

RIDE, RANGER, RIDE

BOXOFFICE RATING

WESTERN WITH SONGS . . . Below usual Autry standard . . . All stock elements are there but somehow doesn't jell as well as usual . . . Rates ● ● for western spots.

Republic
60 Minutes
Gene Autry . . . Smiley Burnette . . . Tennessee Ramblers . . . Kay Hughes . . . Monte Blue
Directed by Joseph Kane

Besides elemental romance, good old cowboy ballads, hard riding and hard shooting, this hoss opery has Injuns which get into a three-cornered battle with the U. S. Cavalry, the wagon train bearing homesteaders and Autry and his Texas Rangers. Monte Blue is the deep dyed villain (hisses) who paints his face and stirs up the redskins.

Toss this all together with a riding ranger song and a day of cowboy songs and ballads at the opening of old Fort Adobe and you have "Ride, Ranger, Ride."

It's okeh for the Autry and western fans.

AD TIPS: Sell Autry and tell 'em this time he's mixed up with injuns for a change.

NONNIE.

Bank Nite Invading Phila. Area Strongly

Bank Nite, long one of the leading b.o. stimulators in other territories, has just started to make headway in the Phila. area, where officials of the company claim over 80 newly written accounts.

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Short SUBJECTS

FROM PHILLY
By Nonamaker

North Philly exhibs are squawking plenty about the flood of free passes they claim are being distributed by BOB LYNCH's Nixon-Grand . . . To hit back for a fancied wrong, someone on Vine Street started a vicious rumor to the effect that a local theatre manager forged some checks and then knocked his boss cold when fired. It was all bunk and played a square guy a dirty trick, losing him his chance to land a good job at the time. Scallions for the rumor-monger! . . . BEN SHINDLER's Star and Paxtang, Harrisburg, will both open shortly; the Star about October 22nd and the Paxtang about November 1st . . . MRS. H. FINCH operating Fulton, Lancaster, as administrix for late husband's estate . . . Bank Nite is going strong at the Academy, Lebanon . . . New house is being advertised for 1100 S. Broad Street by group of Italians . . . And further up Broad, near Mifflin, the Felts have started to demolish the properties on their site, while Warner's have repainted their sign announcing another theatre a few doors away . . . The Shrine using the Met for stage show next week . . . "Uncle Charlie" proudly reports that daughter Marci DUTKIN made the Major Bowes' Amateur Hour last week . . . LARRY DAILY burned his eye while grabbing for the WRONG eye wash . . . JOSEPH K. GLASNER doing nicely at the Grand in South Philly . . . Ambassador Theatre in West Philly being reopened by Wm. I. Greenfield the end of this week . . . HARRY PERELMAN on the street smiling and confident after Circuit Court of Appeals hearing on his double feature case . . . IZ BAROWSKY has new letter sign at his Rex . . . Locust Street Theatre now reported going legit with the night club idea evidently out . . . Blond LEOPOLD STOKOWSKI has his eye on the Mastbaum. Thinks it would make a far better "temple of music" than the ancient Academy of Music . . . With most houses readily complying with drastic orders laid down by fire marshall several months ago, little of their threat to close down the "traps" remains and the local houses can take bows as being safer than ever before! . . . DAVE BARRIST still looks lovely in riding breeches . . . MIKE LEVINSON and HARRY LA VINE "ironing things out" at the Camac Baths . . MELVIN KOFF is readying a suit vs. Warner Bros. thru attorney MORRIS WEXLER. Charges W-B deliberately tying up all product and pushing back his run at the Darby to squeeze him . . . DAVE SHAPIRO has sent in his resignation as member of the U.M.P.T.O. Board, we hear . . . ARTHUR LEE, G-B boss, visited this burg Wednesday to confer with HERB GIVEN . . . The local musicians union will be picketing the first run houses soon. It's part of the campaign started by the N. Y. fiddlers and tooters to bring "live music" back to the ace movie spots . . . Indie members of the new U.M.P.T.O. are sore about LEW PIZOR continuing his connection with the M.P.T.O.A. Say they suspect Pizor will try to swing the U.M.P.T.O. over to Kuykendall's outfit Personally, we doubt it.

FROM BOSTON
By Bruce

VIC MORRIS gets the early birds at the Orpheum. The first showing of the "Great Ziegfeld" begins at 8 A.M.! . . . The Lt. A. Vernon Macauley Post of the American Legion, known as the Theatrical Post, held a meeting last Monday to elect officers . . . HARRY WORDEN is quite ill. Harry is anxious to continue selling for M-G-M in New Hampshire . . . A. L. GOLDSMITH has relinquished his Strand Theatre in Orona, Maine, to the M. & P. circuit . . . Stetson Hall was reopened on September 28th in Randolph . . . "Anthony Adverse" is finally coming to town. LEE BLUMBERG is the advance guard sent by Warner Brothers. "Anthony Adverse" opens at both the Paramount and Fenway on October 8th . . . TIM O'TOOLE is taking the high road—to Newton Highlands . . . JOE WOLF and KATHERINE HORACE both celebrated their birthdays on October 3rd. And both work for Columbia! . . . JOSEPHINE NOLAN has spunk. A bad cold couldn't keep her from the office . . . BRAD ANGIER has deserted the pulps . . . PAUL G. KIRK, Commissioner of Public Safety, is expected to render a decision on the use of 1000 foot reels soon . . . HARRY SEGAL, manager for Grand National, was all smiles as the exhibs applauded the first release, "In His Steps," at a special preview ot the Uptown Theatre. The picture is tops . . . The Connecticut M.P.T.O., at a recent meeting in New Haven, set October 13th as the date for voting on affiliation with Allied. The exhibs seem to be in favor of joining the national unit . . ABE SPITZ is in a Providence hospital for the second time with eye trouble . . . Cold weather has no terrors for the Weymouth Drive-In Theatre. It is remaining open until November 1 . . . H. C. HAWLEY is sick abed in Jeffersonville, Vt. . . . Mr. and Mrs. GEORGE ROBERTS came down from Vergennes, Vt., for a rare visit to Boston . . . "Maid of Salem" will have its world premiere in Boston the latter part of November.

'SLEEPERS'

(*Continued from page 2*)

as original stunts. Instead, we're passing a tip on to you . . . GO THROUGH THE PRESS SHEET THOROUGHLY!

Al Adams and his boys have given you one of the niftiest campaign and copy layouts we've seen in a blue moon. You'll find Exploitation Ideas, Newspaper Promotions, Local Promotions, classy and punchy Ad Layouts, Press Publicity and Feature Stories. All of this material is simply and attractively arranged, easy to grab. Dig into the press sheet and pull out the stuff that will bring a flock of dough to your boxoffice during the run of "President's Mystery."

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AS I SEE THEM . . . REVIEWS OF NEW FILMS

By ROLAND BARTON

BOXOFFICE RATING:— ● Means POOR; ● ● Means AVERAGE; ● ● ● Means GOOD; ● ● ● ● Means EXCELLENT
Plus (+) and Minus (—) will be used occasionally to indicate slightly above or below the point rating.

At best this "point" system can give you only an arbitrary estimate of a picture's drawing power, so we urge you to read the entire reviews. Some pictures are particularly suitable for certain types of audiences and this must be covered in the detailed criticism.

The Big Broadcast of 1937

Hollywood Preview

BOXOFFICE RATING

MUSICAL COMEDY . . . Top notch entertainment, loaded with laughs, songs and names. Ace cast plus entertainment value should make for fat grosses. Rates ● ● ●.

Paramount

94 Minutes

Jack Benny . . . George Burns and Gracie Allen
Bob Burns . . . Martha Raye . . .
Shirley Ross . . . Ray Milland . . .
Frank Forest . . . Benny Fields . . .
Sam Hearn . . . Stan Kavanaugh . . .
Virginia Weidler . . . David Holt . . .
Billy Lee . . . Irving Bacon

Directed by Mitchell Leisen

Paramount has turned out another of their super-name musicals with this latest of the Broadcast series. Using a cast of well-known radio favorites balanced by a few of their contract players, with the help of a sumptuous production, the film emerges as a tuneful, fast-moving musical, knit together by a small thread of a plot, which is never allowed to stand in the way of a comedy sequence or a musical interlude.

The slight story concerns Shirley Ross, the small town gal, who, via the local air waves, has burned up the executives and officials of a big network by poking fun at their top attraction, Frank Forest. So much so that in a last desperate attempt to quiet the determined young lady, they bring her to the city with a faint promise to put her on the big station. The lass arrives and from Jack Benny, the station owner, down the line, her manager and even Forest fall for her. It's only a short time before she's first lady of Radio Row and the stellar attraction of the network.

Benny makes his every dry, bored word good for a laugh. Ross is a looker and knows how to sing. To Burns and Allen go the comedy honors. Martha Raye makes a brief appearance as Benny's fresh secretary and, while the minuteness of the part may displease her fans, she makes every moment count. Bob Burns is also in for a spot with his Bazooka. The surprise of the picture is Leopold Stokowski. Playing his own arrangements of parts from two Bach symphonies, he makes an effective, arresting appearance. The famous hands of the conductor are shown to advantage with the aid of camera and lights. His appearance in such a riotous film has been delicately and well handled by Mitchell Leison, the director, who has presented a smooth, engaging job. Ralph Grainger and Leo Robin provided the musical numbers, some of which look like hits. Raye does one called "Vote for Mr. Rhythm" that was a wow.

AD TIPS: Sell the names on this one . . . bigger and better than last year's Big Broadcast . . . there's something in here to please everyone.

HANNA (Hollywood).

PRISON SHADOWS

BOXOFFICE RATING

ACTION MELODRAMA . . . Above average indie production carries strong punch in prize-ring mystery . . . Acting, direction above par . . . Rates ● ● + for action and rural spots.

Puritan

67 Minutes

Eddie Nugent . . . Lucille Lund . . .
Joan Barclay . . . Sid Saylor . . .
Monte Blue . . . George Miller

Directed by Bob Hill

This cleverly made indie is full of action and has an intelligent plot neatly worked out. Performances of the nameless cast are better than what is usually found in this type of meller. Direction keeps things moving along at rapid pace in two-fisted yarn involving crooked promoters, a young pug out of jail and two gals. Stock fight footage is smartly spliced in to blend with the staged battles and they carry real sock. This shouldn't have any trouble in the action and rural locations, especially as the exploitation angles are used to advantage.

Nugent, serving a term for supposedly "killing" a pug in the ring, is paroled. Saylor, his cellmate, is also sprung and becomes Eddie's trainer. Barclay is the gal in love with Nugent, but he falls for Lucille Lund, a three-timing dame in with Monte Blue on the "sure-thing" fight racket. Nugent is framed for a second "killing," but manages to solve the mystery of the slow-acting poison used by the framers and clear his name of the old charge against it.

Corkey, famous pup of "Barretts," is in for heart throbs and assists in solving the mystery by giving his life. It's a creditable production throughout.

AD TIPS: The title is a pip to work on where prison-gangster stuff clicks. Sell the mystery angle. Spot Monte Blue's name high in the cast. Arouse interest in the query: Are prize fights on the level? Plant stories on ways to fix fights.

NONNIE.

Honest . . . Impartial

R E V I E W S

You Can Trust

THREE MEN ON A HORSE

Hollywood Preview

BOXOFFICE RATING

COMEDY . . . Follows great stage hit in detail . . . McHugh just satisfactory in role of verse scribbler who picked winning horses . . . Rates ● ● +.

Warner Bros.

105 Minutes

Frank McHugh . . . Joan Blondell . . .
Guy Kibbee . . . Carol Hughes . . .
Allen Jenkins . . . Sam Levene . . .
Teddy Hart . . . Edgar Kennedy

Directed by Mervyn LeRoy

Following the tremendously popular stage hit in detail, this Warner film version of "Three Men On a Horse" is a lot of fun. That is does not match the original is true, but a movie can be much less comical than that and still provide more than a fair share of mirth. It loses no time in getting started

(Continued on page 6)

Independent EXHIBITORS
FILM BULLETIN

3. No. 7 WEDNESDAY, OCTOBER 14, 1936 PRICE 10 CENTS

A TRADE PUBLICATION, ISSUED WEEKLY FOR INDEPENDENT EXHIBITORS
—AND DEDICATED TO THE PROTECTION OF THEIR INTERESTS

G-B IS SAVED!

Independent exhibitors in this country have cause for rejoicing for the manner in which developments in the Gaumont British negotiations have turned out. Absorption of this company by 20th Century and Metro constituted a real threat to independents, inasmuch as it would have resulted in further shrinkage of an already constricted supply of good films.

Within the past two years G-B has grown rapidly in value to American theatres. The product has been steadily improved for this market and exhibitors were beginning to realize a profit on their faith in the company. The dozen or more features released here each year relieved many theatres in tight competitive situations and granted a respite to numerous exhibitors who sought to hold out against the excessive demands of some of the majors.

Had the two American companies been successful in their efforts to acquire G-B, its features would have been absorbed into their regular programs and block-sold as parts of their products—undoubtedly at terms far in excess of what would be asked for them by an independent G-B. . . . .

Arthur Lee and the other G-B officials in this country has experienced a trying few months, since the negotiations broke on the trade, in striving to hold together an organization that seemed to be awaiting its death. That they have gone resolutely forward on their jobs is a credit to their personal integrity, which, it is to be hoped, will be fully recognized by those who take over the reins of operation in London.

Assuming that the deal with the John Maxwell interests will soon be consummated, it is of interest to consider the qualifications of the new operators. Maxwell is regarded as an intelligent, progressive film and theatre man. He rose to prominence in the industry the long, hard way, starting as an exhibitor. His knowledge of the business is thorough and his aptitude for doing things in big, bold strokes is certainly evidenced by this deal.

Eventually, it is likely that G-B will be consolidated with Maxwell's Associated British Pictures, assuring the American market of a greatly enhanced English-made product. Indeed, the new G-B developments may be considered most favorable to independents in this country.

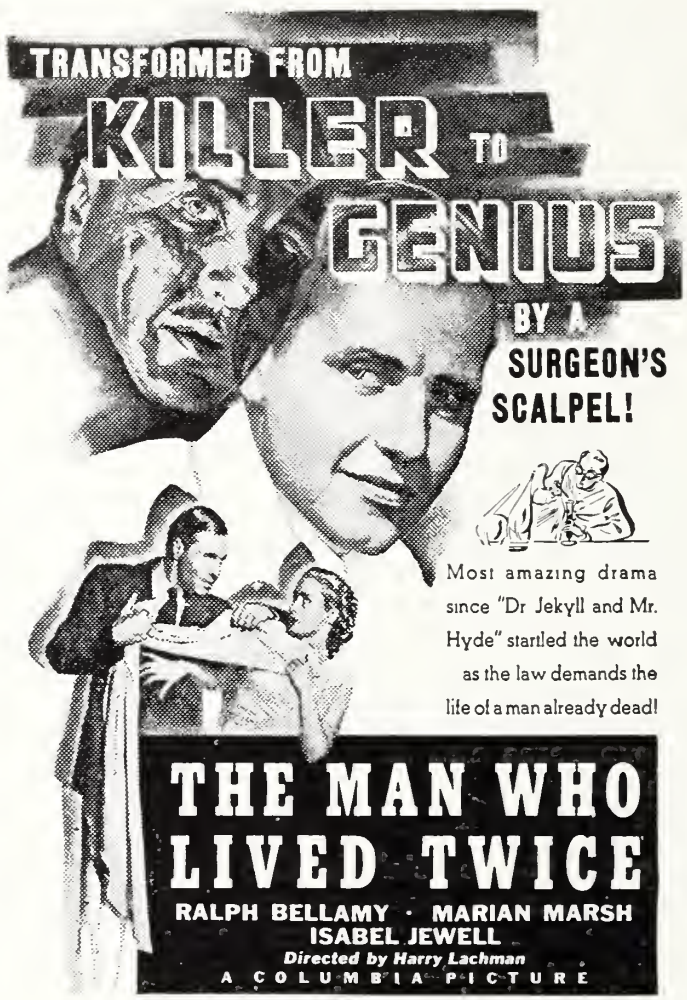
MO WAX.

AWAKENING THE 'SLEEPERS'

The purpose and plan of this department is to bring forcefully to the attention of theatremen those pictures which are ordinarily overlooked or neglected in their advertising. Mr. Wolfe-Smith, prominent theatre publicity expert, aims to point out the latent exploitation angles in these "Sleepers" with the view to having you SELL them to the public in a manner that will bring you the best possible returns. Follow these "Sleeper" campaigns for bigger grosses!

By Wolfe-Smith

When Slick Rawley, the scar-faced killer, was making his get-away from the police and dodged into the medical building where the famous Dr. Schuyler was expounding a startling new theory he plunged himself into one of the most amazing experiments in scientific history. From this ugly, brutal homicidal gangster, Dr. Schuyler fashioned a handsome, intelligent young man, who, in a few years, becomes an eminent surgeon in his own right.



Running Time—73 Minutes

On this fascinating premise has been built one of the most engrossing pseudo-scientific films of the season. It is inevitable that Slick's old cronies, the hard-boiled, jealous sweetheart of his gangster days, his faithful pal should recognize him and create a situation that is fraught with tension, excitement and high-pitched drama. Here is a man reborn, given the choice of living a life in mock respectability or facing the crushing exposure of his past career.

Listen, egg, whoever you are, we may try occasionally to hyp you up on stinkers that have a selling angle and nothing else—that's true. But in "The Man Who Lived Twice" you're being handed one of the sweetest pieces of exploitation merchandise in a blue moon—and a damn swell show in the bargain!

If you have any regard at all for our word, set yourself for extended playing time on this and GO TO TOWN. The show is the kind that will get off to a lineup start on the strength of your ballyhoo and will build on its own thereafter.

Now, let's let down our hair, girls, and see what's in this thing. . . . You are going to sell this release just as Hy Daab tells you to, by mentioning in all copy that it is "THE STRANGEST DRAMA SINCE DR. JEKYLL AND MR. HYDE!"

The questions are: Is this guy the gangster Slick Rawley or the prominent Dr. James Blake? . . . Is he killer or genius? . . . Can a man be reborn? . . . Did the surgeon's scalpel wipe out Public Enemy No. 1 or does the killer still lurk behind this eminent doctor's mask? . . . Can science transform a notorious killer into a respectable doctor? . . .

Put these questions to your people. They are bound to be fascinated, because these are plausible problems that stir the imagination.

OPERATING TABLE

You're going to the local hospital to beg, borrow or rent—if you must—an operating table and surgical tools for display in your lobby. You're going to promise the hospital all the cooperation they need next time they conduct a drive for funds. Or, perhaps, a special showing of the picture for the entire staff, or passes for everyone; but, whatever you must do to land them—get that stuff!

Rig it all up across one side of the lobby. Dress it up with empty drug bottles, tubes, etc. Have blowup made of one of those stills of Bellamy in the gruesome scar-face makeup and one of his natural appearance. Place them side by side, with panel cards explaining the scientific "miracle" that transformed this mug into a genius. Garnish the display with stills.

LIE DETECTOR

The problem of finding out if Dr. Blake is really Slick Rawley immediately suggests the use of a lie detector for lobby display. Have you any drag with the police department or a politician who can get you one of these apparatuses? If not, have your sign shop get a look at one and have a dummy model constructed out of compo. Set it up with copy reading: "Was Dr. Blake lieing when he denied that he was really gangster Slick Rawley? Only the lie detector could tell. WHAT WAS ITS ANSWER ? ? ?"

A finger printing apparatus, easier to rig up, can serve the same purpose.

STREET BALLY

Now, here's one that may sound tough, but it isn't and it'll pay you the heaviest dividends of all these stunts:

Get temporary use of an empty store with window space on one of the busy streets. Rig up the front with signs reading: "CAN A CRIMINAL KILLER BE TRANSFORMED INTO A NORMAL MAN BY SCIENCE? Step Inside to Hear the Explanation of One of the Most Amazing Feats of Modern Science. Absolutely NO CHARGE OR COLLECTIONS. IT'S FREE!"

(Continued on page 6)

Vol. 3, No. 7 — Independent EXHIBITORS FILM BULLETIN — October 14, 1936

THE INDUSTRY'S NEWS
From An Editorial Viewpoint

PICKETS IN PHILLY

Musicians and Billposters . . .

The expected picketing of Warner Brothers' first run theatres in Philadelphia by the Musicians' Union and the unexpected picketing by the Billposters' Local got under way this evening (Wed.) with the Fox and Earle, former stage policy spots, first affected. Two representatives from each union are on constant duty in front of each of the two theatres.

According to the musicians' local, the campaign will be extended to include all of Warner Brothers' first run houses. Last Friday evening Warners' were given a taste of the union's solidarity in the refusal of Leopold Stokowski, famed conductor, to appear at the Stanley Theatre in connection with the opening of "The Big Broadcast of 1937," in which he is featured, after being advertised for a guest appearance.

The move of the billposters, who have been trying hard to compel all local houses to use union men for posting and window card distribution, in joining the picket line came as a complete surprise. They have posted one-sheets throughout the city proclaiming WB "unfair" to the union.

G-B BRITISH DEAL SET

Lost to American Companies . . .

As reported in last week's FILM BULLETIN, Gaumont-British will definitely remain in British hands—those of John Maxwell's Associated British Pictures. Thus, this strongest of English film companies has been snatched from the eager hands of 20th Century-Fox and M-G-M, who had regarded it as their property just a few weeks ago.

The deal has not yet been consummated, Maxwell having, so far, purchased only the "B" non-voting shares of G-B stock formerly owned by the Ostrer Bros. Control lies with the "A" voting stock, of which the Ostrers hold 51 percent and 20th Century-Fox 49 percent. A legal hitch will have to be overcome, inasmuch as the Ostrer-20th Century arrangement provides that the former cannot dispose of their stock without consent of the American company.

Britons Want It . . .

Sidney Kent is now in London and reports from there indicate that he is considering an offer from Maxwell to purchase the 49 percent interest held by 20th Century. Unable to obtain control of Gaumont-British, it is not unlikely that Kent's company decide to withdraw altogether. This, as was also reported in last week's issue of this paper, would bring about a termination of the present distribution deal between G-B and 20th and necessitate the setting up of exchanges by the English company in this country.

Regardless of what shape the developments ultimately take, it is regarded as certain that control of Gaumont-British will not leave England. British officials and the public from the first mention of negotiations were opposed to the suggestion that it fall into American hands. It is the biggest theatrical enterprise in the British Empire, operating the best film studios and theatres, and holding diverse interests in television, radio, hotels and restaurants.

Maxwell Statement . . .

On Monday Maxwell issued a bristling statement in which he declared his purpose in making the deal was a desire to prevent the passing of control of a large block of the British film and theatre industry into foreign hands.

"If that had happened, other large American companies, to preserve their interests, would have endeavored to make similar arrangements," he said.

"Such a situation would have been intolerable in any country and in my view a humiliation a great nation such as ours would have been compelled to stop, if necessary by governmental and legislative measures.

"I have no fear of the threats from America of our transaction being stopped by legal proceedings," Maxwell asserted.

MYERS TO ADDRESS PA. GROUP

Convention October 19-20 . . .

The drive to solicit support for Allied's campaign against producer-owned theatre chains will be carried into the Western Pennsylvania territory by Abram F. Myers, general counsel for Allied, who will address the M.P.T.O. of W. Pa. during their convention in Pittsburgh on Oct. 20.

The annual get-together convenes on the 19th and a crowded program of activities has been arranged by Secretary Fred Herrington. Among the speakers will be Edward Golden, general manager of Chesterfield-Invincible, who will discuss Allied's tie-up with his companies.

A large number of theatre owners from Penna., Ohio, and West Va. are expected to attend, as are several important Allied leaders from other territories.

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'CONCESSIONS' COMING

Long Delayed . . .

The oft-promised, long-delayed trade practice concessions promised exhibitors by the M.P.T.O.A. are on the verge of becoming a reality, it is reported by Ed Kuykendall, president of the organization. That is, about four of the original ten points are expected to be granted by most of the major distributors.

Exhibitors are far from excited about the proposed concessions, because they will offer little relief. In exchange for the promised elimination of the score charge, they say, the majors have hiked up film rentals this season by several times that amount. The unrestricted ten percent cancellation privilege will affect only a limited number of theatres, and these not to any substantial extent. The so-called short form contract will mean nothing, in effect, they are sure.

Fear Conciliation Boards . . .

Independent exhibitors, generally, regard the Kuykendall-producers' plan as directed toward one main objective—the establishment of local conciliation boards. They fear that the scheme is to have these unofficial courts "packed" with producers' representatives, affiliated theatre members and M.P.T.O.A. minions, precluding the possibility of impartial arbitration of disputes.

Guarantee of complete equality for independents with all producer affiliates and subordinates would go a long way toward winning indie support for the conciliation plan, but it is unlikely that the theatre-operating majors will agree to this under any circumstances. They still like to have the industry pretend that their theatre groups are separate units, free to vote against the mother companies if they so desire.

CHICAGO BACK TO DUALS

Start This Week . . .

Chicago.—In the very face of Warner Bros. recent poll showing the unpopularity of double features, the Balaban & Katz circuit, affiliated with Paramount, is reestablishing duals this week as the regular policy of its theatres. This breaks a four-year agreement to run only single features between the chain and independent exhibitors.

Four B & K first run spots go dual this weekend, the opening combinations consisting of "Girl's Dormitory" and "The Texas Rangers," and "My Man Godfrey" and "Charlie Chan At the Racetrack."

Independent Allied members here tried hard to dissuade the affiliated circuit from throwing open the territory to twin bills again but B & K officials had reached their decision months ago and would not listen.

BETTE 'NAUGHTY' SAY W. B.

Fight to Hold Her . . .

London, Oct. 14.—Bette Davis was today described as "a rather naughty young lady who wants more money" in an English law court, where her right to leave Warner Bros. and appear in pictures for a British film company is being contested. The comment about the actress was made by Sir Patrick Hastings, counsel for the American studio.

In refutation, Miss Davis' counsel argued that her contract with Warners was a "form of slavery." It prohibited her from having a baby or divorcing her husband before three years expired and required her to attend political dinners.

Sir Patrick jocularly countered with the remark that this all had "a silver lining, because the 'slave' was, to say the least, well remunerated."

Bette walked out of the Warner studio several months ago, charging the studio with working her too hard and not giving her proper vehicles.

ELECTION, PICS HITS GROSSES

Radio . . .

Exchanges are hearing plenty of complaints about falling business during the past three weeks. Opinion is general that intense interest in the Presidential campaign has hit grosses, people staying at home to listen to radio and read newspapers. The greatest single factor is President Roosevelt's magnetic radio personality, his audience reaching into high millions for every broadcast.

Second important factor is failure of filmcos, with single exception of 20th Century, to have any first class product ready for subsequent runs. Paramount has had plenty of releases, but mostly weak ones. Metro's few aren't out of first run spots yet. Columbia has come through with one fair bet, "Craig's Wife."

SMITH, LEONARD TO U. A.

Strength . . .

United Artists made two important acquisitions of manpower last week. Andy Smith, former Eastern sales manager for Warner Bros., was named general sales manager by George J. Schaefer. Smith resigned his W.B. post two months ago and had been rumored as entering the theatre business.

Monroe Greenthal, head of the ad and publicity department of U.A., announced the appointment of Charles Leonard as head of exploitation. Leonard recently quit as director of Universal's advertising department.

ADDENDA

Bickford Leaves G-N . . .

Charles Bickford, who was slated to produce four pictures starring himself for Grand National release, has withdrawn from the arrangement, following demand of the company that he work with another director.

W. Ray Johnston, president of Monogram, is quietly building up the distribution setup under which the company will operate next season. It is reported that a number of prominent indie exchanges have already been lined up.

Edgar Rice Burroughs issued a statement last week denying that the sale of a number of his stories to Sol Lesser should in any way be construed to mean that he was dropping his interest in Burroughs-Tarzan Pictures. "I will continue my present association with and act as story consultant for Burroughs-Tarzan Pictures," the noted author stated.

'SLEEPERS'

(*Continued from page 2*)

Inside you have a clever spieler handing out a fluent line of gab about the startling "nerve-center operation" performed on Slick Rawley in "The Man Who Lived Twice." Stills and posters are on the walls and take our word for it—they'll hang around and look everything over. Everyone gets a herald announcing the theatre and playdates as they leave.

SENSATIONAL FRONTS

Go sensational in a big way on your front. Blowups of those stills will sock 'em right between the eyes. Make up special boards on the "scientific" angles and ask the questions noted under "Copy." This phoney scientific stuff has always gotten the folks and this is one of the sweetest shows you've ever had an opportunity to work them on.

Boys, this can go on indefinitely. Any mug with an ounce of showmanship in his bean can hear that title "THE MAN WHO LIVED TWICE" and promptly envision a dozen k.o. stunts that will bring the sheckles rollin' in. If you lack that ounce, we've tried to give a portion of it to you here.

Here's extra bucks to you!

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HOLLYWOOD FLICKERS

By DAVID J. HANNA

Hollywood, October 14

"Sol Lesser has captured Tarzan," came the report from Lesser's press crew early this week. Stating further they announced the producer had secured first option on all the Burroughs' books, had arranged a release through 20th Century-Fox and was now negotiating with M-G-M for the services of Johnny Weismuller for an annual Tarzan opus. The following day an emphatic denial issued forth from the Burroughs office. A contract had been signed, they admitted, but by no means giving Lesser exclusive rights to Burroughs' services as an author, but that only certain of his books were to be used for screen material. And thus, garnering valuable newspaper space for themselves, the two producers have carried on their daily series of denials and announcements. Even today on the telephone each studio continued to declaim the contentions of the other.

Also intimated from the Lesser office was the discontinuance of Burroughs Tarzan Pictures. On the heels of which came the report of the signing of the radio warbler Donald Novis by that company to a two year contract calling for four pictures annually, marking the initial move of the Studio to produce first run, Grade A attractions in an enlarged plan of operation. First in the Novis series is entitled 'Just Another Night' and will start before the cameras within sixty days without any definite budget of cost.

Phil Regan returned to Hollywood early this week. He will continue his air activities on the Coast and will also resume his contract assignments at Republic. Ready for production is 'Happy Go Lucky' with Regan holding down the top spot and Evelyn Venable in the femme lead.

The Walter Winchell-Ben Bernie feud seems set for a climax. Heretofore confined to newspapers and radios, the lads will have an opportunity to say everything they want to face to face in the Eddie Cantor picture for 20th Century-Fox. The pair were set this week for featured spots in the production now working under the title, "Wake Up and Live."

Lenore Ulric planed into Hollywood the other day following a mysterious disappearance and a ten-day frantic search. The legit actress had been emoting out Culver City way in Garbo's "Camille" and M-G-M was forced to hold up production and shoot around the star until she was located in New York. No ill feeling is reported, but on the contrary a new contract is awaiting the Ulric signature.

Janet Gaynor, who left Fox-20th Century after a career-long association with the Studio, moved over to the Selznick-International lot set for the lead opposite Fredric March in "A Star Is Born." The picture will be made in technicolor with William Wellman directing.

Picture audiences will soon be deluged with the tuneful melodies of the Gershwins, George and Ira. The pair, currently doing the numbers for Fred Astaire's musical at Radio, have been signed by Sam Goldwyn for the music and lyrics for the "Goldwyn Follies." At M-G-M, they have a commitment to work on a musical with Moss Hart.

Casting, with the exception of the femme lead, has been completed on James Cagney's first for Grand National. Production is expected to start on the fifteenth.

Republic's All Color Picture has finally been given a title. With Heather Angel and Robert Livingston heading cast, the film will be released November 25 as "The Beloved Rogue."

C. C. Burr has returned to Hollywood after a two months jaunt over the country, arranging his releasing schedule for his series of six outdoor westerns starring George Eldridge. Also on producer's schedule are six detective yarns with star still to be set.

Joseph Calleia will rate top billing in his next Metro assignment, 'Man of the People.' A new type of role for the sleek Italian has been announced, a so-called sympathetic heavy.

Columbia, we understand, will be responsible for two legit shows on Broadway this current season. First will be "Small Town American," starring Ernest Truex and a musical titled 'Fiddle Sticks.'

REVIEWS

(Continued from page 8)

brother, the ill-fated Duncan Renaldo, is being falsely held in prison, President Zachary Taylor dispatches Keene to investigate the situation. Unable to make terms with the Americans, he gathers the weary, oppressed Spanish around him and proceeds to fight. Rita is kidnapped and, after some flashy trick riding and gunplay, she is rescued for the happy ending, with Keene named the first governor of California.

AD TIPS: Go after this as something more than the usual western. Sell historical angle in school heralds.

HANNA (Hollywood).

I COVER CHINATOWN

BOXOFFICE RATING

MELODRAMA . . . Action and title should draw them in in nabes and rural spots, but it's elemental stuff. Rates ● ● — where such things can be used; can do better if sold.

Banner Production

64 Minutes

Norman Foster . . . Elaine Sheppard . . . Vince Barnett . . . Polly Ann Young . . . Arthur Lake . . . Theodore Von Eltz . . . Eddie Gribbon

Directed by Norman Foster

Fair enough quickie that lends itself to sensational exploitation and that will draw them on title and suggestion of revelations about the always fascinating San Francisco Chinatown. It will, however, only impress the more naive fans, since it is meller pure and simple all the way. If exploited, it may pull average biz in proper spots.

Von Eltz is the big time crook using a jewelry store in the heart of Chinatown for a front. The joint is full of secret panels, hidden passageways and what not. His wife is fed up with him and, when she threatens to walk out on him, he kills her and hides the body in a trunk. Her sister arrives at this time to visit and is taken in tow by Foster, a barker on a "See Chinatown for $1.00" bus, and Barnett, the lethargic chauffeur. They get mixed up in the passageways before cops arrive. After a mile-a-minute chase up and down San Francisco's hills in roaring motor cars Von Eltz is apprehended at the pier just as he endeavors to toss the trunk containing the body over the wharf.

Production is okeh, but Chinese atmosphere isn't as heavy as it might have been. Cast acquits itself ably enough, with Barnett drawing good share of laughs.

AD TIPS: Go heavily Chinese in lobby and on front. Dress up a couple of stooges in Chink outfits for street bally.

NONNIE.

Adventure in Manhattan

BOXOFFICE RATING

ROMANTIC MELODRAMA . . . Slow-moving newspaper story involving mystery . . . Jean Arthur does her best with poor material . . . Rates ● ● —.

Columbia

70 Minutes

Jean Arthur . . . Joel McCrea . . . Reginald Owen . . . Herman Bing . . . Victor Killian . . . George Cooper . . . John Gallaudet

Directed by Edward Ludwig

This was apparently intended to be an adventuresome mystery yarn about a bright newspaper boy, but it is a slow, dullish piece of melodrama. Even the presence of one of our favorite young actresses, Jean Arthur, failed to furnish us with much of the excitement, verve and gaiety suggested by the title. It is rather a dull time in Manhattan and "Adventure in Manhattan" won't mean much at the boxoffices.

Joel McCrea is an ace reporter with an unfailing ability to ferret out and solve the important crimes of the city. Tops in his line, he becomes the butt of a joke by his newspaper pals, who seek to embarrass him by engaging Jean, leading lady in a show, to steal his pocketbook. The gag doesn't work, but meanwhile an important jewel robbery takes place and suspicion falls on Reginald Owen, backer of the show. Before long, McCrea and Owen are seriously at odds and it's up to Jean to act as innocent go-between. According to formula, the robbery is solved and McCrea wins the hand of the gal who came to scoff but stayed to love. Ah!

Miss Arthur does what she can with poor material. She is pleasant to look at and to hear. McCrea seems far from happy in his role, at times uncertain and befuddled. Owen is debonair, and Herman Bing has a bit of his usual sputtering dialect. Edward Ludwig's direction doesn't utilize its full opportunities, allowing the film to sag badly in spots.

AD TIPS: Cash in on the popularity of the stars, especially Jean Arthur. Mention her roles in "Deeds" and "Ex-Mrs. Bradford.' Play up the title, as it suggests lots that somehow didn't get into the picture.

HANNA (Hollywood).

THE MAN I MARRY

Hollywood Preview

BOXOFFICE RATING

COMEDY . . . Well-worn theme laboriously done . . . Introduces Doris Nolan, who looks like a comer . . . Michael Whalen's name may help . . . Rates ● ● — at best, on its own.

Universal

70 Minutes

Doris Nolan . . . Michael Whalen . . . Chic Sale . . . Nigel Bruce . . . Skeets Gallagher . . . Marjorie Gateson . . . Cliff Edwards

Directed by Ralph Murphy

A flimsy story and weak dialogue relegate this effort to the lower spot on dual bills. It serves to introduce Doris Nolan, publicized newcomer, and she looks good and displays a talent for comedy. But, Universal hasn't done right by the gal, giving her so anemic a vehicle as this.

The involved yarn concerns a famous theatrical producer, Nigel Bruce, who relies entirely on the judgment of his niece. His wife, Marjorie Gateson, is a social climber who insists that the girl marry a blue blood with money. Backing down on her promise to go through with the marriage, she hides away in an old house, where she discovers Michael Whalen, a playwright seeking quiet and inspiration. The rest is the usual fable of the girl helping the boy, falling in love, having her uncle produce his play, which is changed from a drama to a musical, and his eventual proposal, for which she has been waiting.

Performances are all topnotch. Whalen's name may help some with the ladies, since this boy's popularity is growing fast. Ralph Murphy tries hard to get some pace and laughs out of the ancient yarn, but it's too much.

AD TIPS: It may be best to feature Whalen, especially where the fans have seen him in some Fox pictures. Sell Nolan as a new star and get the names Sale, Bruce, Gallagher into all copy.

HANNA (Hollywood)

Short SUBJECTS

FROM PHILLY
By Nonamaker

Our heartfelt condolences to EDDIE GABRIEL, whose father, Jacob, died Thursday evening of last week. He was 77 years of age and was one of the pioneers in the film industry. 29 years ago he operated the Mutual Film Exchange at 934 Arch Street and for years thereafter exhibited movies in nickelodians in various sections of the city. Burial was Monday . . . La Grippe hit (how could it miss him?) CHARLIE GOLDFINE, who is now recuperating after running a 102 fever for several days down at the Sylvania . . . The Musicians' Union certainly put the indian sign on the planned Stokowski in person premiere of "Big Broadcast" at the Stanley. You guessed it, he wasn't there. And the picketing starts any day now. Comes the Revolution Warner Brothers and you'll have BOTH canned and in person music and you'll like it! . . . GEORGE DEBBERS was tossed a birthday party by JOE LEON, the Record's CECIL PENNYFEATHER, OSCAR NEUFELD and a group of night owls . . . MIKE SEGAL back in Philly with hope of making a connection and staying definitely . . . J. DON ALEXANDER, of Alexander Film Co., has his yacht moored out Essington way and local filmites look forward to whoopee parties thereon! . . . MURRAY BEIER going upstate and then on a ten day vacation motor trip to "nowhere" . . . PERCY BLOCK to Chicago . . . JAMES CLARK also to the Windy City Saturday for National Film Carriers' Convention . . . Many local exhibs attended the reopening of the Embassy and the opening of the Terminal last Friday . . . SAM BURNS has been suggested as manager of the Roselyn, West Grove, operated by MILT SMITH and STANLEY GOLDBERG FRANK HAMMERMAN, who now has Screeno for this territory, joins Sylvania colony of film men . . . JOE KENNEDY off on extended trip around the Horlacher circuit . . . CORNEILIS KEENEY, Park, Reading, knocked 'em dead with publicity campaign on JOHNNY GILDER's "Tundra" . . . HARRY PERELMAN says BEN GOLDER said to him as they walked out of court, "See you in the Supreme Court in the Spring!" . . . Warners' have started tearing down houses on their South Broad Street operation . . . ED JEFFERIES' home robbed Monday night while he was at his theatre in Manayunk . . . HERB SCHULMAN, assistant to LARRY MACKEY at the Arcadia, is slated for managership of Sablosky's new Mayfair, which is scheduled to open the end of this month . . . We hear that the U. M. P. T. O. is planning a blast against one or two of the major filmcos for their excessive demands this season. May take the form of a boycott. This is in reply to the indies cry for action.

FROM BOSTON
By Bruce

SAM KURZON is planning to rebuild his Brandon Theatre in Brandon, Vermont. Sam, who heads the Graphic Circuit, came to town to discuss the situation. The Brandon, you know, burned to the ground recently . . . BILL CANNING and NATE YAMINS both came up from Fall River to do a little booking . . . HARRY "TINY" RAGOVIN deserted his Columbia office in New Haven to meet Lou Astor of the home office who has been in town the past week . . . CHARLIE HODGDON was a welcome sight in the film district. He has just recovered from a serious illness . . . Cameo Screen Attractions, Inc. are opening new and larger offices on Piedmont Street according to SAM DAVIDSON. He has just contracted for the Weiss-Mintz serials, "Custer's Last Stand," "Clutching Hand" and "The Black Coin" . . . HAROLD TABACKMAN has taken over the Bostwick Theatre in Bridgeport, Conn. Furthermore, he is negotiating for a new theatre . . . JOHNNY MORAN, RCA service manager, is convalescing after an operation . . . The free shows in West Springfield irk JULIUS MEYER . . . PAUL LORD is rebuilding the old Opera House in Calais, Maine . . . Seabrook and Hampton, New Hampshire, are going to have their first talking motion pictures. The Seabrook Theatre and Range Hall are about to reopen with sound equipment . . . BILL FREIDAY will manage the Portland Auto Dealers Show from November 23rd to 28th. Managing is right in Bill's line . . . LARRY BAREN is in town selling for DuWorld now . . . GERTRUDE RITTENBERG is going to California on her vacation early next month. E. M. LOEW will have to struggle along without a secretary . . LARRY O'TOOLE said something about the "quiet life of an artist." But we know Larry! . . . The Metropolitan Theatre is planning a huge birthday party. It will be 11 years old the latter part of this month. Last Friday it had a grand Hollywood opening for Mirrophonic sound, the first house in New England to install it . . . Bostonians should know everything about the art of make-up. RUDOLPH G. LISZT, noted motion picture and stage star make-up expert. is here to complete his book, "The Last Word in Make-up" . . . Flash—WESLEY RUGGLES, director of "Valiant Is the Word for Carrie," is flying to Boston today ANN MARSTERS. feature writer for the Boston American, is flying with him both ways in an exclusive airplane interview . . . AARON ROSENBERG, Lloyd's insurance man, has lost his fountain pen. He had it for twelve years. And he wants sympathy! . . . ADOLPH BENDSLEV is back in the film district again having returned from a trip to Denmark. Adolph is an independent exhibitor who knows his stuff . . . MEYER MARCUS had reason to recall the story about Robert Bruce and the spider.

"Not a dark house in more than 20 years of film delivery service!"

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AS I SEE THEM . . . REVIEWS OF NEW FILMS

By ROLAND BARTON

BOXOFFICE RATING:— ● Means POOR; ● ● Means AVERAGE; ● ● ● Means GOOD; ● ● ● ● Means EXCELLENT
Plus (+) and Minus (—) will be used occasionally to indicate slightly above or below the point rating.

At best this "point" system can give you only an arbitrary estimate of a picture's drawing power, so we urge you to read the entire reviews. Some pictures are particularly suitable for certain types of audiences and this must be covered in the detailed criticism.

We Who Are About to Die

Hollywood Preview

BOXOFFICE RATING

PRISON MELODRAMA . . . David Lamson's book given vigorous screen treatment . . . Will have to depend on male patronage . . . Rates ● ● + in action spots . . . Can do better with exploitation.

RKO

82 Minutes

Preston Foster . . . Ann Dvorak . . . John Beal . . . Russell Hopton . . . J. Carroll Naish . . . Frank M. Thomas . . . Ray Mayer

Directed by Christy Cabanne

This is an outstanding exploitation picture for theatres catering to male audiences who like strong melodrama. With the front page publicity accorded David Lamson's book, "We Who Are About To Die," comes, in film form, to a ready-made audience. And, from the viewpoint of entertainment, RKO has turned out a picture that packs sufficient vigor and excitement to satisfy the fans for this type of show. If its vast exploitative features are only touched by the exhibitor, this should bring well above average returns.

A boy, John Beal, is framed by a gang and falsely accused of murder. By his side stands the girl who defends him and refuses to believe he is guilty. She finally enlists the aid of a clever police detective, Preston Foster, and together they search for the evidence that will free him. Inside the prison walls, the horrors experienced by the boy and his fellow prisoners in the death house as they despairingly await the last-minute reprieve or the final, hysterical walk to the chair, are all dramatically recorded. Eventually, the actual murderers are rounded up and forced to confess, but it is only through the delay caused by a jail break that the pardon for Beal reaches the prison in time to save his life.

Christy Cabanne has built suspense shrewdly by his direction. The prison atmosphere is always authentic and the action moves at a fast pace when proper. Beal, Foster and Ann Dvorak handle their assignments convincingly and commendable work is done by most of the supporting cast, especially J. Carroll Naish in one of his deft crook characterizations.

AD TIPS: This is a honey to sell. Go strong on the question of capital punishment, stirring discussion in the newspapers, by radio debate and polling the public on their views. Prison displays always attract in the lobby or on the front. Feature Lamsons book; tie up with book stores.

HANNA (Hollywood).

CROUCHING BEAST, The

BOXOFFICE RATING

SPY MELODRAMA . . . Heavy handed, but fairly engrossing foreign made opus of Turkish espionage . . . Fritz Kortner gives stellar performance . . . Has strong exploitation features . . . Rates ● ● in action spots.

Olympic Pictures

73 Minutes

Fritz Kortner . . . Wynne Gibson . . . Richard Bird

Directed by W. Victor Hanbury

This foreign made spy story is fair entertainment due to a wealth of production values, authenticity of the Turkish backgrounds and Fritz Kortner's clever performance as Ahmed Bey, club-footed chief of the Turkish secret service. Most of it is done rather heavily, but it will satisfy male audiences. Exploitation angles are plentiful and pop houses can sell it easily for average or better grosses.

Honest . . . Impartial

R E V I E W S

You Can Trust

Story by well-known novelist, Valentine Williams, has to do with counter espionage of British and Turk agents, and the efforts of Wynne Gibson, American girl-journalist, to aid the English obtain plans of a fort, so that their fleet may successfully bombard it. In so doing, she falls in love with Richard Bird, English spy, and together they get the plans through the lines, the fort is destroyed and Kortner killed.

Kortner is splendid throughout. Wynne Gibson, an old favorite here, may help the picture's boxoffice chances here, but her work is sluggish in this. There is plenty of action, bombardments, spy chasing, dancing girls in Turkish dives and romance.

AD TIPS: The title is a lulu for selling. Tell them it is an "unusual" picture and give Kortner and Gibson equal star billing.

NONNIE.

REBELLION

Hollywood Preview

BOXOFFICE RATING

HISTORICAL WESTERN . . . Sure to satisfy kids and western fans . . . Keene's excellent in better than usual indie production . . . Rates ● ● for action spots.

Crescent

60 Minutes

Tom Keene . . . Rita Cansino . . . Duncan Renaldo . . . William Royle . . . Roger Gray

Directed by Lynn Shores

In this second of the series of historical action dramas starring Tom Keene (the first was "Glory Road"), E. B. Derr has turned out another lively, interesting horse opera that will more than satisfy in nabe and rural houses and delight the matinee kid trade. The production is above average for indies and is capably acted by a balanced cast.

The story of "Rebellion" deals with that portion of California history when the fear-ridden Spanish were being driven from their homes and ranches by lawless bands of Americans. On plea of Rita Cansino, whose

(Continued on page 6)

Independent EXHIBITORS
FILM BULLETIN

. 3, No. 8 WEDNESDAY, OCTOBER 21, 1936 PRICE, 10 CENTS

A TRADE PUBLICATION, ISSUED WEEKLY FOR INDEPENDENT EXHIBITORS
—AND DEDICATED TO THE PROTECTION OF THEIR INTERESTS

Shifting Tides In Production

The current film season will mark the most conspicuous realignment of an established production setup for the past eight years. New leaders are rising, old ones have passed over the pinnacle of their success, a flush of capable independent producers loom prominently in the industry picture for the first time since the advent of talkies.

M-G-M, for almost a decade the kingpin company, shows definite signs of slipping from its perch at the top. Formerly the proud producers of the most competent technical, artistic and commercial films, this studio now grinds out its share of quickies minus stars, devoid of originality and even lacking in normal attention to technical details.

Not, by any means, that Metro is the lone offender in this regard; as a matter of fact, it was the last of the majors to go in for "dual doggies," but this company could maintain its preeminent position were it not for another factor. The greater offense and error is its refusal to take cognizance of fair and reasonable business conduct. The inordinate terms for this season, by which it has created an impasse with hundreds, perhaps thousands, of old customers, M-G-M is greasing the toboggan down which it will slide. Incontrovertible facts form the sole basis for this observation.

Warner Brothers, skyrocketed to a position of prominence by their vision in adopting sound pictures before the rest of the industry had awakened, seem to have "shot their bolt" in those opulent musicals that brought them and exhibitors such handsome returns. This studio still has a certain valuable resourcefulness and daring in grasping timely subjects of dramatic value, but the unhappy loss of Cagney left a void that will not be easily filled; nor does the Bette Davis walkout enhance the value of their product and warrant increased rental demands.

On the way up, we meet 20th Centruy-Fox, knocking at the door of Leadership and about ready to enter. There has been a notable display of showmanship exhibited by this company in the past six months that augur well for its future.

Rapid strides forward have been made, too, by Columbia in recent months. There is little doubt but that the Cohn outfit will make amends for its failure to live up to expectations last season. Bigger and better pictures will be the fare from this studio in the future.

United Artists, guilty of soaking exhibitors for product that failed to measure up during the past few seasons, seems on the way up. Compensation for the loss of Cantor from the Goldwyn group may be expected from the general improvement in the organization. Younger, more modern producers have replaced most of the old units and the U. A. product should have a fresher quality than ever before.

Republic blossoms forth this year as an independent company producing major calibre pictures. You cannot deny films like "The President's Mystery" and "Follow Your Heart." Grand National immediately becomes an important factor in the industry. Chesterfield-Invincible shakes itself free from the monotonous weakness of their previous efforts, sign Martin Mooney and deliver a money-making "Missing Girls." Young blood and capable, too, organizes the promising Television Pictures and the Halperin Brothers plus Maurice Conn have introduced another formidable factor in film production. The Gaumont British-Maxwell association means a strengthening of English product.

To the exhibitor of foresight, all these developments are of vast import.

MO WAX.

AWAKENING THE 'SLEEPERS'

The purpose and plan of this department is to bring forcefully to the attention of theatremen those pictures which are ordinarily overlooked or neglected in their advertising. Mr. Wolfe-Smith, prominent theatre publicity expert, aims to point out the latent exploitation angles in these "Sleepers" with the view to having you SELL them to the public in a manner that will bring you the best possible returns. Follow these "Sleeper" campaigns for bigger grosses!

By Wolfe-Smith

'YELLOW JACK'—The dread scourge of mankind! Men dying like flies from this mysterious disease. Fever-crazed men endangering one of the great engineering feats of modern times — the building of the Panama Canal.

From all corners of the globe have come doctors and scientists of fame and courage offering their lives that thousands of others may live and the work go on. Among these are the brilliant young American, Dr. Murray, and the beautiful and talented Belgian scientist, Dr. Sterne. Side by side they work to find the cause of the murderous Yellow Fever. One by one, their brave associates are stricken and die in the raging Fever.



Running Time—81 Minutes

The headstrong daughter of a pompous U. S. Senator, caught in the quarantine, falls madly in love with Dr. Murray. Following up the theory of one of the dead scientists, that persons who are not themselves ill with the fever may be "carriers," Dr. Murray subjects himself and the girl to the death-wreaking disease by inoculation of the virus. Hovering between life and death for days, he emerges from the tormenting Fever to find that his experiment was successful—the girl lives and is no longer a "carrier."

Sacrificing an offer of love and an important medical post at Washington, Dr. Murray, with the remaining band of scientists, among them the woman Sterne, who loves him, heeds the call of duty and go off to Ecuador again to fight the enemy "Yellow Jack."

Gents, that brief synopsis hardly does justice to a BIG theme. You must remember "Arrowsmith" and so do your patrons. Well, you have the same type of thing to work with here. It's IMPORTANT! A yarn of heroism, the quiet, effective kind; of men who sacrifice everything that most of us regard as dear in life to carry the torch of progress and science into the dark corners of the earth.

So, for the second consecutive week, we're going to talk hospital exploitation stuff to you. There's dough in "The White Legion," if you go after it with the proper shovel.

As we see it, fellers, this can be sold in one of two ways. Class spots will get most out of it by going in for DIGNITY in copy, stressing the epic proportions of the theme. The action houses will get best returns with the "Her Kiss Meant Death"! sort of stuff, sensationalizing the effect of the 'Yellow Fever' plague on the central characters.

HOSPITAL PREVIEW

You can stir plenty of interest by inviting the local hospital staff and a group of doctors (selected at random from the phone book) to a preview showing. Don't fail to invite the newspaper boys and suggest a feature story angle to them.

It might not be a bad idea to send invites to every doc and dentist listed in the directory, marking the ticket "not transferable." Have the name of each individual written on the pass.

LOBBY DISPLAY

Here's a very simple stunt for your lobby and you have our word for it that it will get you a mess of eyes.

On a small, but high, table, place a tall bottle or jar containing some cotton and a few mosquitoes, or fleas. A narrow white card should form the only background for the bottle. On one side of the bottle, a long card neatly lettered with all the facts about "stegomyias"—the goshawful medical term for 'Yellow Fever' skeeters. Tie in that copy with a few lines about the heroic men and women who gave their lives to learn the secret about these insects. On the other side of the table, a card with catchline, title, cast and playdates.

Don't hesitate to put plenty of copy on the card explaining about the skeeters. People will read that sort of copy.

You can embellish the layout by placing an attractive girl dressed in nurse uniform on each side of the display.

STREET BALLYHOO

An eye-socking street bally can be pulled very economically. Dress two girls and two men in white starched hospital outfits and put neatly lettered sandwich signs on each one. Have them march the main streets in the following order: (1) "We Are . . . (2) "THE WHITE LEGION" . . . (3) Learn the Dramatic Story of Our Fight Against the Frightful 'Yellow Jack'" . . . (4) "At the Strand Theatre, Dates."

USHERS IN WHITE

For a week in advance, dress your ushers, cashiers and doormen in white. A sash ribbon across the breast of each can carry the title and playdates.

Above all, men, we'd like to see you put on that lobby display mentioned above. Dress it up with other hospital utensils and scientific data. Try to give it an "exhibit" appearance and you're going to see them flock around and gulp down every word on your cards.

$ $ $ $ $ $

Vol. 3, No. 8 — Independent EXHIBITORS FILM BULLETIN — October 21, 1936

THE INDUSTRY'S NEWS
From An Editorial Viewpoint

METRO RAPPED

N. E. Allied Analysis . . .

Boston.—Lashing out at M-G-M's inordinate rental demands for the 1936-37 season, the local Allied unit, in its current organization bulletin, derides the company's claims that it will deliver 30 "big" pictures during the season and urges exhibitors to desist from signing contracts at the present terms.

The bulletin analyzes the Metro pictures scheduled for release before January 1st and points out that of the 17 features in that group only three are so-called "big" pictures on the actual 1936-37 contract. Several important ones were originally sold on the '35-'36 deals and the remainder are regarded as inferior product.

Break-down . . .

The Allied analysis divides the '36-'37 and the '35-'36 releases into separate groups, although many exhibitors gave up their claims on some of last season's remaining features by signing a rider several months ago. The breakdown follows:

1936-37 features to be released up to January 1st: "The Great Ziegfeld;" "Sworn Enemy;" "The Longest Night;" "All American Chump;" "Mister Cinderella;" "The White Dragon;" "Born to Dance;" "Our Relations;" "Thin Man Returns;" "S. S. Van Dine Story;" "Tarzan Escapes," and "Maytime." (The bulletin questions Metro's ability to deliver the last named picture due to Thalberg's death.)

Of this group, only four have strong casts. They are "Zeigfeld;" "Born to Dance," with Eleanor Powell; "Thin Man Returns," with William Powell and Myrna Loy; "Maytime," with Jeannette MacDonald and Nelson Eddy. The others are of the program variety, with the possible exception of "Tarzan Escapes," with which Metro has been having considerable difficulties in production.

1935-36 features to be released up to January 1st: "Gorgeous Hussy;" "The Devil Is a Sissy;" "Old Hutch;" "Libeled Lady;" "Love on the Run," and "Camille." Of this group, the first rider deprived signers of some and a second rider, which Metro is now asking exhibitors to sign, will take the others.

'Conspicuous Absence' . . .

"Thus," the bulletin states, "by breaking these releases down into those sold under the '35-'36 contracts and those being offered under '36-'37, we discovered the conspicuous absence of 'big' '36-'37 pictures scheduled for release up to January 1st, PLUS THE FACT THAT OLD CONTRACT HOLDERS WERE ALREADY ENTITLED TO THE REALLY BIG PICTURES.

"Having found but three probable major pictures to January 1st, at which time the season will be eighteen weeks old, and with but thirty-four weeks to go, we ask how can they be expected to live up to their promised 30 big features? This would require the delivery of nearly one big picture a week for the remainder of the season."

Therein lies the reason for M-G-M's request for an additional rider, releasing them of the obligation to deliver nine more important pictures under their 1935-36 deal, the Allied bulletin argues.

Re-sold at Higher Prices . . .

"These pictures (the nine on the new rider) which are now the exhibitors' by right of contract, are in most cases at low-price allocations, since, generally speaking, the high-priced pictures have been played," it is pointed out. "For many exhibitors, these unplayed big pictures spell the difference between a profit or a loss on M-G-M pictures for the year."

The bulletin condemns Metro's policy of assuring exhibitors of adjustments on any pictures that fail to measure up to expected returns as placing the exhibitor in the position of a "beggar."

A recent check-up by FILM BULLETIN of 1936-37 Metro deals in several Eastern territories indicated that few had been signed by independent exhibitors.

N. W. Allied Hits New Metro Rider

Minneapolis.—Terming Metro's request that exhibitors sign the new rider relinquishing their claims on nine important features remaining on the 1935-36 contracts "an attempt to ride a willing horse to death," Allied of the Northwest in a letter to all members asks that they balk at being "a sucker five times in a year" by refusing to grant the film company the favor.

BETTE BARRED IN ENGLAND

Victory for Warners . . .

London.—Bette Davis is barred from appearing in any motion pictures made in England, following decision on an injunction sought by Warner Bros. to compel the actress to fulfill her contract with their studio.

Issued weekly at 1323 Vine Street, Philadelphia, Pa. Phone: Rittenhouse 7424. Mo Wax, Publisher and Editor;
Roland Barton, George Frees Nonamaker, Associate Editors.
New York Representative: Edward Larkin, Room 505, 729 Seventh Avenue, Medallion 3-2943.

In his ruling, Justice Sir George Branson declared that "in June of this year Miss Davis, for no discoverable reason except that she wanted more money, declined to be further bound by the contract (with Warners), left the United States and in September entered into an agreement in this country with a third person."

The star had signed for one picture with Toeplitz Productions, Ltd. at a reputed sum of $50,000. The injunction prohibits her from appearing in any English-made films for the duration of her Warner contract or for three years, whichever period is shorter. She has 14 days in which to appeal.

PHILLY PICKETS OFF, ON

Warners Won't Arbitrate . . .

Philadelphia Musicians Union resumed picketing of Warner, Fox and Earle today (Wed.), after Mayor S. Davis Wilson's Labor Board failed in efforts to have the circuit agree to arbitrate with the union present. It is understood that Warners have taken the stand that the pickets have no right to cover their houses inasmuch as stage shows have been dropped as matter of policy. Union contends it's a lockout.

Pickets were pulled off last week when the Mayor's arbitration group went into action. Fox and Earle have been only houses covered thus far, but Union officials say picketing will be extended to all Warner first run and key spots that ever played vaudeville.

Bill Posting Situation . . .

Warners last week made quick settlement with the bill posters' union, which demanded use of their men on window card distribution, as well as posting, and promptly proceeded to cancel all orders for printing sheets or window cards, thereby eliminating need for any postermen.

The Union is now after key independent houses, which are responding by discontinuing posting also. Postermen have sniped one sheets around town hitting certain theatres as unfair to the Union.

Local United M. P. T. O. mass meets tomorrow (Thurs.) to seek solution to posting situation. The Union is asking five cents per window card, which is about as much as exhibitors pay for the printing.

SCORE CHARGE TO GO

Most Important Concession . . .

Several of the major distributors are getting set to inform the trade that they will drop the score charge and remove all limitations from the ten percent cancellation clause in their contracts. This will break within the next week, according to informed persons in New York.

In return for these concessions, which exhibitors largely discount because of greatly increased film rentals this season, the majors will expect independents to agree to the prized conciliation board plan, by which they hope to prevent to some extent the sporadic outbreak of legal attacks by exhibitors.

Will Credit M. P. T. O. A. . . .

The concessions will be offered with a pat on the back for the M. P. T. O. A., which will be credited with putting over a big thing for exhibitors. This, it has often been pointed out in these columns, has been part of the plan from the time when the producers, under great pressure from the Federal Government and Allied States Ass'n, decided that some steps had to be taken to tone down the complaining howls.

CHICAGO INDIES LICK B & K

Clearance Issue . . .

Chicago.—By combined and aggressive action, the local Allied group of independent exhibitors last week forced the affiliated Balaban & Katz circuit to withdraw its demand for additional 7 days clearance between its class "C" houses and general release spots.



AARON SAPERSTEIN

Led by Aaron Saperstein, the Allied members had turned their case over to an outstanding legal firm and given B & K a case of jitters by threatening to bring in the Federal Government to investigate monopoly charges against them. This marks the 2nd straight year that the circuit has tried to increase its protection over the majority of independents, who are in the general release run period, and failed. This time B & K had the full cooperation of all major distributors, who allowed the chain the extra clearance, but found they could not sign any independents on that basis. A virtual blockade by indies against all film companies has existed since the start of the 1936-37 season.

May Fight Duals, Too . . .

Meanwhile, B & K has proceeded to revive the double feature policy to greatly increased business in some of its houses and plans to do so throughout the circuit. Allied has fought this, too, and rumors are now heard that it will start a legal fight on the dual issue. However, there is a possibility that an agreement was reached between the chain and the indie organization leaders to allow duals to come into the territory without a dispute, although this is denied.

The Chicago Allied group has long been one of the most powerful units in the country and has evidenced its strength on several occasions by standing up and refusing to accept unreasonable demands from the affiliated chain or the film companies.

AS I SEE THEM . . . REVIEWS OF NEW FILMS

By ROLAND BARTON

BOXOFFICE RATING:— ● Means POOR; ● ● Means AVERAGE; ● ● ● Means GOOD; ● ● ● ● Means EXCELLENT
Plus (+) and Minus (—) will be used occasionally to indicate slightly above or below the point rating.

At best this "point" system can give you only an arbitrary estimate of a picture's drawing power, so we urge you to read the entire review. Some pictures are particularly suitable for certain types of audiences and this must be covered in the detailed criticism.

MAN WHO LIVED AGAIN

BOXOFFICE RATING

HORROR MELODRAMA . . . Karloff again the doer and subject of ungodly, 'scientific' deeds . . . Will satisy scare-film fans . . . Rates ● ● + only where they like such things.

G-B

66 Minutes

Boris Karloff . . . Anna Lee . . . John Loder . . . Frank Cellier

Directed by Robert Stevenson

Karloff the Terrible is loose again! This time he is the half-mad scientist with a device for transferring the brain of one human being into the body of another, and vice-versa. "The Man Who Lived Again" lacks some of the monster effect and the eerie lighting, odd-angle photography that have marked prior Karloff vehicles, but it has enough of that psuedo-scientific hokum that the horror fans devour. In locations where Karloff's name brings them in this should do slightly above average business.

Anna Lee, beautiful young scientist, refuses John Loder's latest proposal in order to answer a call from Karloff, eccentric experimenter on the brain, to help him with his work. He has perfected a device for switching human brains. Frank Cellier, pompous newspaper publisher and father of Loder, invites Karloff to use his new modern laboratory in London and the latter accepts. Driven to insanity by the ridicule heaped upon him by the conventional scientific experts and, subsequently, by Cellier, Karloff subdues the publisher and puts the brain of his deformed servant into Cellier's body. Then, realizing that he loves Anna, the demented scientist plans to put his brain into Loder's body. The girl thwarts his scheme only after he has done it and the Karloff "body" has fallen from a window and critically injured. She performs the experiment herself, switching Loder's mind back into his body, just before Karloff's body and mind pass away.

Performances are even throughout. Miss Lee is lovely to look at and a capable performer. More will be seen of her. Direction keeps action going at fair pace.

AD TIPS: This is a lulu to dig into. The title and Karloff's name offer plenty of exploitation opportunities.

BARTON.

Hopalong Cassidy Returns

Hollywood Preview

BOXOFFICE RATING

WESTERN . . . Better than some of the others in this series . . . Logical story and good acting raises it above western standards . . . Rates ● ● + for action spots.

Paramount

71 Minutes

William Boyd . . . George Hays . . . Gail Sheridan . . . Evelyn Brent . . . William Janney . . . Stephen Morris . . . Grant Richards . . . Al St. John . . . Irving Bacon

Directed by Nate Watt

This is one of the better ones in the Hopalong Cassidy series. The script is intelligent, the acting superior to what finds in the average western and the direction keeps the action moving at a fast pace. It will make new friends for the future films of this group.

A one-legged miner comes into a western town after hitting a strike on gold. Hearing about it, Evelyn Brent has him killed and obtains directions to the stake. The editor of the paper is made marshal of the town and he brings in Cassidy to keep order. The editor is mortally wounded, but Cassidy arrives in time to get his instructions. Cassidy finally runs down the villains and ridding the town of its chief menace, Brent.

William Boyd is smooth and likeable as Cassidy and Brent never misses in her heavy role. William Jenney is badly spotted as Cassidy's younger brother. George Hays steals his scenes as a talkative old cowhand.

AD TIPS: Hook this up with the others in the series and label it "The Best."

HANNA (Hollywood).

Honest . . . Impartial

R E V I E W S

You Can Trust

GIRL ON THE FRONT PAGE

BOXOFFICE RATING

COMEDY . . . Rather sprightly brawling between newspaper editor and debutante owner of the paper . . . Routine stuff, but handled with nice flair for fun . . . Rates ● ●

Universal

75 Minutes

Edmund Lowe . . . Gloria Stuart . . . Reginald Owen

Directed by Harry Beaumont

There is nothing new in this, except an expose of how the Thursday Club of Blackmailing Servants operates, but it manages to make lively entertainment. With a goodly quantity of laughs, some gay romancing and a bit of melodrama, it should bring average results in most locations.

The first sentence of the plot tells practically all. There's a nice looking young editor, with a mind of his own, running a paper for a beautiful debutante, with a mind of *her* own. When friends of the young lady become involved in a series of mysterious butler murders, she tries to keep names out of the paper, but the editor with-the-mind-of-his-own believes in printing all the news that's fit to print—and then some! So the spat begins and doesn't end until they are married. They battle thru love scenes; they battle when she tries to dissuade him from printing the dope on the servants' blackmail club. The editor quits; the girl has him waylaid and dragged back to his desk. And thus, to the very end.

Edmund Lowe is the editor and Gloria Stuart is the girl, and they both seem to enjoy their roles. But acting honors go to the redoutable Reginald Owen, who runs away with the film in a faultless double performance as the "perfect" servant and the ruthless leader of the Thursday Club of Blackmailing servants. Direction by Harry Beaumont is snappy, tongue-in-cheek and sprightly.

AD TIPS: Where they like comedy, this can be sold as a "gay romantic battle of the century." Action spots will get best result by plugging the blackmailing servants angle.

NONNIE

REVIEWS

(Continued from page 5)

ALONG CAME LOVE

Hollywood Preview

BOXOFFICE RATING

ROMANTIC COMEDY . . . Entertaining programmer that lacks only names to warrant more attention . . . Will bolster any dual bill . . . Rates ● + on its own.

Paramount

72 Minutes

Irene Hervey . . . Charles Starrett . . .
Doris Kenyon . . . H. B. Warner . . .
Irene Franklin . . . Frank Reicher
Directed by Bert Lytell

Obviously intended to be for the lower half of dual bill programs, this Paramount quickie proves to be a mildly amusing light comedy, somewhat giddy, but entertaining. The ingratiating performances of a nameless but adept cast carry it over the weak spots.

Irene Hervey, working in a department store, dreams of the day when the "right man" will come along and whisk her away from the demands of irate customers and employers. She meets Charles Starrett, an ambitious young baby doctor, who works as a theatre doorman, and her romance is started. Unwittingly, she is responsible for a scandal that threatens to ruin his career as a doctor. There ensue the usual difficulties of young lovers, but the girl's mother, Irene Franklin, a jaded vaudeville trouper who is forced into burlesque, then to jail, and the sympathetic Doris Kenyon handle the situation and the pair are reunited for a happy ending. La Franklin tops it off by copping the department store owner for a trip to the altar.

Irene Hervey turns in a neat performance of simple charm. Miss Franklin steals most of the scenes in which she appears. Bert Lytell's direction is snappy, drawing the most from every situation. He will do much better with stronger material.

AD TIPS: Sell the story with teasers. Bury the cast in all copy since it will do more harm than good. Interviews with the shop factory girls on their ideal husbands will get you newspaper space.

HANNA (Hollywood).

Kelly of the Secret Service

Hollywood Preview

BOXOFFICE RATING

MURDER MYSTERY . . . Third rate stuff . . . Story, direction and acting weak . . . For lower half of duals only Rates ●

Victory

68 Minutes

Lloyd Hughes . . . Sheila Manors . . .
Fuzzy Knight . . . Sid Saylor . . .
Jack Mulhall
Directed by Bob Hill

This is a cheap, extremely poor quickie, destined to sneak on the programs of few grind dual bill houses.

A radio beam has been invented. It is a contraption that can be shot into the air to sink a ship several hundred miles at sea. That forms the basis for this hollow mystery yarn. Lloyd Hughes, in the title role, is assigned to get on the trail of the mysterious persons who are anxious to obtain the plans for the beam. Suspicion is fastened on many, a crooked inventor who uses hypnotism to induce people to do his dirty work; Jack Mulhull, his assistant and Sheila Manors, who provides the romantic interests. It's all obvious and ends as expected.

Dialogue is stiff, direction poor and, as a result, the players seem awkward. Fuzzy Knight contrives to squeeze out a few saving laughs.

AD TIPS: Sell to murder mystery addicts.

HANNA (Hollywood).

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Lincoln, Grand, Phila. Colored Show Spots Merge

Cities Theatres, operators of the Lincoln, Philadelphia, this week took over operation of Nixon's Grand, competing Colored show house from Bob Lynch, local M-G-M boss. Shows stay in the Grand, with policy of Lincoln undecided. Ethel Waters, this week, last show set in latter spot.

Lincoln has been hit hard by burlesque at nearby Shubert, while competition for Colored acts ran cost sky high.

Columbia Gets Lederer

Columbia has tabbed Francis Lederer to a four year contract. Actor is to make three per year for the company, with permission to appear in one outside production each season.

'In His Steps' Into Criterion

Grand National gets its first first run on Broadway next week, when "In His Steps" opens at the new Criterion. House is currently running Republic's "Follow Your Heart."

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Short SUBJECTS

FROM PHILLY
By Nonamaker

U. M. P. T. O. mass meets tomorrow (Thurs.) at the Broadwood to Do Something about the bill poster's union demands . . . Their scheduled protest against high film rentals has been pushed back to next Friday (30th) . . . Unless 'POP' KORSON and MURRAY BEIER protest loudly enough the properties between their exchanges at 1325-27 Vine Street are going to be turned into a parking lot and gasoline station . . . At Universal they are "balloting" in a 'New Universal Presidential Election' being held between October 4th and Novmber 7th. Dates count for votes, a feature being good for ten; a serial, five; a news, three; 2 reelers two and singles one. Leader at end of contest gets $250 check. Leading as of October 17th is the Cowdin party. Candidate JOE ENGEL with 4112 votes . . . HERB GIVEN happy over following G-B bookings: George Arliss in "East Is West" & "Everything Is Thunder" into the Karlton and "9 Days a Queen" into the Europa . . . COMERFORD CIRCUIT to build three new theatres up state including a 2500 seater in Public Square, Wilkes-Barre . . . BARNEY COHEN's bachelor dinner was a wow at the Broadwood. He may never be the same! . . . Uncle CHARLIE DUTKIN found wallet in his theatre, returned it, and the owner sent him a check for 5c reward when 'honest' Charlie refused anything. He has the 5c check to prove it! . . . WALTER GREEN, of National Theatre Supply Co.'s New York office, visits HARRY BLUMBERG and inspects Phila. headquarters . . . CHARLES SEGALL, ABE SABLOSKY and many others visited DON ALEXANDER's yacht during the past week . . . To further complicate the South Broad theatre building marathon, a local Italian group is going to build a 500 seat house at Broad and Federal Streets . . . Will be known as the Dante . . . And ARMAND T. CARROLL is the architect . . . And while on the subject of theatre building—GREEN and McNALLY, architects, are building a new theatre at 3rd and State Streets, Camden, N. J., for undisclosed parties . . . Condolences to GEORGE SCHWARTZ, whose father died this week and to EDDIE WHITE, the local M. C., whose mother died Sunday . . . Auditorium, Lewes, Del., purchased by CHARLES HORN, owner of the Blue Hen Theatre, Rehoveth, Del., from CORNELIUS C. MARSHALL . . . Grand National to trade show "In His Steps" at COLUMBUS STAMPER's closed-on-Sunday Great Northern this Sunday evening . . . GEO. HINKELSTEIN, U accessory sales manager, tied-up with McFadden Publications for inserting heralds on "My Man Godfrey" in all copies of "Liberty" delivered by carriers thruout Philly while the film was current at the Boyd . . .ABBOTT ('Skinny') OLIVER left today for Hollywood to work in Warner studio as International Representative of I. A. T. S. E. Wow! . . . Warners reopen remodelled Cadet, 2nd and Ontario, the end of the week. Has been closed for years . . . Ann Corio, the lovely strip "artiste," is being held for a third week at the Shubert (which, incidentally, is clicking handsomely with the nudies) . . . You may be interested to know that Miss Corio is happily married, never smokes or drinks and regards taking off her clothes as "strictly business."

FROM BOSTON
By Bruce

JOHNNY SAVINA was cleaning a rifle in his workshop the other day and wondered why everybody left in a hurry when he asked them which way they were voting . . . One of the pioneers in the theatre supply business in New England, BURTON O. WETMORE, married Laura L. Adams on the 10th. Both have retired . . . Metro Premium is having difficulties with its several truck drivers. The men are asking for union hours and wages. Premium deliveries have been tied up . . . HAROLD DAVIDSON lost two fishing poles on a recent fishing trip. The old story,—they were so big they got away. Why don't you hold on to your poles? . . . ARTHUR FRANK, acting manager of the South Station Theatre, informs us that HERBERT L. OHRENBERGER has landed a part on the Seth Parker program. Herbert can trace his success to his golden laughter. He will be remembered as the man who was rewarded with a lifetime pass at the South Station Theatre because of his uproarious laughter caused by one of the shorts . . . KENNETH RUSSELL, manager of MAX and JOE LEVENSON's theatre in the South Station, is honeymooning down South . . . CHIEF TOMA was seen in the district approaching CHARLIE FISH to get his store teeth ground down. Since when has a motion picture mechanic been a dentist . . . DOC BANGS is remodelling his Bangs Theatre. What happened to that film cabinet? . . . *Winchester Capitulates at Last!* After twenty years of heated controversy the Winchester Board of Selectmen has granted a permit for the operation and construction of a motion picture theatre, the first in the history of the town. It seems as if the officials will go all the way and allow Sunday performances too. E. M. LOEW is president and treasurer of the newly formed Winchester Theatre Corporation. The theatre will seat 950 and the total cost will amount to $125,000 . . . EDDIE HOSMER is going to take swimming lessons from JOHN LINEHAN. Why? . . . ADOLPH BENSLEY aims to please. Recently a woman with three children drove to Wellesley and found every seat in the Playhouse taken. While she was explaining her predicament to Mr. Bendsley, another woman with five children came up to him with the same plea. Mr. Bendsley found two settees and the women and children saw the pictures they came all the way from Boston to see . . . VERNON H. ADAMS believes in education so much so that he is willing to offer the use of the State Theatre in Marlboro to schools for educational motion pictures. The only cost to the schools would be the price of the film . . . A special showing of "Tundra" was held at the Exeter Theatre last Tuesday and a goodly crowd of exhibs was on hand . . . WALTER LITTLEFIELD and AL SOMERBY were heard in the Stadium cheering the winner. What! No matinee? . . . BOB COBE stopped at a farmhouse on his way from New Haven and we wonder why he received a bill for ten dollars . . . MAX TABACKMAN is reopening the Comeo in West Haven, Connecticut for a showing of "Anthony Adverse" on the 25th. We hear that there will be a ten cent boost in admission prices. You can always find MEYER ROSEN on the busiest corner in the film district.

CLASSIFIED ADVERTISEMENTS

Ten cents per word, including initials, address, or box number. Minimum insertion 15 words. Cash or money order with each copy. Yearly contract rates are lower. Send for contract scale. Address communications to FILM BULLETIN, 1323 Vine Street, Philadelphia, Pa.

INSURANCE

All forms of special insurance applying to theatre operation handled on minimum rates. Representative will be sent on request. Box FB 107.

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Silveray perfumed crystals eliminate unpleasant odors in your theatre. Flavor Products Co., 54 N. Fifth Street, Phila., Pa. Lombard 7554.

JANITORS' SUPPLIES

Cups, towels, toilet paper, bulbs, disinfectants, soaps, etc., Krankel's Sanitary Supplies, 305 S. 40th Street, Phila., Pa., FREmont 0127.

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NATIONAL THEATRE SUPPLY CO.

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HERE'S YOUR OPPORTUNITY!

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ood murder mystery well andled all around with ap- peal to audiences in general. Republic presents a timely subject in an exciting, inter- esting manner. They have seen to it that the picture is good entertainment, besides concerning itself with a sub- ject of wide interest."
—Film Daily

"This emerges as Republic's best effort and seems certain to reach the upper brackets os on important grosser. The direction of Phil Rosen builds continuous suspense from the various situations, never letting interest diminish. The picture will back up all claims made for it."
—Motion Picture Daily

"President's Mystery" B. O. Properly Sold Can Prove a Clean-up

"When the President of the United States suggests the story, when a notional mag- azine hires six famous name writers to put it into words, then you have exploitation possibilities that should make 'The President's Mystery' a box-office natural, if prop- erly exploited."
—Hollywood Report

"Picture is one of Republic's most important endeavors, lavishly and carefully mode and dealing with topic of most intimate nationol con- cern in seriously conceived drama. Generally it stocks up well on credit side and should do business every- where. Has solid dramatic wallop and human interest."
—Daily Variety

EPUBLIC ICTURES

THE PRESIDENT'S MYSTERY

Conceived by FRANKLIN D. ROOSEVELT and written for LIBERTY MAGAZINE by
RUPERT HUGHES • SAMUEL HOPKINS ADAMS • ANTHONY ABBOT • RITA WEIMAN S. S. VAN DINE JOHN ERSKINE
with
HENRY WILCOXON
BETTY FURNESS
and a brilliant cast
Directed by PHIL ROSEN
Screen play by Lester Cole and Nathanael West • Musical Settings by Hugo Riesenfeld
Produced by **NAT LEVINE**
A REPUBLIC PICTURE

Independent EXHIBITORS
FILM BULLETIN

OL. 3, No. 9 WEDNESDAY, OCTOBER 28, 1936 PRICE, 10 CENTS

A TRADE PUBLICATION, ISSUED WEEKLY FOR INDEPENDENT EXHIBITORS
—AND DEDICATED TO THE PROTECTION OF THEIR INTERESTS

SCREEN ADVERTISING

The practice of forcing screen advertising on the paying patrons of movie theatres has always been open to question. The problem is becoming increasingly serious because it is spreading rapidly, and, if it does constitute a danger to patron goodwill and actual boxoffice receipts, it should be checked.

One of the trade paper boys recently went into a dither about the dangers to the trade he purported to see in the widening use of ad films. What this gentleman was concerned about is the screen advertising for which the theatre is paid to exhibit and he was excited enough to suggest a "czar" like General Hays to control their manufacture and distribution.

There can be no doubt that it is an imposition on the patrons of a theatre to demand their attention for even 30 seconds of advertising on some product entirely foreign to the entertainment offered by the theatre. Nor are exhibitors correct in assuming that they are not hurting themselves because they hear no protests or that people will accept screen ads as readily as radio advertising. Both points can be answered with simple logic: patrons object to many things about which they do not protest vocally; radio is FREE entertainment and the listener is obligated to accept whatever is presented, whereas the paying customer rightfully may expect to be saved from practices regarded as annoying.

What the abovementioned commentator overlooked, intentionally or inadvertently, is the increase in the amount of advertising being injected into regular feature pictures by the producers. Here is something about which the exhibitor has righteous cause to complain. Paying what he regards as at least a reasonable rental for a film, he finds the entertainment polluted by commercial plugs—**for which the film companies are being paid handsome sums.**

Only the other day, we saw "The Girl on the Front Page," a new Universal release, throughout which Edmund Lowe constantly quenches his thirst with bottles of Coca Cola, prominently displayed in numerous closeups. This is but one example in many.

Unquestionably, one of the chief factors responsible for the spread of advertising films has been this practice by the producers. It strikes us that exhibitors who play this picture have a just claim on the producer to be paid for running the advertisement on the same basis as they can rent their screens directly to the Coca Cola company.

Perhaps it is high time for the theatre owners to demand their share of this advertising revenue. That would either stop advertising in entertainment pictures or stop the producers from blaming all trade nuisances on the exhibitors.

MO WAX.

AWAKENING THE 'SLEEPERS'

The purpose and plan of this department is to bring forcefully to the attention of theatremen those pictures which are ordinarily overlooked or neglected in their advertising. Mr. Wolfe-Smith, prominent theatre publicity expert, aims to point out the latent exploitation angles in these "Sleepers" with the view to having you SELL them to the public in a manner that will bring you the best possible returns. Follow these "Sleeper" campaigns for bigger grosses!

By Wolfe-Smith

Universal . . . the NEW Universal . . . is asking you and us to sell a new star. The "Glamorous New Personality" is Doris Nolan, a cute trick and a damn clever little actress, they tell us. She's in your lap and ours, so let's see what we can do about it.

You may recall that 20th Century recently took a little French gal and ballyhooed her into reasonably big boxoffice in her first picture. What was done with Simone Simon (pronounced . . . you know!) can be done with Doris Nolan—or tell us why not! But that's just one of the two ways you can sell her first vehicle.

In "The Man I Marry" you've been dished out a light, inconsequential comedy (our Hollywood reviewer says), but one that is entertaining enough if the folks can be brought in to see it. All YOU have to do, sweetheart, is get 'em in. So let's see how!

SELLING THE STAR

"HAIL A NEW STAR!" There's your cue. "HAIR Like Lombard! . . . EYES Like Shearer . . . LIPS Like Dietrich! . . . FIGURE Like Harlow! . . . The Most Glamorous Personality to Reach the Screen In Five Years!" That's the sort of stuff Joe Weil offers you in the press sheet and it's the sort that's bound to build interest in the gal.



Select one of the swell-looking stills of this cutie and make a 40 x 60 enlargement, which you should set up on an easel, with the above copy on a neatly lettered card. Make this reek with DIGNITY! You want to make Miss Nolan appear very, very IMPORTANT.

LOBBY PEEPHOLE

Build a "wall" of compo board about 6½ feet square (supported by easels behind). Cut out a four-inch circle in the center of the board, about five feet high. A 30 x 40 or 40 x 60 enlargement of a Nolan still is placed on an easel behind this "wall" in position to be seen through the peephole. The following copy is lettered on the "wall": On one side of the peephole, "HAIR Like Lombard! . . . etc."; on the other side of the hole, "We Take Great Pride in Introducing You to the Most Glamorous Personality To Reach the Screen in Five Years! Take A Peep At Her!"

Unless we lost our old touch, you're going to have 'em lined up waiting to snatch a look at the little lady and, boy, they'll walk away IMPRESSED!

Now, if you have an outside door in your lobby which need not be kept open, you can work the same stunt to even better advantage by the peephole up in the window, so the folks passing on the street can get a look.

CO-STARRING WHALEN

Some of you gents and gals might say, "Why the hell should I spend dough selling an unknown girl to the public?" All right, if that's the way you're gonna feel about it, let us suggest that you sell a TEAM.

In the cast is a boy who has the makings (and is being sighed-about by plenty of shop girls) of a second Bob Taylor or Gable. This mug Michael Whalen is star stuff or, again, we've lost our heart throb touch. He's been getting quite a buildup in the fan mags and newspaper movie gossip columns.

Personally, we'd rather sell Mr. Whalen than Miss Nolan, but we see a swell oppor-

(*Continued on page* 8)

Vol. 3, No. 9 — Independent EXHIBITORS FILM BULLETIN — October 28, 1936

THE INDUSTRY'S NEWS
From An Editorial Viewpoint

EXHIBS STILL BALKING AT TERMS OF SOME MAJORS

Metro, Warners, RKO . . .

Repeated querying of a large number of independent exhibitors by FILM BULLETIN indicates that there has been little letup in their militant attitude toward three of the major distributors and that these companies are encountering considerable difficulty in their efforts to close contracts for the 1936-1937 season.

Metro, Warner Bros. and RKO are the distributors whose terms have stirred the ire of exhibitors. Different reasons for this resistance to their selling campaigns are attributable in each case.

Metro, against whom the most theatre owners are holding out, has jacked up its terms on outright deals from 25 to 50 percent over what it demanded last season. Apparently, it is the plan of this company to force as many complete percentage deals as possible, in anticipation of generally improved receipts during the next year. By asking inordinate prices for outright rentals, M-G-M expects to compel their accounts to accept what appear to be the less onerous conditions of a percentage deal.

W. B. Losses, Increases . . .

Losses and increases are the factors responsible for Warners' trouble in convincing exhibitors on their product. The losses are James Cagney and Bette Davis, two of the best names the company owned. The increases are in the terms being asked for the new season's output. With a lineup that looks inferior on paper to what they have delivered during the past few years, Warners are asking for an increase in the number of high percentage pictures. Failing to see anything like 11 features worth 30 or 35 percent in the program, theatremen are refusing to buy unless the terms are revised downward.

RKO's Past . . .

Most disappointing of the majors last season, RKO is suffering this year because of that record. To counterbalance the few outstanding pictures released during '35-'36, this company delivered the weakest program of dual bill "quickies" ever distributed by a high ranking company.

Where they can get it, RKO ask 40 percent for the top five pictures. They do take 35 percent for these. In addition, they try to get 30 percent for additional seven features. Exhibitors who suffered with this product last season are turning down the '36-'37 product altogether in many cases, the replies to FB's inquiries show.

More Adequate Supply . . .

Perhaps the principal factor in the new determination of numerous theatre owners to hold out against terms they regard as onerous is the prospect of a more adequate film supply this season than any the industry has had in more than a decade, not in quality particularly, but in quantity.

Four or five new independent organizations hold out great promise and independent exhibitors are watching them carefully with a view toward using one or two of these products to replace one of the old major standbys. Further, in the major ranks certain developments tend to ease the market, as, for instance, United Artists' increased output and the likelihood of a banner year for Columbia.

PREF'D PLAYDATE TEST SOON

In Ohio . . .

Columbus, O.—The constitutionality of this country's only law against the right of distributors to demand preferred playing time will be tested in U. S. District Court here on November 20th.

The Waldvogel bill, prohibiting film companies from designating playdates, was passed by the state Legislature last March and automatically became a law in July when Governor Davey refused to either sign or veto the measure. It provides increasing fines from $25 to $500 for each subsequent violation, with the possibility of revocation of a firm's license to do business in the state.

Shortly after it became a law, attorney general John W. Bricker offered an opinion that the law, was unconstitutional. RKO filed suit to forestall its enforcement and the status quo has been maintained pending the Federal Court appeal.

CONN. GROUP JOINS ALLIED

Change Name . . .

New Haven.—By unanimous vote, the Connecticut I.M.P.T.O. decided Tuesday to join national Allied. The action has been expected for some time.

The independent group split from the old M.P.T.O. unit here last Winter as a protest against the attempts of one or two of the leaders to force it into affiliation with the M.P.T.O.A.

Harry Lavietes is president of the unit, which will now be known as Allied Theatres of Conn., Inc.

Issued weekly at 1323 Vine Street, Philadelphia, Pa. Phone: Rittenhouse 7424. Mo Wax, Publisher and Editor; Roland Barton, George Frees Nonamaker, Associate Editors.
New York Representative: Edward Larkin, Room 505, 729 Seventh Avenue, Medallion 3-2943.

FOX 'ON SPOT' IN G-B DEAL

Maxwell Has Upper Hand . . .

Insiders who have closely followed developments in the John Maxwell-Gaumont British deal are of the opinion that 20th Century-Fox is very much "on the spot" in its position as innocent third party and that the American company will be unable to balk Maxwell's acquisition of complete control of GB's production, as well as its theatre interests.

Despite the stipulation to the effect that GB cannot pass control to anyone else without 20th Century's consent, Maxwell has several weapons with which he can virtually force the American company to agree.

Regardless of whether his titular leadership is publicly announced, the Associated British Pictures head is definitely in control of Gaumont British. That, no one denies. In that position, he will operate the powerful GB theatre chain in England, which dominates a large percentage of the first run playing time in the country.

20th Needs Playdates . . .

This buying strength affords Maxwell his strongest bargaining factor and he will undoubtedly use it to the limit to force the hand of 20th Century. Without representation in the GB chain, their product would bring little revenue from England.

A second weapon, and one which Maxwell used effectively in blocking the deal between the Ostrer Brothers and 20th Century, is public opinion. The British Government itself played an important part in stirring opposition to the sale of the Empire's leading amusement organization to a foreign company and it is likely that this power can be resorted to again, if 20th Century persists in halting consummation of the Maxwell-Ostrer deal.

STEFFES ASKS W. PA. SUPPORT

Addresses Convention . . .

Pittsburgh.—Prediction that at least three states will adopt a standardized law prohibiting the operation of theatres by anyone engaged in production was made by Al Steffes, anti-affiliated chain leader of Allied's campaign, before the M. P. T. O. of Western Penna. at the closing session of the group's convention last Tuesday.

Answering the question of the practicability of such legislation to enforce its provisions, he told the Allied unit that he believed the law would carry the threat of forcing out of distribution any company which violated it. He asked for contributions of $10,000 from the territory to the Defense Fund.

Henderson M. Richey of the Detroit unit spoke on high film rentals and Edward Golden, sales manager of Chesterfield-Invincible, urged the members to support their organization's tieup with this company.

INDUSTRY EYEING ELECTION

Cause for Concern . . .

The outcome of the nation's vote for President next Tuesday will almost certainly have a grave bearing on the motion picture industry. The trend is being eagerly watched by producers and exhibitors, some of whom regard Mr. Roosevelt as the saviour of the country, while others view his stricter supervision of industrial activities as "unwarranted interference" with the old lassaiz faire system.

It is only natural that most of the big producers take the latter attitude and oppose his reelection. During the past two years of the Democratic Administration, they have been pursued rather closely by the Department of Justice and the celebrated St. Louis case was one concrete example of the Government's willingness to inject itself into intra-industry disputes.

Further, some of the production bigwigs realize that the Administration was far too busy during the emergency years of 1933-34 to pay much attention to monopoly cries and that the easier economic situation leaves it free to delve deeper into such matters.

Republicans Safer . . .

Despite the Republicans' anti-monopoly plank and Landon's speeches, the G.O.P. is far less feared by "big business." The history of the party and Landon's backers seem to offer substantial assurance that nothing drastic will be done to interfere with pre-Roosevelt business methods.

Independent exhibitors, except for those following traditional party allegiance, appear to be in overwhelming majority for Roosevelt. The millions of dollars that are being paid out as relief and for W.P.A. labor have played an important part in restoring a degree of prosperity to theatre business. Few theatremen would like to see these funds eliminated or greatly diminished.

Contributions to Both . . .

Neither of the major political parties can have much to complain about insofar as cooperation of the industry as a whole is concerned. Substantial contributions have been made to both sides by prominent individuals.

Joseph Schenck of 20th Century-Fox, Jack Cohn of Columbia and the Warner Bros., have been industry leaders in the Democratic cause, although reports have been heard that the Warners made a large contribution to the G.O.P. as well. Outstanding on the Republican side is Louis B. Mayer, Metro boss, who has long been one of the staunchest supporters in California. Other industry leaders have not made public their contributions, but they are "coming across."

FAIRBANKS JOINS GOLDWYN

To Make 'Marco Polo' . . .

Douglas Fairbanks, Sr. returns to the film scene after an absence of several years, this time in the capacity of producer. The former actor will be associated with Samuel Goldwyn in the production of "Marco Polo," a property which Fairbanks has held for some time. This will be the first film in which Gary Cooper will star under his new contract with Goldwyn.

It is not definite whether Fairbanks will continue his connection with the U. A. producer after completion of "Marco Polo." However, it is regarded by many as the beginning of a long term association.

"EVERYTHING IN ENTERTAINMENT!"



"This musical extravaganza has practically everything that ever went into screen entertainment."
—*FILM DAILY*

"The new Hirlicolor process adds considerably to this musical melodrama of Latin America. Action, romance and lively comedy also enliven it . . . Gorgeous outdoor shots in soft greens, blues and orange will bring in most favorable word-of-mouth publicity . . . The players are in every way capable." —*BOXOFFICE*

"Musical comedy in color...alternately robust and romantic."
M. P. HERALD

Devil ON HORSEBACK

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FRED KEATING
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JEAN CHATBURN • TIFFANY THAYER

COLOR
ACTION
ROMANCE
COMEDY
GREAT CAST

A GEORGE A. HIRLIMAN PRODUCTION

PRESENTED BY
EDWARD L. ALPERSON
Directed by CRANE WILBUR • *Screen Play by* CRANE WILBUR
Photographed entirely in Hirlicolor

A GRAND NATIONAL PICTURE

EVERYTHING IN EXPLOITATION!



A BOX OFFICE SYMPHONY OF COLOR AND MELODY!

Gorgeous Natural Color . . . Drama . . . Romance . . . Thrills . . . Elaborate Dances . . . Four Hit Songs Published by Sam Fox . . . Three Big Stars . . . Plus a Gripping Story . . .

BACKED BY NATIONAL TIE-UPS!

Lux Soap Day and Date Co-op Plan . . . Richard Hudnut Class Campaign . . . "DIABLERO" (South American Devil Dance) Dance Campaign Put on by Thomas E. Parson, "Radio's Dancing Master", who put on the Astaire-Rogers "Piccolino"—and 100 OTHER NATURAL TIE-UPS!

A GRAND NATIONAL PICTURE

RIDE TO BIG PROFITS WITH THIS BOX-OFFICE NATURAL!

Two Tarzans

Preferred Pictures now ready to release "The New Adventures of Tarzan" in eight reels featuring Herman Brix, former World's Olympic Champion, who also played in the serial version, "New Adventures of Tarzan." This picture was produced in the jungles of Guatemala and took one year to make. It is sensational and authentic, as the entire story was based on the exploits of the French explorers seeking gold in the Mayan ruins. Story is now running in cartoon form in the Philadelphia Bulletin daily.

Metro is also currently releasing another "Tarzan" feature, "Tarzan Escapes."

Happy Days

Hollywood, Calif. — Boris Petroff announced today that immediately after the finale scene is photograhed for his Grand National musical, "Hats Off," he will visit the City Hall to take out a license to marry Miss Jane Mann, of Hollywood, with the wedding ceremony scheduled for Friday, or Saturday, at a place to be designated later. Miss Mann, who is a native of New York City, is a non-professional, but has lived in Hollywood for the past thirteen years.

CLEM'S
INDEPENDENT THEATRE SUPPLY HOUSE
1224 Vine Street, Philadelphia
"Everything From Street to Screen"

EXHIBITORS HAVE DISCOVERED

Paramount's
"Advertising Material
Rental Service Contract"
will COST THEM from

$300 to $500
MORE per year!

Protect yourself
by dealing ONLY with

National-Kline Poster Co.
1307 VINE STREET, PHILADELPHIA
Simon Libros • Al Blofson • Oscar Libros

HOLLYWOOD FLICKERS

By DAVID J. HANNA

Hollywood, October 27

Mussolini, who, not so long ago, offered the resources of the Italian government to American producers, is now tempting Alexander Korda with the idea. Hollywood, figuring the proposed plan to freeze two-thirds of foreign film receipts a bit thick, nixed the offer, with the exception of Walter Wanger, who has a one-picture commitment there. To Britain it would mean a substantial increase in their film market, and to Korda personally it would act as a boomerang to the financial interests behind him. Recently his backers tightened the purse strings, declaring his market was insufficient to warrant the increased budgets and large expenditures made on his pictures. So with the Italian proposition in the air, they must either allow Korda to go full blast ahead or risk the chance that he might transplant his staff, stars and story material to Italian territory.

From Republic we hear they will increase their schedule of musicals from three to seven. Another new policy will also be effected by the Studio. Instead of opening their high-budgeted pictures in key cities simultaneously, each film will have a week's preview spot in the north, south, east and west, before all prints are made up and distributed.

Shelving practically all the work done on "Maytime," MGM will start the musical from scratch next week with everything new, including the director, story, many of the supporting cast, and even the wardrobe. Jeanette McDonald and Nelson Eddy continue as stars. The parts have all been rewritten with the exception of Paul Lukas', who is being replaced by John Barrymore. Some, but not all, of the Romberg tunes will be retained. Robert Z. Leonard will direct.

Ending a four weeks' search for a leading lady to play opposite James Cagney in "Great Guy" for Grand National, Mae Clarke has been set for the role. It looks like a natural, for the famous scene in which Cagney threw a grapefruit at the lovely Mae is one of the most "memorable" in screen history.

With the decision of a British court against Bette Davis in her attempt to sever her Warner Bros. contract, studio heads heaved a sigh of relief. The general feeling being that if Miss Davis had scored a victory, more than half of the stars under contract would probably stage a walkout. Meanwhile Ludovico Toeplitz is taking no chances and is dickering with Anna Sten and Barbara Stanwyck to take the role scheduled for Bette in "I'll Take the Low Road."

Russell Gleason and Maxine Doyle have been assigned the top roles in "Hell Below," which Occidental, new indie company headed by George McCaber, will produce at the Talisman lot. Harry Fraser will direct.

With the Canadian stork derby to end October 31, Jack Factor is rushing preparations on his picture, "The Canadian Derby," in time to get it in the theatres in time to cash in on the publicity attending the award to the winner.

Jesse Lasky is ready to sign with Radio. The much-bandied pact is ready, approved by the producer and studio, and will be signed later this week. Deal provides Lasky with his own unit on a salary and a percentage basis. First picture for the producer is not yet set, but likely will star Nino Martini.

George White is back in Hollywood with plans to independently produce a picture version of the current "Scandals." The producer, who already has filmed two "Scandals" productions for 20th Century, has no release lined up for the proposed film, but is dickering with several majors on the proposition.

Originally a gag, the negotiations between Sol Lesser and Lou Gehrig for the latter to play Tarzan in a series of pictures has turned serious. Christy Walsh, his manager, hearing of Lesser's need for an actor with the physical makeup for Tarzan, wrote the producer suggesting Gehrig. The papers took it up as a swell joke, but now it appears the deal will probably go through.

From Max Gordon's office in New York came the announcement last week that the theatrical producer intends to form his own picture company and in the future will himself film the screen version of his stage plays. It is also believed he will back other plays with the intention of grooming them for pictures. It should be a happy investment for Mr. Gordon and, judging from his past record, the industry should welcome him into their midst. Behind him is a list of successful shows, a galaxy of stars who had their first opportunity under the Gordon banner and, above all, a record of clever, astute showmanship. One thing we can depend on from Mr. Gordon, the developing of new stars and fresh personalities. "A great play," he says, "has made many a star but never has the reverse been true. Give me the play and I'll make stars aplenty."

REVIEWS

(*Continued from page 10*)

FUGITIVE IN THE SKY

Hollywood Preview

BOXOFFICE PREVIEW

AIR MYSTERY . . . A "dud" . . . Familiar yarn done in hodge-podge fashion . . . Will serve only for lower half of duals . . . Rates ● +.

Warner Bros.

58 Minutes

Jean Muir . . . Warren Hull . . . Gordon Oliver . . . Howard Phillips . . . Carlyle Moore, Jr. . . . John Litel . . . Wini Shaw

Directed by Nick Grinde

This is weak even for the lower half of double feature programs. In parts (many), it is a bewildering hodge-podge that suggests the scriptists were suffering from delirium tremens at the time they penned it. Hokum melodrama, it is almost a carbon copy of a half dozen earlier films from other producers.

The jumpy story concerns Warren Hull, hot on the trail of a news story, and his efforts to scoop the capture of Public Enemy No. 1, in the person of Howard Phillips. On the usual transcontinental plane, he finds his prey, as does G-man John Litel. They trap him, of course, with the help of a dust storm and pretty stewardess Jean Muir, of course. You know every move before it happens, of course.

The cast tries hard, for which they are paid, of course, but hardly succeed in rising above such hackneyed material. Warren Hull and Phillips, who does a weakling-gangster nicely, are the best, which is far from laudatory. It is difficult to judge how much of the fault for this rests with director Nick Grinde.

AD TIPS: Action houses will get best results by plugging the G-man vs. gangster angle.

HANNA (Hollywood).

OUTSTANDING SHORTS

FILM BULLETIN reviews only those short subjects that are worthy of your special attention in booking and advertising.

PHIL SPITALNY & HIS 'MUSICAL CHARMERS'

***Paramount* . . . 10 Minutes**

Spitalny and his girl orchestra, vaudeville headliners, put over several popular songs. The singing and playing are above par and the direction snappy. A restless camera keeps the subject moving throughout. During the playing of "Song of India," two oriental dancers in silhouette are cleverly double exposed over the orchestra in an eye-catching number.

LOVE LETTERS OF A STAR

BOXOFFICE RATING

MYSTERY . . . Confused and dull yarn that will prove boring . . . Not one mentionable name in the cast . . . For duals only . . . Rates ●.

Universal

58 Minutes

Henry Hunter . . . Polly Rowles . . . C. Henry Gordon . . . Walter Coy . . . Hobart Cavanaugh . . . Ralph Forbes . . . Samuel S. Hinds

Directed by Lewis R. Foster

The only mystery that might puzzle anyone about this is why it was ever made. Involved, confusing, dully acted and carelessly directed, "Love Letters of a Star" is just downright boring. Lacking even one name which might mean something to the boxoffice, it will be relegated to the lower half of twin bills—and that is more than it deserves!

A wealthy girl who had indiscreetly penned some love letters to an actor, commits suicide when the blackmailer whom she paid to return them fails to keep his bargain. When he comes to the girl's home to ask more money of the family, he is mysteriously killed. Frightened, they hide the body and a detective goes through the routine of trying to solve the strange finding of the blackmailer's papers in the house. The actor is then killed, piling up added duties on the already overburdened flatfoot. It all comes out in the wash, if anyone cares by that time.

The cast contains the names of some competent players, but it is really too much to expect them to make anything interesting out of this confusion.

AD TIPS: The title can be used to advantage. Get up a fake love letter in envelope, working the title, playdates and theatre name into the copy.

L. J.

FILM BULLETIN
52 ISSUES
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SUBSCRIBE NOW!

'SLEEPERS'

(*Continued from page 2*)

tunity to sell 'em both. On all copy, feature Nolan, "The Glamorous New Star Discovery, etc.", and Whalen, "Robert Taylor's Rival For the Affection of Everygirl's Heart!" They're a new love team . . . "That Will Set the Hearts of the Nation Aflutter!"

Show the ladies plenty of photographs of Whalen. They will remember seeing him in other pictures and wondering who he is. Whatever your plan of campaign is, DON'T NEGLECT THIS GUY!

STREET BALLY

Weil hands you a pretty dish in the line of a street ballyhoo that will set them gaping. He tells you to dress up a dame in a wedding gown and veil covering her face. Send her out on the street, preceded or followed by a small page boy carrying a sign with the following copy: "I'm Looking For THE MAN I MARRIED. You'll Find Us Together For Laughs At the Strand, Sunday & Monday."

You can promote that wedding outfit by giving the store a line on your program or a small card in the lobby.

PRINTING

A novelty window card or herald can be worked out of this sort of copy: "GIRLS, What Do You Look For In the Man You Will Marry? (Head of Nolan) Here's What DORIS NOLAN, the New Star Discovery, says: 'THE MAN I MARRY Must Be Romantic . . . HANDSOME . . . ATHLETIC . . . FAITHFUL . . . CLEVER, etc.' Would MICHAEL WHALEN (Head of Whalen) Be Your Ideal Man? See 'The Man I Marry' At the Strand, Sunday & Monday."

There's plenty of exploitation meat in that title, so use your own noodle to cook up stunts. If you can't pull plenty of extra bucks out of "The Man I Marry," the fault will be your's. Start planning right now and work yourself up into a frenzy of showmanship, or at least get yourself in a mild dither about the "Most Glamorous Star . . . etc."

$ $ $ $ $ $

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Short SUBJECTS

FROM PHILLY
By Nonamaker

The U. M. P. T. O. is anticipating a full-house turn out for their first "harmony" dinner dance at the Bellevue Sunday night. SID STANLEY is putting on the show . . . RIALTO, Phoenixville, remodelled, re-opens after being closed several months . . . Quite a crowd turned out last Sunday evening to the trade showing of "In His Steps" and made JOHNNY BACHMAN happy . . . OSCAR NEUFELD, BILL CLARK, JOE KENNEDY, TOM LARK were in Washington last Sunday for Horlacher banquet . . . CHARLIE KLANG will handle "Cloistered," the French nunnery pic, which was screened privately last week . . . ARTHUR GREENBLATT, G-B assistant sales manager visited HERB GIVEN . . . QUALITY PREMIUM moves into 1315 Vine, National-Kline Poster taking the 1305 space for their displays . . . BARNEY COHEN finally married the girl last Sunday. He and the former FRANCES KOMINS are motor-honeymooning through the Southland . . . WARNERS settled with the Billposters; and then promptly cancelled all orders for paper and window-cards—so they have no use for paste slingers! And who are doing the hair pulling and hand wringing? The printers, of course! . . . New (?) Locust Street Theatre reopened Monday night with $1.00 top legit . . . DAVE MOLIVER and Quality Premium have split. Both are sending out notices to 'Bango' exhibitors advising them that they have the exclusive rights to the game. MOLIVER is now headquartering with JAY KENTER . . . The Lincoln closes Thursday night and will be available for Joosh, Italian, or any other foreign pics or shows. This leaves Nixon's-Grand, just taken over by MITTEN people, the only colored show-house in town . . . which is about all there is room for! . . . EARLE SWEIGERT, JACK GREENBERG and CHARLIE ZAGRANS spotted at the Villanova-Boston U. game last Saturday . . . JOE CONWAY, the vaudeville and circus hound, is one of Fays' most consistent freebee customers . . . WALT POTAMKIN caught giving the pretty dames the once over at the Shubert on his day off . . . Attorney MORRIS WEXLER will shortly file suit in Federal Court against Warner Bros. and certain major filmcos, MEL KOFF is the plaintiff, claiming conspiracy to force him out of his Darby house. KOFF is also planning a campaign to the public explaining his position . . . The Flicker Club started at last. Charter members understood to have put up a fin apiece. So far we haven't located the treasurer . . . Musicians' Union are now plastering the town with Warner - Theatres - Unfair - To - Actors - And-Musicians sheets, which the union billposters claim they are being paid union scale to post . . . ARTCRAFT POSTER CO. moved to larger quarters at 1423 Vine Street.

FROM BOSTON
By Bruce

LESLIE HOWARD, appearing here in "Hamlet," tried to get into one of those membership clubs but the doorman neither knew his Shakespeare nor his movie stars and refused to admit him. Was his face red! . . . NELL McLAUGHLIN is carrying on nobly at Grand National despite a very bad cold . . . "Snuley" CALLAHAN smiles all the time. There ought to be a reward for the person who sees him without a smile . . . It is said that five theatres about a hundred miles from Boston are about to be sold . . . Warm or cold KENNETH DOUGLAS is always seen without a coat . . . MARGARET COLLINGWOOD is the new secretary at the Independent Exhibitors' office. Welcome! . . . An observant exhibitor has noticed goings-on in Springfield. I seems that two or three circuits have their collective eyes on the COHEN circuit . . . It is understood that the HADELMANS will close their State Theatre in New Haven on November 20th although the lease runs through December 31st. It looks as if S. MEADOW may run the theatre himself . . . LOUIS GORDON has been around the film district more often lately. Reason: he has moved his office from State Street to the Metropolitan Theatre Building . . .We note that our old friend, NATHAN GORDON, has become quite a farmer and writer as well. Years ago he sold out to Publix. We know that uncle Nate could write an interesting book about the motion picture business. ADOLPH JOHNSON will represent Specialty Films in the Connecticut district . . . Thieves broke into the safe of the Criterion Theatre in Roxbury during the night. Although the combination had been forced the inner door balked them. Believe it or not! . . . The Metropolitan Theatre recently celebrated its 11th birthday with a hobo party. ANGIE MANEY carried off the main prize. So perfect was her disguise that her friends did not recognize her until she was introduced! . . . MEYER ROSEN is doing all right on that famous corner in the film district . . . GROVER BURKHARDT has held over "Legong" for the rest of the week at the Gayety Theatre. He believes in keeping abreast of the times! . . . Now that father is back, son can play. LEONARD KRASKA, who has been doing a splendid job at the Fine Arts Theatre, spent two weeks with his wife in New York City . . . Are you going to the Havard-Yale game? The Friars' Club have reserved two special cars for the big game on November 21st . . . The exhibs around New England better know their movie faces for the next month or so. The Boston Evening American started a movie contest on Sunday and the movie patrons are sure to ask the managers for a hot tip . . . TONY RUSSO was married last Saturday . . . BRAD ANGIER is rapidly coming to the fore—as one of the better dressed young men in the district .

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AS I SEE THEM . . . REVIEWS OF NEW FILMS

By ROLAND BARTON

BOXOFFICE RATING:— ● Means POOR; ● ● Means AVERAGE; ● ● ● Means GOOD; ● ● ● ● Means EXCELLENT
Plus (+) and Minus (—) will be used occasionally to indicate slightly above or below the point rating.

At best this "point" system can give you only an arbitrary estimate of a picture's drawing power, so we urge you to read the entire reviews. Some pictures are particularly suitable for certain types of audiences and this must be covered in the detailed criticism.

TARZAN ESCAPES

BOXOFFICE RATING

ADVENTURE . . . Carries strong appeal for juvenile trade . . . Will satisfy adult fans . . . Rates ● ● + for action and rural spots.

M-G-M

95 Minutes

Johnny Weismuller . . . Maureen O'Sullivan . . . John Buckler . . . Benita Hume . . . Herbert Mundin . . . William Henry . . . E. E. Clive . . . Darby Jones

Directed by Richard Thorpe

After a prolonged production struggle, during which Metro experienced considerable difficulty with the script, the third in the Tarzan series emerges as a satisfactory adventure film. It carries sock appeal for the kid trade and will not disappoint grown-ups who like this sort of stuff. Generally, on the strength of the previous two, "Tarzan Escapes" should bring above average returns.

Story begins with Tarzan and his girl-friend living peacefully in the jungle, until her relatives arrive to persuade her to return to civilization in order to qualify for an inheritance. She is finally convinced and starts her trip. Meanwhile, Tarzan is captured in an attempt to cage him for exhibition in England. He manages to escape and, with the aid of his faithful jungle friends, brings back the girl, who now appreciates the advantages of her "savage" life.

Johnny Weisduller makes his usual fine figure as Tarzan and displays his swimming and athletic ability to advantage. Maureen O'Sullivan is attractive and fresh as his mate. Remainder of the cast is good, with Herbert Mundin capturing laugh honors as a valet. Cheetah, Tarzan's simian pal, mangaes to steal many a scene from the humans.

AD TIPS: Go jungle in your lobby in advance. Call this the best of the Tarzan series. Build cage on truck and place stooge wearing lion's skin inside.

HANNA (Hollywood).

Luckiest Girl in the World

Hollywood Preview

BOXOFFICE RATING

COMEDY ROMANCE . . . Mild entertainment that will satisfy light comedy fan . . . Lacks marquee strength . . . Rates ● ● — for dual bills only.

Universal

70 Minutes

Jane Wyatt . . . Louis Hayward . . . Nat Pendleton . . . Eugene Pallette . . . Catherine Doucet . . . Philip Reed . . . Viola Callahan

Directed by Edward Buzzell

This is a routine bit of light comedy that cannot possibly mean much to any boxoffice. A simple, familiar yarn, a couple of amusing situations and some clever lines spoken by a competent, if unknown cast, are the virtues of "The Luckiest Girl in the World." It will have to be content with being spotted on the lower half of dual bills.

Jane Wyatt is an heiress, engaged to marry Phil Reed, tennis champ, whose chief interest in life is his hope of marrying a wealthy girl. They believe they can live on $150 a month, but Jane's father thinks otherwise and tries hard to block the match. He gives her $150 and tells her to go to New York to see how well she can manage for a month with that amount. There she meets Louis Hayward and it's love at first sight. Reed meets another girl with a bigger bankroll and leaves Jane free to marry Hayward, who earns $200 a month.

Miss Wyatt has dropped that insipid quality that marked her initial picture performance and has developed a more pleasing freshness and spontaniety. Hayward shows promise and Nat Pendleton and Gene Pallette handle the comedy nicely.

AD TIPS: The title is its strongest selling point; go after it with all sorts of teasers.

HANNA (Hollywood).

COUNTRY GENTLEMEN

Hollywood Preview

BOXOFFICE RATING

COMEDY . . . Olsen and Johnson score hit with good gags and some slapstick . . . Can handle top spot where they like fun . . . Rates ● ●.

Republic

60 Minutes

Ole Olsen . . . Chic Johnson . . . Joyce Compton . . . Lila Lee . . . Ray Corrigan . . . Pierre Watkin

Directed by Ralph Staub

With the help of a swift moving tale, some very funny situations and swell dialogue, Olsen and Johnson, famed stage comics, look like a hit in this feature length film. They've been given a good production and a supporting cast that stooges for them perfectly. This should click nicely in spots where comedy goes well.

The duo are a pair of crazy promoters, who, after being kicked out of one town, land in another, only to be thrown into jail on a fake kidnap charge. The town happens to be near the veterans home and the men have just received the bonus. They start promoting an oil well and Johnson decides to hook the old soldiers, against the advice of Olsen, who, because of Lila Lee, is treading the straight and narrow. The money starts to roll in, but finally the blowup comes. They are being run out of town, when the well is dynamited and the oil begins to gush. The comics are the heroes of the town.

These boys look set in pictures if they can be handed material as strong as this. Ralph Staub's drection is A-1, his laughs being timed unerringly.

AD TIPS: Go strong on this comedy team. Sell them as the funniest pair on the screen. Dress up a couple of stooges in hick outfits as a street ballyhoo.

HANNA (Hollywood).

(*Additional Reviews on page 8*)

HONEST . . . IMPARTIAL REVIEWS YOU CAN TRUST!

Independent EXHIBITORS
FILM BULLETIN

OL. 3. No. 10 WEDNESDAY, NOVEMBER 4, 1936 PRICE, 10 CENTS

A TRADE PUBLICATION, ISSUED WEEKLY FOR INDEPENDENT EXHIBITORS
—AND DEDICATED TO THE PROTECTION OF THEIR INTERESTS

HOLLYWOOD SPONSORING RADIO COMPETITION!

At last Hollywood is doing something about the threat of competition created by the appearances of film stars on radio broadcasts.

For several months, a loud and voluminous, but unorganized, outcry against this practice has come from the throats of thousands of theatremen from coast to coast. During this time, certain of the film moguls have not been idle. They have paid heed to these protests and now they seem ready to ACT—in a strange way, to be sure—by fostering an increase in radio competition!

When the leaders of the Producers' organization became conscious of the rising volume of complaints from exhibitors, they dispatched their "front man," the good General Hays, on the mission of discovering just how much damage was being done theatre business by the free ether shows featuring movie-made attractions. They received his report that business throughout the country was on the improve (and this, probably, was due, to some extent, to the very broadcasting about which stupid exhibitors were yelping) and, anyhow, there is nothing the Hays Organization can do about curtailing the radio activities of the film players.

That is approximately what the pious General reported, but that is not the whole truth! To reassure the more restless elements in exhibitor ranks, we were told that Hays had not dropped the matter, that the "investigation" would be continued indefinitely and a solution would be sought. That was for the purpose of stalling off any more of those annoying complaints.

On the subject of the extent of harm done to movie theatres by radio programs, it might be enlightening to Mr. Hays and his M.P.P.D.A. members to learn the plain-as-the-nose-on-your-face fact that **anything** that keeps people out of movie theatres is **competition** to movie theatres. And, when entertainment is offered **free,** that is the toughest kind of competition. And when performers, whose popularity has been created and maintained by the efforts and expense of the motion picture industry, lend their names to that free competitive factor, then we have a downright stupid situation. It is analogous to a case in which the doorman in a theatre might engage in selling tickets to the competitive theatre around the corner—while he is on his job.

(Continued on page four)

AWAKENING THE 'SLEEPERS'

The purpose and plan of this department is to bring forcefully to the attention of theatremen those pictures which are ordinarily overlooked or neglected in their advertising. Mr. Wolfe-Smith, prominent theatre publicity expert, aims to point out the latent exploitation angles in these "Sleepers" with the view to having you SELL them to the public in a manner that will bring you the best possible returns. Follow these "Sleeper" campaigns for bigger grosses!

By Wolfe-Smith

MASK RIPPED FROM HOODED MONSTERS!

HOODED HOODLUMS PUT INNOCENT MAN ON SPOT!

'LEGION OF TERROR' CONTROLS CITY!

THE PUBLIC DEMANDS DEATH OF HOODED KILLERS!

G-MEN OPEN DRIVE ON MASKED RACKETEERS!

Gents, those headlines tell you that the sweetest exploitation picture of this year has been tossed into your lap by Columbia. As the press book honestly advises you, this has been "Dynamited fro the Sensational Revelations That Shocked America"!

It is only a matter of several months since a gang of Detroit's vicious Black Legion dragged an innocent young P.W.A. worker out into the woods and shot him dead, leaving his wife a widow and her baby fatherless.

It is only a matter of weeks since the startling, shocking facts of this crime were told in a Detroit court and the amazing machinations of this gang of hooded hoodlums—the Black Legion—were revealed to an alarmed nation.

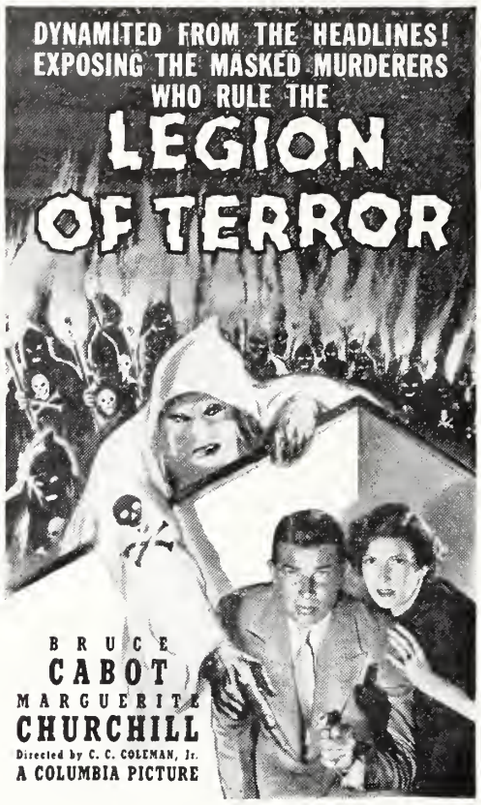
Not since the veil of secrecy was ripped from the Ku Klux Klan a decade ago has anything so sensational stirred so many millions of newspaper readers. The nation rose in its anger and demanded that these banded, masked, cowardly criminals be wiped out.

THIS IS NOT FICTION! No fabrication of a script writer's mind could imaginably carry the terrific punch contained in "LEGION OF TERROR." It is fact, so dramatically presented that it will hold 'em fastened in their seats from fade-in to fade-out.

Columbia has gotten a "beat" on the rest of the industry and you've gotten a can of film that will bring you dizzy grosses if you do something smart with this boxoffice lollapalooza. It can be sold for a veritable million bucks in every theatre that caters to a class of people that can be sold—and you're elected if you can show us one spot where they can't!

LOBBY and FRONT

Git goin' down to your local newspaper office and dig out copies of the sheets that



bannered the headlines about young Poole's murder out in Detroit by the Black Legion. Throw together a couple of haphazard paste ups of a dozen headlines and parts of the stories and blow 'em up to the largest sizes possible.

Set these enlargements up in the lobby with dozens of the swell stills available on this show around them. Banner a huge newspaper headline all the way across the width of the lobby with this copy: "AMERICA MUST WIPE OUT THE HOODED HOODLUMS OF THE 'LEGION OF TERROR'!"

Go the limit in sensationalizing those headlines. Tell your patrons these "brave" mugs who gang together and wear masks preach religious hatred, racial bigotry and contempt for law and order. Tell 'em that they preach "100 percent Americanism," but would destroy the very foundations of our country if allowed their way. Urge the public to help the Government run 'em down—and tell them each one should start their personal crusades by seeing the FIRST MOTION PICTURE THAT DARES REVEAL THE SECRETS OF THE HOODED MOBS!

On each side of the lobby display spot a stooge dressed in black gown and hood, with white skull and crossbones on the breast.

(See press sheet for design).

Use the same type of display on the front.

STREET BALLY

It's an obvious setup, but one that will get you plenty of attention, to parade from three to a half dozen stooges garbed in the hooded gowns, each carrying aloft a card with copy.

For stronger effect, you might have some of them carry red flares.

TAB HERALD

The Columbia boys have gotten up one of the swellest tabloid heralds these dimming eyes have ever seen. It's S-M-A-S-H thruout and leaves you the entire back page for imprinting the balance of your program. This may cost a bit more than your usual program or herald but it will pay you some of the handsomest dividends you ever got out of a piece of advertising matter. Loosen up on this one, boys, it'll pay—and how!

TEASER SNIPES

Print up window cards or half sheets with these simple words: "LEARN THE INSIDE FACTS ABOUT THE HOODED MOBSTERS OF THE 'LEGION OF TERROR!' (Theatre name and dates in smaller type.)"

It's a tough job, boys, to do a "Sleeper" on something like this, because all the stunts are so perfectly obvious that they hardly need repeating. But, there are exhibitors who take a show like this and let it ride as an ordinary booking without any exploitation at all. It leaves one a little sick in the kishkes to think of all the dough that will be passed up by so-called smart guys who won't lift their fannies off a chair to go out and sell this gold mine on film. Anyhow, we've set down a few of the gags herein and will leave the rest to you.

$ $ $ $ $

Vol. 3, No. 10 — Independent EXHIBITORS FILM BULLETIN — November 1, 1936

THE INDUSTRY'S NEWS
From An Editorial Viewpoint

THE ELECTION

Industry Affected . . .

The overwhelming Roosevelt-New Deal landslide is of vast import to the motion picture industry. The essence of the President's policies spell change, improvement particularly of the lot of the underdogs in all industry and, with a Congress so decisively bearing the New Deal mandate from the millions of voters, it must be regarded as inevitable that Mr. Roosevelt will press for and win a continuation of reforms in trade relationships.

As was pointed out in last week's FILM BULLETIN, the depression emergency prevented the Administration and Congress from devoting much attention to special industry legislation, but, with the nation clearly out of the doldrums and on its way to renewed prosperity, there is every reason to believe that the voices of individual complainants will be heard.

Anti-Monopoly Legislation? . . .

It is not unlikely that among the President's first orders of business will be a plea for enactment of more effective anti-monopoly legislation. The Sherman and Clayton Acts have not proven strong enough in recent years to check alleged oppressive conduct against weaker competitors by huge corporations. Tricky legal legerdemain has enabled them to claim that their activities are intra-state business in one court and inter-state business in another. Federal licensing of all corporations which engage in any transaction between states may be the projected means of checking this abuse.

Block Booking? . . .

Without all returns being available, it is apparently certain that the two champions of Allied's campaign against compulsory block booking will retain their seats in Congress. Senator Neely of West Virginia and Representative Pettengill of Indiana will be back to pursue their leadership of the forces seeking to outlaw this practice.

Their efforts in the waning months of the last session were too belated to be productive of results and Mr. Neely's senatorial measure will probably be the one to be acted upon. Several of the opposition members of both sub-committees, which considered the Pettengill and Neely bills, have lost their seats and will probably be replaced by members more favorably inclined toward the independent's viewpoint.

Gov't Control? . . .

It is difficult to imagine President Roosevelt favoring any of the schemes for specific Federal regulation of film business. Basically, he is known to be a friend of the industry and would hardly countenance such radical suggestions as Governmental censorship or control. What reforms he may hope to force upon the trade he will probably seek to bring about by laws applicable to all industry, with the single exception, perhaps, of compulsory block booking, which is a practice unique to movie business.

The proposed bill to divorce film producers from their theatre holdings, which is being sponsored by Allied and will be introduced by Congressman Patman, will not be special legislation, but will be aimed at all other industries in which manufacturers engage in the retail branch of the business.

Impartial observers of the trade fear no destruction legislation against the industry from this preponderant New Deal Congress, but they do forsee sound, basic, corrective measures adopted for eradication of unfair practices. The industry can well stand that.

WARNS OF THEATRE AGGRESSION

Allied of N. E. Bulletin . . .

Boston.—"With returning prosperity, affiliated theatre aggression and producer-distributor demands once more assume alarming proportions," declares Arthur K. Howard, business manager of Independent Exhibitors of New England, Inc., in the organization's monthly bulletin.

"Evidence of renewed affiliated theatre aggression may be found in several Allied territories. Suits are now being held in Texas, where a large number of the independent theatres have been driven out of business because of the building or leasing of competitive theatres by affiliated chains with a subsequent shortage of available major product.

"Here in New England, one independent with a theatre investment of over a million dollars was similarly threatened and was successful in averting this attack only by complying with a major company's demands for their product. Further evidence is the case of an exhibitor in Vermont, 33 miles removed from an affiliated circuit, which now demands 14 days clearance over his situation. There are several places where independent exhibitors in competition with affiliated circuits cannot buy any run of major product at any price."

Hits Metro Terms Again . . .

The bulletin again attacks M-G-M's rental demands for the 1936-37 season, declaring: "Symbolic of producer-distributor demands, with returning prosperity, is the Metro deal for 1936-37. Acceptance of the terms being asked by Metro will ruin independent exhibitors more quickly than any other one factor. If M-G-M is successful, you can depend on the other companies following suit next year."

Issued weekly at 1323 Vine Street, Philadelphia, Pa. Phone: Rittenhouse 7424. Mo Wax, Publisher and Editor; Roland Barton, George Frees Nonamaker, Associate Editors.
New York Representative: Edward Larkin, Room 505, 729 Seventh Avenue, Medallion 3-2943.

Apparently, the bulletin has reference to George Ramsdell, who controls the theatre situation in Malden, when it says that a million dollar investment was threatened. It is regarded as significant by some people that Ramsdell, who was reported holding out against Metro's inordinate terms, signed a contract with the company after rumors were passed around that a new theatre would be constructed in Malden.

PHILA. UMPTO ATTACKS G-N

Threaten to Picket . . .

Leveling its big bertha at the baby of all film companies, the Philadelphia United M.P.T.O. let go a shot at Grand National last week when, at a general meeting, plans were adopted to virtually boycott the company and picket the local exchange. Reason: G-N is asking 35 percent for several promised James Cagney pictures.

So far, the picketing has not gotten under way.

Earlier in the season, at the organization's first meeting, attempt was made by some ired members to condemn and boycott Metro and R.K.O. for their 40 percent demands, but this fell thru for lack of initiative on the part of the leaders.

PESKAY REPLACES LESERMAN

In Grand National . . .

Edward J. Peskay, formerly with Skouras Theatres, has been named general sales manager of Grand National Films to replace Carl Leserman. The latter resigned last week and went back to Warner Bros. to be assistant to Gradwell L. Sears, sales manager of that company.

Peskay spent several years in Philadelphia as assistant to Wm. Goldman, then in charge of the Warner circuit in this territory. In 1932 he went to Skouras and remained with them until several months ago, when he resigned to enter independent theatre operation.

EDITORIAL

Hollywood Sponsoring Radio Competition!

(*Continued from front page*)

If the Hays organization can bar an actor, who quits the company of his employ for any reason, good or bad, from getting work in any other member studio (as witness the case of James Cagney)

If the M.P.P.D.A. can concoct and have all its members force uniform contracts down the throats of the exhibitors of the country—

If the clique of theatre-owning producers can flaunt double features in their own theatres in one territory and prohibit independent exhibitors in a neighboring territory from showing them—

If the Hays outfit can virtually block the release of any feature picture in this country unless the general puts his holy seal on it—

Then, we must necessarily reach the conclusion that Hays, for some reason, either is seeking to deceive exhibitors or is too inept to hold his position when he states that his powerful M.P.P.D.A. is helpless to halt or radically curb the radio appearances of film players who are *under contract* to the members of his organization.

Frankly, we believe that Hays doesn't want to do anything much about it—because the few men who control the Producers Association don't want him to do anything!

WHY? Perhaps we have the answer in some news of the past week.

Three members of the Producers Association were appointed, or appointed themselves, a committee to analyze the film-radio problem. The three companies whose officials compose the committee are Metro, Warner Bros. and R.K.O.

Last week, according to authoritative reports, M-G-M entered into negotiations with the Ford Motor Company on a plan to give that advertiser exclusive broadcasting rights to all stars, writers, directors and composers under Leo's banner for the reputed sum of $30,000 per performance. The scheme calls for one huge broadcast each week, thus, presumably, to cut down the number of broadcasts by their talent.

Warners, meanwhile, are reported active in an effort to develop their own national broadcasting chain. (This, incidentally, is the firm which is also planning the large scale manufacture and sale of 16 mm. projection equipment for home use.)

R.K.O.'s connections with radio business are well-known and Mr. Aylesworth is riding two horses when he purports to represent the interests of the motion picture industry on a committe that is supposed to *protect* it from radio competition.

We are asked to believe that the Metro plan will correct or mitigate the situation. One BIG broadcast by Metro stars, between, let's say, 9 and 10 o'clock every Monday night is better than a number of broadcasts on several nights for various sponsors. Yes. But, Warner Bros. will take every Tuesday night; and R.K.O. every Wednesday night; and 20th Century every Thursday night; and Columbia every Friday night; and Paramount every Saturday night; and United Artists every Sunday night. Thus, each producer will confine their stars to only one broadcast, under studio supervision, every week—enough to keep millions of prospective movie fans at home every night in every week.

That may not happen, but the Metro-Ford deal certainly points in that direction.

Under the guise of "controlling" radio competition, the three companies on the Hays committee, who run the M.P.P.D.A. almost exclusively for their benefit, are stepping into radio business in a big way. They could prevent their stars from furthering radio competition, but they don't want to.

Perhaps it is the prospect of television. Perhaps it is merely their desire to get their fingers into another entertainment field for profit. Perhaps they are just stupid and fail to comprehend the danger of encouraging free home entertainment. Perhaps they are foolish enough to labor under the delusion that, because theatre business has improved in the past year, the movie industry has nothing to fear. Perhaps they see nothing of import in the well founded claims of the radio networks that the number of radio fans has increased tremendously in the past few months (and this has comparatively little relation to the increased prosperity).

Whatever the reason for their refusal and failure to take adequate steps to protect the industry from the menace WITHIN ITS OWN RANKS, it is clear that any sensible and effective action that is to be taken MUST COME ABOUT THROUGH THE INFLUENCE AND ORGANIZED STRENGTH OF THE INDEPENDENT THEATRE OWNERS! We urge Allied to consider this seriously.

MO WAX.

AS I SEE THEM . . . REVIEWS OF NEW FILMS

By ROLAND BARTON

BOXOFFICE RATING:— ● Means POOR; ● ● Means AVERAGE; ● ● ● Means GOOD; ● ● ● ● Means EXCELLENT
Plus (+) and Minus (—) will be used occasionally to indicate slightly above or below the point rating.

At best this "point" system can give you only an arbitrary estimate of a picture's drawing power, so we urge you to read the entire reviews. Some pictures are particularly suitable for certain types of audiences and this must be covered in the detailed criticism.

COME AND GET IT

Hollywood Preview

BOXOFFICE RATING

DRAMA . . . Excellent adaptation of Edna Ferber novel . . . Arnold and Farmer hits . . . Typically fine Goldwyn production . . . Rates ● ● ● for class houses; less for nabes.

United Artists (Goldwyn)

105 Minutes

Edward Arnold . . . Joel McCrae . . . Frances Farmer . . . Walter Brennan . . . Andrea Leeds . . . Frand Shields . . . Mady Christians . . . Mary Nash

Directed by William Wyler & Howard Hawks

Strong drama that will draw most attention from better class audiences. Subscribing to no formula, oblivious to trends, Sam Goldwyn goes serenely on his way, formulating and carrying out his own idea. If there is any pattern to his films, it is merely that each must be a handsome, carefully handled production. In "Come and Get It," he has had fashioned an attractive, effectively dramatic story of an American lumber baron and his insane love for a young girl. Shy on strong boxoffice names, it will require heavy exploitation in nabes and rural locations, but should click to good grosses in first runs and class spots.

Arnold, as a young man, is in charge of a lumber camp when he meets and falls in love with Frances Farmer, a gal who sings in the town saloon. Offered a partnership in the growing business if he marries his boss' daughter, Arnold gives way to his ambition and leaves Frances to enter into the loveless marriage. She, in turn, finds solace in Arnold's Swede friend, Walter Brennan, and marries him. Twenty years pass and Arnold is immensely wealthy, the father of two grown children. Yet, he is unhappy. His daughter persuades him to make a trip to the camp and visit Brennan. He finds that his old sweetheart had died, leaving his friend a beautiful daughter who looks exactly like her mother. Arnold becomes infatuated with her, brings her and her father to his home, builds them a house and continues his advances. Meanwhile, his son, Joel McCrae, also falls in love with her. A scene occurs in which the father and son come to blows over the young girl. In the midst of this Frances admonishes McCrae with the remark that his father is, after all, an old man. The thought strikes home and Arnold realizes the futility of his love and resigns himself to his life.

Arnold brings a sensitive, compelling power to the role. McCrae is excellent as his son. Acting honors, however, go to Frances Farmer, whose dual role is a shining contribution to the film. Supporting cast is well balanced. The work of the two directors, William Wyler and Howard Hawks, is solid and compact.

AD TIPS: It might be a good idea to sell Goldwyn, "The Man Who Gave You 'Dodsworth,' 'These Three' and Other Great Dramas of Recent Years."

HANNA (Hollywood).

LEGION OF TERROR

BOXOFFICE RATING

MELODRAMA . . . Columbia gets jump with timely 'expose' of hooded mobsters . . . Hastily produced, but packs plenty of punch . . . Rates ● ● ● if exploited in action spots.

Columbia

62 Minutes

Bruce Cabot . . . Marguerite Churchill . . . Ward Bond . . . Crawford Weaver . . . Charles Wilson

Directed by C. C. Coleman, Jr.

Seizing upon the recent exposures about the operations of Detroit's Black Legion gang, Columbia has scooped the industry with a timely melodrama that should mean a load of dough to theatres where exploitation brings results. Although "The Legion of Terror" shows signs of the haste with which it was produced, it contains plenty of the ingredients that will satisfy the fans who like their exposes exciting.

The sketchy yarn tells of two postal inspectors, Bruce Cabot and Crawford Weaver, who are assigned to the job of tracing the mysterious senders of bombs to members of Congress. They meet Marguerite Churchill and her brother Ward Bond, who tell them of the activities of "The Legion of Terror," a hooded gang. The inspectors get jobs in the town controlled by the gang and learn the identity of the leaders. Bond is ordered killed by the Legion and when Marguerite and his pal Weaver are kidnapped, Cabot succeeds in having the Governor send out the militia just in time to rescue them from death at the hands of the terrorists. In the closing scene, tribute is paid to the postal inspectors and the public is urged to beware of such hooded gangs by staying out of them.

The direction is snappy and much interest is cleverly developed in the scenes of the hooded legion meetings. Acting of the cast is good, Cabot being outstanding.

AD TIPS: This is an exploitation honey. Use "Sleeper" campaign in this one.

L. J.

PIGSKIN PARADE

BOXOFFICE RATING

MUSICAL COMEDY . . . Fair-plus collegiate fun and several singable tunes . . . Patsy Kelly, Stuart Irwin carry comedy . . . Rates ● ● + only where they like light stuff.

20th Century-Fox

90 Minutes

Stuart Erwin . . . Patsy Kelly . . . Arline Judge . . . Johnny Downs . . . Jack Haley . . . Betty Grable . . . Tony Martin . . . Dixie Dunbar . . . Fred Kohler, Jr. . . . Judy Garland . . . Yacht Club Boys

Directed by David Butler

In the same light musical mood of "Sing Baby Sing," 20th Century has turned out a sprightly musical comedy having to do with collegiate football in a small college and a farm-grown boy who liked to play without shoes. Regrettably, "Pigskin Parade" does not come up to its predecessor in entertainment. Perhaps it misses the madcap Ritz Bros. or the stronger reminiscent plot of "Sing." However, there is sufficient comedy, a couple of lilting ditties and the irrepressible Yacht Club Boys to make "Parade" fast moving film fluff. It should bring slightly above average grosses in spots where they like comedy.

Jack Haley and his aggressive wife, Patsy Kelly, arrive at Texas State U. to coach the football team. By accident, Yale invites this small school to play a charity game and Haley is faced with the problem of turning out a decent team from raw material. Patsy

(Continued on following page)

REVIEWS

(*Continued from page 5*)

gives her timid husband the idea of using four basketball players in the backfield and developing a tricky passing game. On the eve of the Yale game, Patsy is drunk and breaks the leg of the team's star while teaching him how to block. She tries to get someone to replace him and happens to find Stuart Erwin on a farm pitching watermelons with unerring accuracy. Luring him and his kid sister, Judy Garland, to the school, Erwin soon becomes a sensation. The big Yale game comes and T. S. U. is losing 7-6 when Erwin is sent back in for one last play. He takes off his shoes, runs for a touchdown to win the game.

Interspersed throughout this yarn are songs, romances, college rallies and plenty of laughs, provided chiefly by Miss Kelly and Erwin. Judy Garland, cute newcomer, sings loud, if not so well. However, she has plenty of personality. David Butler's direction keeps the action evenly, even though his material is rather slim at times.

AD TIPS: Sell it as the successor to "Sing Baby Sing." Cover the local football matches in advance; high school, as well as college games. Hire two young men who can handle a football and have them, attired in proper suits, tossing a ball between them at important street intersections.

BARTON.

A WOMAN REBELS

BOXOFFICE RATING

DRAMA . . . Slow moving, talkative costume story . . . Will depend strictly on Hepburn's draw; her performance fine . . . Rates ●● in better class spot; less elsewhere.

RKO

89 Minutes

Katherine Hepburn . . . Herbert Marshall . . . Elisabeth Allan . . . Donald Crisp . . . David Manners . . . Doris Dudley . . . Lucille Watson

Directed by Mark Sandrich

A good dramatic story and a fine performance by Katherine Hepburn have gone for little more than naught in "A Woman Rebels," due to either a poor script or weak direction or a combination of the two failings. Despite its interesting material, it had this reviewer restless in his seat and just a bit bored. Whatever favorable response this film is to get will have to come from the better class locations. For action and rural houses, it will prove to be a "dud." There are long stretches of dialogue and the star, in charming Victorian costumes, is photographed from innumerable angles for very, very pretty effect, which doesn't exactly make engrossing film entertainment as we like it.

Rebelling against the tyranny of her father, who demands that he choose husbands for her and her sister, Hepburn falls in love with a married man. She learns she is to have a child by him and visits her sister, who is also expecting the stork. Her sister and baby die and Hepburn takes the opportunity to raise her own daughter as her sister's. Years pass and Herbert Marshall falls in love with Hepburn, but she refuses his offers of marriage for fear that any scandal about her would wreck his diplomatic career. Her daughter, meanwhile, falls in love with her own half-brother and Hepburn, in an effort to break off the dangerous affair, visits her daughter's father. This leads to a split between him and his wife and a resultant divorce, with Hepburn named as co-respondent. Having learned the truth, Marshall tells the girl about her mother and asks Hepburn to marry him. She finally accepts.

AD TIPS: Compare this to previous Hepburn performances. Sell it strongly to the women from the angle of her fight against man-made conventions that enslaved the women of the Victorian period.

BARTON.

KING OF HOCKEY

Hollywood Preview

BOXOFFICE RATING

SPORT MELODRAMA . . . one-reel material stretched to feature length . . . Few hockey scenes only recommendation . . . dual 'filler' only . . . Rates ●.

Warner Bros.

57 Minutes

Anne Nagel . . . Richard Purcell . . . Marie Wilson . . . Wayne Morris . . . George E. Stone . . . Joseph Creehan . . . Gordon Hart

Directed by Noel Smith

This is terrible! Whoever in the Warner outfit conceived the idea of making a feature film out of this single reel material wins the season's barbed wired bath towel. The story is a faithful tracing of one of the most commonplace plot patterns in existence. It is stupidly dialogued, badly acted and directed with as much originality as one might find in a ward-heeler politician's speech. The only stuff that will hold anyone's interest are the few hockey game scenes, which could have been incorporated in an interesting eight minute Vitaphone subject. This will find its way into few theatres—which is more than it deserves!

Dick Purcell, ice hockey star, is in love with Anne Nagel. A gambler, George E. Stone, sends him $1000 to throw the game, but the note is intercepted by his roommate, Wayne Morris. Doubting Purcell' honesty, Morris sends the money back. During the game, when their team begins to lose, Morris thinking Purcell is throwing the game, takes a poke at him. Blinded by the blow, Purcell leaves the hospital and disappears. Morris learns the awful truth and, with the help of Anne, searches for Purcell until they find him. His eyesight is brought back and he goes into the big game in time to win for his team. Hurrah!

Nothing in the picture rises above that low level. As an actor, Purcell looks good in a hockey game. Miss Nagel has a pretty face—that's all. Marie Wilson's dumbell humor stands out.

AD TIPS: Only chances of getting anything out of this is to sell the sporting croud on the hockey angle.

HANNA (Hollywood).

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Short SUBJECTS

FROM PHILLY
By Nonamaker

VINE STREET WELCOMES . . . President Roosevelt royally when he passed Film Row on his way back from the Camden speech last Thursday . . . Clem's had spot lights going; Operators' Union flashed red flares; Horlacher's displayed a mammoth flag . . . Most of the film people stayed around after office hours to greet F. D. R. . . . COURT SCARED . . . Theatre game operators . . . DAVE MOLIVER vs. Quality Premium over who owns the rights to "Bango" were in court and heard the judge remark that it all looks illegal to him. Their lawyers decided they had better settle their dispute out of court, so 'twas done. Except that now they are at odds again, with both outfits trying to convince exhibs they have the rights and know best how to run "Bango" . . . Moliver's contract with the BARRIST-GOODWIN dish company expires January 16th, after which he will have regained complete control of his game . . . ATTENTION HOLLYWOOD! . . . Republic's MIKE LEVINSON leaves November 13th for the coast to seek to regain his health . . . The diminutive firecracker has been with the HARRY LAVINE exchange for almost two years . . . ONLY HOUSE OF ITS KIND! . . . That's what SAM STIEFEL intends to make Nixon's Grand . . . He's mixing up white and colored stage shows in effort to attract ALL vaude fans in town . . . A Major Bowes unit is scheduled to open there next week . . .Meanwhile, HARRY SLATKO is out of the proposition . . . MYSTERY . . . Surrounds the unfortunate incident concerning the mother of MOE VERBIN, Moe's mother was hit in the head by a stray bullet while standing in her back yard. She is doing nicely in the Jewish Hospital . . . CONDOLENCES . . . to BERNIE HIRSCH whose mother died last Monday and to CONRAD POCALUKO, TWA representative on Horlacher's platform, who buried his father Tuesday . . . MAYFAIR OPENS . . . Next Saturday. It's the first streamlined theatre and occupies a triangular plot at Frankford Ave. and Cottman St. and is under the management of ABE SABLOSKY and JAKE FOX . . . ATTENTION MAYOR WILSON! . . . When you spoke at the opening of ERNIE and NOLEN's new RENEL, which opened last week with MGM's 'Women Are Trouble' you should have known better than to say: "You residents of this neighborhood should thank WARNER BROTHERS for this beautiful edifice . . ." . . . ELECTION . . . and what a landslide! Most of film row quite elated over results. JIM CLARK hit the air waves for a few minutes from the Arcadia, where he was partying . . . VARIETY CLUB held open house . . . ED. SKYNIER and OSCAR NEUFELD entertained at 219 S. Broad St. . . . HARRY WEINER was among many film men spotted at BENNIE, THE BUM's . . . Daily News sound shorts and election return slides had the best spot for the outdoor entertainment, JEFF KEEN garnering Reyburn Plaza grand-stand for the event . . . OTHER NOTES . . . That new Vineland, N. J. theatre will be located at E. Landis Ave. and Vineland Ave. . . . VARIETY CLUB held Hallowe'en Party Saturday night last. HERB ELLIOTT won prize dressed as a chamber-maid.

FROM BOSTON
By Bruce

EDWARD SOLOLOWSKY has been appointed manager of the Victory Theatre in Lowell by MICHAEL DALY. Edward is well known for theatre management in Hartford and New Brittain, Connecticut . . ."Legong" has closed after a week's run at the Gayety Theatre according to BURTON BURKHARDT. That's what we call kicking le gong around! . . . FRED J. GREENE of Woonsocket, R. I., married ALICE R. CONNOR last week. Last seen hurrying away on their honeymoon . . . NATE YAMINS attended a conference in New York of leaders on Allied matters. The chief business was the discussion of the drive for funds to finance Allied's campaign against producer-ownership of theatres . . . HARRY N. SNYDER is the representative for the Alexander Film Company here . . . HARRY B. WATTS has done such an excellent job managing the Palace Theatre in Worcester that the Dipson-Osborne interests picked him out to be city manager of five theatres in Wheeling, West Virginia . . . Columbia Club celebrated Hallowe'en early — Monday evening, October 26th in the clubrooms . . . Independent Exhibitors held a directors meeting Tuesday afternoon, October 27th and NATE YAMINS presided. At that time it was decided to issue the new magazine Allied Independent Exhibitor . . .JOE MATHIEU came down from the North—Springfield, Vermont to you,—and found no change in the weather. Br-rr . . . What's the matter with the tunnel, MORTON LIEBERMAN? . . . DON MARTIN visited Boston for a few days before leaving for Virginia. He is still publicizing "Ecstasy." . . . DOC BRITTEN is planning an extended trip through Arrostook County intending to visit and sell the exhibitors and dig potatoes at the same time . . . "Don't believe anything you hear and believe only half of what you see," is the advice FRANK LYDON's mother gave to him. And it works out alright according to Frank . . . Hearings on the various claims against Olympia Theatres are now being held. This Paramount theatre affiliate is now in receivership. In the first hearing Judge J. Walsh followed the recommendations of the receivers but there are several claims on which the receivers made no recommendations either way . . . GEORGE KRASKA is back at the Fine Arts Theatre. How did things look over there? . . .

We didn't know! . . . LAM BUILDING CORP. have been awarded contract from undisclosed builders to erect a new theatre at 3rd and State Sts., Camden, N. J. . . . SAVOY, Catasaqua, Pa. re-seated . . . Another new house! This one in Philly at 10th and Snyder Ave. on property owned by the W. S. P. SHIELDS' ESTATE. AARON COLISH is architect, but he won't tell for whom he is drawing up the plans . . . The U. M. P. T. O. "peace" dinner and dance proved a success, as anticipated. Everyone had a good time and forgot "politics" for the once . . . RITA MC MONAGLE, Paramount Exchange, seriously ill . . . Columbia trade shows "THEODORA GOES WILD" at the New Locust Street Theatre, Friday morning.

CLASSIFIED ADVERTISEMENTS

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FILM BULLETIN

OL. 3, No. 11 WEDNESDAY, NOVEMBER 11, 1936 PRICE, 10 CENTS

Allied's Plan Has a Good Chance!

When Allied, at its convention in Cleveland last Spring, first advanced its plan to seek adoption of state and national legislation forcing the Big 5 to divorce themselves from their affiliated theatre holdings, it brought a response that smacked largely of skepticism, if not amusement, from the industry, including most independent exhibitors. Every conceivable reason why it could not be accomplished was advanced by the doubters, who, in turn, refused to take any stock in any reasons why it could.

They cited the tremendous resources of the five major producer-exhibitors; their great political "drag;" the "impossibility" getting laws to force anyone to dispose of their legally owned property. They refused to believe that such things have been done in other industries; that such laws have been passed and accepted by one or more democratic countries in Europe; that a leading member of the U. S. Department of Justice said that he personally was convinced such laws could be passed and would be sustained as consitutional by the courts of this country.

In the face of this dubious attitude, even among their own members, the Allied leaders have proceeded to advance their campaign to the point where bills have been prepared for introduction into several state legislatures and into the national Congress. For them, their own convictions and the financial and moral backing of hundreds of open-eyed independents have been sufficient support to encourage them to carry through the fight.

To those independent exhibitors who are still cold or lukewarm to the Allied campaign, we bring attention to the vast import of the sweeping New Deal victory of last week and point out that it makes the chances of success for the plan more than possible—probable.

The election sharply indicated a trend in the direction of protection for the worker and the small business man, as contrasted to the Old Deal policy of favoring Big Business and hoping that enough is left to keep the little fellow going. Those who watch such events saw a pointer in the direction Allied is aiming in passage by the last Congress of the Robinson-Patman bill outlawing discriminatory discounts by manufacturers to chain store buyers. With the forthcoming session far more packed with New Deal members, there is every reason to anticipate that the measure prepared by Congressman Patman of Texas, which specifically mentions the motion picture industry as one to which the proposed law against participation by manufacturers in the retail business applies, will find a receptive ear in both branches of Congress.

There is precedent for such a law. There is legal opinion that it is constitutional. There are lawmakers bearing an overwhelming mandate from the people for liberalizing legislation for the protection of the small man. There is every reason for the independent theatre owners of this country to get behind the Allied program and win its enactment.

As a word of warning, it is well to add that the stooges of the producer-exhibitors have already gone to work to build up their phony front of exhibitor opposition to the plan. No honest and intelligent independent will be misled by their propaganda. We hope there are not too many naive ones.

MO WAX.

A TRADE PUBLICATION, ISSUED WEEKLY FOR INDEPENDENT EXHIBITORS
—AND DEDICATED TO THE PROTECTION OF THEIR INTERESTS

AWAKENING THE 'SLEEPERS'

The purpose and plan of this department is to bring forcefully to the attention of theatremen those pictures which are ordinarily overlooked or neglected in their advertising. Mr. Wolfe-Smith, prominent theatre publicity expert, aims to point out the latent exploitation angles in these "Sleepers" with the view to having you SELL them to the public in a manner that will bring you the best possible returns. Follow these "Sleeper" campaigns for bigger grosses!

By Wolfe-Smith



The shrill sound of the newsboy's "Extra!" is surefire to make the ears of hurrying throngs stand up. It means something interesting, sensational, exciting has broken in the news. Perhaps in some chancellory of Europe diplomats have issued an ultimatum that spells WAR. Perhaps somewhere a disappointed lover has snuffed out the life of his sweetheart. Perhaps in some large American city minions of the underworld are blazing away with machine guns.

That's it! The underworld mob crashes into a circulation war between two metropolitan dailies . . . A city running wild with gunplay, sabotage and a destruction all because of the thirst for CIRCULATION—the life blood of the newspaper business.

That's "Bulldog Edition," guys. It isn't new by a helluva long shot. Nor can this Republic film boast a marquee cast of any consequence. Matter of fact, it doesn't contain one name that can be counted upon to bring you peanuts. BUT, *Mr. Showman*, you have got a piece of merchandise here that is saleable. It isn't something for the class spots, but any action house anywhere can pull in a nice bundle of sheckles if they do a bit of peddling.

ANGLES

You have two angles to work on here. One is the newspaper business, always a subject of fascination to the uninitiated millions who only read the papers.

The other is the gangster angle. In the course of the circulation war between the Daily News and the Post, the publisher of the latter sheet goes into cahoots with a gang leader to bring strong-arm pressure to bear on the newsdealers and paper peddlers. Bullets fly and turmoil reigns as the mob takes hold.

TABLOID

The obvious stunt to plug "EDITION" strongest is the fake tabloid newspaper. Using a combination of press sheet mats and stills, with a scream head like, "NEWSPAPER WAR ROCKS CITY!", you can compose a piece of smash advertising. Offset printing enables you to use stills in such a layout at practically no additional cost.

Fill the inside pages with stills and sensational copy selling the gangster angle. Streamer "BULLDOG EDITION" across the top of the front page.

BALLY

The tab can be used most effectively in several ways.

(*Continued on page* 6)

There's money in this!

Vol. 3, No. 11 — Independent EXHIBITORS FILM BULLETIN — November 11, 1936

THE INDUSTRY'S NEWS
From An Editorial Viewpoint

UNIVERSAL'S CONCESSIONS

Answer to M.P.T.O.A. 'Demands' . . .

To the accompaniment of a fanfare of ballyhoo, Universal Pictures last Saturday stepped forth as the first of the major distributors to formally accept some of the trade practice reforms sought by the M.P.T.O.A. The concessions were contained in a letter sent by R. H. Cochrane, president of U, to Ed Kuykendall.

One of the least offensive of all the film companies in their dealings with exhibitors, Universal really had least to concede. This company has not demanded score charges, nor has it been as oppressive in efforts to force the sale of shorts as most of the other majors. In the matters of selective contracts and preferred playing time, likewise, it has been far more liberal than other companies.

Therefore, when Ed Kuykendall, potentate of the producer-exhibitor controlled body, expresses himself as "elated" by Universal's acceptance of "most of the proposals presented by the M.P.T.O.A. executive committee to remove abuses and prevent injustices in the trade practices," he is merely seeking to give the nation's independent exhibitors a "shot in the arm," to which he will probably find them immune. They are waiting to see what the Big Five producer-exhibitors have to offer in the way of "concessions."

Allied Analyses . . .

Just what U's concessions mean to the trade has been ably examined by Abram F. Myers, general counsel of Allied, whose analysis is contained in a bulletin from the organization's Washington headquarters. Following is a summary of Myers' views:

Cancellations: He finds that Universal has not granted exhibitors an unrestricted 10 percent cancellation privilege, still requiring that the buyer contract for the company's "entire" product. The only two minor concessions promised are: (a) The cancellation privilege no longer applies only to features renting for less than $250, but will, in the future, be applicable to features costing over that sum. This affects comparatively few independent exhibitors, although some; (b) U reduces the time within which an exhibitor must notify the exchange of intention to cancel a picture from fourteen to ten days after release date.

Conciliation Boards: Universal only agrees to go along with this proposal "provided satisfactory machinery shall be set up." Myers expresses the opinion that the major producers will not consent to have the arbitration boards composed of **bona fide** independent exhibitors and distributors.

Clearance: It "has never granted and never will grant to any exhibitor clearance that is known to us to be unreasonable," Cochrane's letter states on this subject. As to establishing uniform maximum clearance, it is pointed out that this has been declared illegal by courts. Myers remarks that, rather than fear of the law, it is the power of theatre chains that makes the distributors hesitate to fix limits on clearance.

Overbuying and Double Features: These are exhibitor problems and must be decided by exhibitors, says Universal.

Cut-throat Competition: Same as above.

Non-Theatricals; Score Charges; Forcing of Shorts: Cochrane states that his company does not indulge in these practices. The Allied bulletin comments that it might be well to wait and learn what other distributors say on these same issues.

Uniform Contract: While he sees some advantages in a standard exhibition contract, Mr. Cochrane intimates that its introduction will meet legal obstacles. Myers points out that the contract in use today is practically the standard form prescribed by the Code in 1932. He argues that previous efforts to negotiate a fair standard contract have failed because of refusal of the major distributors to stand by agreements made by their representatives.

Preferred Playing Time: Cochrane's letter states that his company "will welcome any feasible method of dealing with this subject which will be satisfactory to exhibitors and will at the same time assure Universal of its fair share of the exhibitors' preferred playing time." Myers reiterates Allied's position on this problem as being that choice of playdates should be vested only in the exhibitor.

'Elated' . . .

In a bulletin issued soon after announcement of Universal's agreement to accept part of the plan, the M.P.T.O.A. commended R. H. Cochrane and James R. Grainger, sales manager of the company, "for their fairness and initiative."

The committee is "elated" the bulletin declared. "We have definite assurance that the other distributors will shortly announce on their own behalf similar modifications of sales policies and sales practices."

Exhibitors are bound to wonder how easily the M.P.T.O.A. is satisfied.

CONN. ALLIED ELECTS, PROTESTS

Confirm Allied Affiliation . . .

New Haven.—At the first meeting of the new Allied Theatres of Conn. Inc. held Tuesday, the organization confirmed the discontinuance of the title I.M.P.T.O. of Conn. and the affiliation with National Allied. Approximately forty theatres were represented.

The group elected Dr. J. B. Fishman of Fishman's Theatres as its representative on the National Allied Board. Dr. Fishman was for many years head of the Connecticut M.P.T.O., prior to the secession of the present independent group from that organization when the members balked at the efforts of one or two of the old leaders to steer their unit into an affiliation with the M.P.T.O.A.

Addressing the meeting at the Hotel Garde were Nathan Yamins, president of National Allied, Sidney Samuelson of New Jersey, Arthur K. Howard and Frank Leyden, both of Boston. The speakers welcomed the new unit into the National Organization.

Issued weekly at 1323 Vine Street, Philadelphia, Pa. Phone: Rittenhouse 7424. Mo Wax, Publisher and Editor; Roland Barton, George Frees Nonamaker, Associate Editors.
New York Representative: Edward Larkin, Room 505, 729 Seventh Avenue, Medallion 3-2943.

Protest McLaglen 'Horsemen' . . .

A motion was adopted to protest the activities of actor Victor McLaglen in the organization of a militaristic group in Hollywood known as "The Light Horse" and the following letter was dispatched to Will H. Hays:

"In the New York Times of Nov. 1st an article appears in which is described the organization known as 'The Light Horse' under the leadership of Victor McLaglen. To use his own words, 'Sure, we're organized to fight. We consider an enemy anything opposed to the American idea, whether it's an enemy outside or inside these borders.'

"His conception of the American Idea may become a political subterfuge as dangerously expressed by a few maniacs during our recent presidential election. Again, in spite of protestations otherwise, it may fulminate class and race prejudice. Our organization is out of sympathy with any private militaristic group under any name, whether it be known as 'Light Horse,' Hitler's 'Brown Shirts,' or Mussolini's 'Black Shirts,' in our democratic land. We feel that our army and navy and state militia are fully capable of defending the people of the United States from self-appointed assistance offered by privately organized and armed units.

"It is especially unfair to the exhibitors of the country as well as the millions of movie fans for Victor McLaglen to exploit the popularity of his name, for which we are responsible, to form a military organization.

"We urge you to prevail upon Mr. McLaglen to disassociate himself from the group and not to further risk the loss of his justly earned popularity as a motion picture screen star."

LA GUARDIA SETTLES N. Y. UNION WARFARE

The battle between New York's projectionists' unions, Local 306, affiliated with the A. F. of L., and the Allied Union supported by the I.T.O.A., was finally settled this week by the aggressive action of Mayor F. H. LaGuardia. Under the agreement reached between the mayor's survey board, the unions, and the theatre owners' organization, Local 306 absorbs the entire membership of the Allied Unit and the I.T.O.A. consents to employ the A. F. of L. men.

New York theatres for several years have been beset by cross-picketing by the unions. Theatres that employed Local 306 men were picketed by Allied and vice versa. In recent months houses employing the Allied operators have been the scenes of numerous tear-gas bombings that were threatening to force them to close down. Theatres operated by Harry Brandt, leader of the I.T.O.A., have been the particular targets of these attacks. The A. F. of L. claimed that Brandt controlled the Allied Union.

U.M.P.T.O. BLASTS

No Pickets . . .

Continuing its virulent printed attacks on high film rentals, the Phila. U.M.P.T.O. last week declared that "the saturation point in film prices has been reached" and "millions for stars and executives, but no profit for exhibitors must end." The unit took a slap at Metro's "ruinous rentals" and called upon Paramount, Warners, Columbia and RKO, "who last season delivered pictures so poor that state righters would have blushed to release them," to deliver what they sell or make good if they fail.

However, despite a two weeks' standing threat to picket any exchange whose sales policy is unfair and any exhibitor who buys such product, there has still been no sign of pickets in front of any film office or theatre.

MODIFIED N. R. A.?

Gov't to Meet Execs . . .

Washington.—That the Roosevelt Administration is determined to devise some form of self-regulation for industry raised from the ashes of the defunct N.R.A. is clearly evidenced by recent steps taken to assemble industry and labor heads for conferences here in the Capitol.

Observers are convinced that the President desires to have as little governmental regulation as possible. He hopes, it is said, for adequate support for a system of regulation within industries under the paternal watchfulness of the Federal Government. To this end, Major George L. Berry, coordinator for Industrial Cooperation, will call a general conference of industrial and labor heads to meet probably the second week in December.

From the motion picture industry will be called executives of several of the major producers, leaders of Allied States' Association, representatives of labor unions and film laboratories. It is also likely that Sol Rosenblatt, former administrator of the N.R.A. Code for the industry, will be called for advice.

W. RAY JOHNSTON ORGANIZES NEW CO.

Sterling Pictures . . .

With the incorporation last week in Delaware of Sterling Pictures Corp., W. Ray Johnston has indicated that he may drop the use of the name Monogram for his new production-distribution company. The former Republic president has lined up formidable financial backing for his project, which will probably be operated on the states-rights plan.

Prior to his leaving this week for a business and vacation trip to the West Coast, Johnston stated that he had sufficient applications for franchises to enable him to set up a complete distribution organization on very short notice. However, he did not expect to enter into negotiations for distribution before January. He has already bought 25 stories for production on the 1937-38 program.

GB TO HAVE 24, SAYS LEE

Denies Rumors . . .

Disclaiming rumors to the effect that Gaumont British would curtail its American market film program this season, Arthur A. Lee stated that his company would release the 24 features originally scheduled for the 1936-37 season. He pointed out that seventeen of the films had already been completed and plans for production of the remaining seven were well under way.

G-B has been hampered greatly in this country by many unsubstantiated rumors appearing in the trade press during recent weeks. Apparently the company today is in stronger position as regards the American market under the control of the John Maxwell interests than ever before in its history.

METRO-FORD DEAL HOWLS

Ohio, N. Y. Exhibs Protest . . .

The first volleys fired by exhibitors against the proposed tieup between M-G-M and the Ford Motor Company for a weekly radio broadcast featuring Metro stars came from the Allied I.T.O. of Ohio and the I.T.O.A. of New York. Reports have stated that the broadcast was to be held from 9 to 10 o'clock every Sunday night, and that the film company is to receive $25,000 or $30,000 for each program.

The Ohio group lost no time wiring Nicholas M. Schenck, president of Loew's Inc., on Monday to protest against the deal as being a serious threat to the welfare of exhibitors throughout the country.

The following day, the New York I.T.O.A. sent a letter to Schenck asking for a denial of the reports that such a broadcast would be held on Sunday nights.

They Can't Conceive It . . .

The letter, signed by John Manheimer, executive secretary of the organization, follows:

"Please advise us that trade paper reports that you have under consideration a tieup with the Ford Motor Company for a one-hour broadcast on Sunday nights between the hours of 9 and 10 are false, as we cannot conceive how you possibly could give serious consideration to such a proposal when you know that 9 P. M. Sunday night is the exhibitor's only salvation at the box-office to cover or reduce any possible loss incurred in the operation of his theatre during the other 69 hours of that week.

"If you multiply this time by the number of theatres throughout the country that would suffer by reason of such a tieup, you would realize that $25,000 a week revenue to your company would destroy an immeasurably larger sum to the exhibitors to whom your company furnishes its product."

Still Not Set . . .

The Metro-Ford deal is not yet set as to details. Executives for the film company are reported to have declared that the broadcast will not be held on Saturday or Sunday. Efforts will be made to work it in on time after most theatre patrons have left their homes, perhaps after 9.30 on a weekday. However, it is doubtful if this will meet exhibitors' protests, because it is logical to assume that many people will remain at home to wait for a program featuring a number of the leading screen personalities.

HEARST OUT

'News of the Day' . . .

The growing volume of protests, often loudly vocal during showings of Metrotone News, from individuals and organizations who dislike William Randolph Hearst, finally drove the militaristically inclined publisher to consent to removal of his name from the newsreel distributed by M-G-M. Starting with issue No. 215, Mr. Hearst's newsreel became known merely as "News of the Day, Distributed by M-G-M." Thus, business judgment won over pride.

For the past year or more, Hearst's Metrotone News has been the butt of repeated attacks from pacifist, liberal and radical groups all over the country. The well-known war-mongering tendencies of its owner were often reflected in the pictured news events and a campaign against the reel started among anti-war groups in colleges. It spread to the extent that theatres in metropolitan cities showing it were often picketed.

CAGNEY, BUT DEFINITELY

Knocks Rumors . . .

Persistent rumors, emanating from sources that would like to have the industry believe so, have warned that James Cagney would never appear in pictures for Grand National or any company other than Warner Bros. As contradictory evidence, there appears elsewhere in this issue one of the first photographs from "Great Guy," the pugnacious star's first for G-N. Already over two weeks in production, a lot of work will have to be undone if there is anything more than air to the rumors.

However, it is doubtful if all this ado would have resulted in the drastic action taken this week had not the aging publisher antagonized so many millions of Americans by his virulent attacks on President Roosevelt. It is reported that not only his newsreel, but his newspapers as well, have suffered severe adverse effects as a result of this campaign against the popular F. D. R.

PROOF!



This rush still of a scene from James Cagney's first Grand National picture, "Great Guy," would seem to squelch all rumors that the star would not appear in pictures for anyone other than Warner Brothers.

— SLEEPERS —

(*Continued from page 2*)

Bribe the newsies around the naborhood to insert copies in all the newspapers they sell during your campaign. A couple of passes will usually do the trick.

Hire a small crew of boys to walk the streets handing out copies of your tabloid as they shout, "Extra! Bulldog Edition! Newspaper War Rocks City! Gangsters Muscle In!" A flock of leather-lunged kids garbed like newsboy urchins will get you a mess of ear and eye attention. Use this one!

Al Adams' press sheet suggests the use of a pugnacious bulldog being led around the streets carrying an oilcloth bearing the title and playdates. This is always sure to get the eyes.

FRONT

The smart guys will sensationalize their fronts on "Edition" and bring themselves plenty of extra bucks by doing so.

Blow up complete front pages of your local newspaper the size to cover your standard litho boards. Have the sign shop paint a "break" in the middle of the sheet and letter in the title, cast. Paint out space to insert a lettered headline across the top of the page, using one like this: "GANGSTERS JOIN NEWSPAPER WAR!"

Spot a couple of kids dressed in cap and up-and-down knickers right in front of theatre on the playdates and let 'em yell away, just "BULLDOG EDITION."

As we stated above, this isn't the sort of thing that can be slipped in and allowed to ride on its own. It is made exclusively for the action spots and can be sold to their fans.

$ $ $ $ $ $

CLEM'S
INDEPENDENT THEATRE SUPPLY HOUSE
1224 Vine Street, Philadelphia
"Everything From Street to Screen"

FILM BULLETIN
52 ISSUES
$2.00
SUBSCRIBE NOW!

HOLLYWOOD FLICKERS

By DAVID J. HANNA

Hollywood, November 10.

New York, where the long delayed conference of the Hays organization with the representatives of radio interests, is being held, is holding the attention of Hollywood this week. The chief and most important question of the discussion concerns the appearances of motion picture stars on the air ways. Everyone in the business has an angle; the exhibitor declares his house is empty on nights when an important Hollywood star makes a radio appearance; studios, although not wholly in sympathy with the idea, feel a radio appearance stimulates old and creates new interest in the artist; the networks want and need the picture names, and, as for the stars themselves, it's an easy way to clean up anywhere from $500 to $5000 per broadcast. And while the first meeting was reported a peaceful one, there will undoubtedly be many a squabble before an effective compromise can be reached.

Republic Studio, in keeping with its plan of expansion, has completed scripts on four stories which will be produced as prestige and boxoffice bait pictures during the coming year. The best available talent will be used with the Studio now negotiating for star players in the top roles. Anything but an easy job is this business of securing or borrowing name players since every Studio is working at such a terrific pace that players are being kept close to the home lot. However, Nat Levine is confident he will secure the desired names and with his four-week offers ranging from $40,000 to $125,000, he probably will.

Following close on the heels of their victory in a London court gaining an injunction preventing Bette Davis to appear in a British production, Warners plan to sue James Cagney and Grand National in much the same manner that Paramount is using in its case against Sam Goldwyn. They will base their case on a charge of illegal enticement.

Contrary to his usual program, Harold Lloyd will produce and star in two pictures for 1937, instead of the usual one. The first, from an untitled original will start production next month. For the second he has purchased another original titled, "The Walls of Jericho."

The present shipping strike is taking its toll in the picture business. Trem Carr has set back production on his sea yarn "Adventure's End," because of possible complications. Hence he will soon start shooting on "Short Haul," a drama of the trucking industry with John Wayne in the top role.

Jack La Rue will leave for Italy within the next two months to play the title role in "The Life of Christopher Columbus." Shooting will start within six months, according to Carlo Roncoroni, who recently visited Hollywood to study American film-making methods. La Rue won the role because of his potrayal of an Italian priest in "Farewell to Arms" several years ago.

Walter Brennan, who received considerable acclaim for his work in "Come and Get It" will replace the late Chic Sale in the cast of "Blonde Dynamite" at Universal.

A new foil for the Marx Brothers! Having finished her role opposite Johnny Weissmuller in "Tarzan Escapes," Maureen O'Sullivan will play the femme lead in the New Marx Brothers picture, "A Day at the Races."

Following the discontinuance of negotiations between Metro and the D'Oyly Carte Opera Co., Paramount is now dickering for rights to the 13 operattes written by Gilbert and Sullivan. Paramount is desirous of doing three of the operas immediately; "Pinafore," "Pirate of Penzance," and "Mikado."

B. F. Ziedman's next for Grand National will be "St. Elmo," which will be followed by "Sweetheart of the Navy."

Metro short department is developing quite an editorical policy. Possibly inspired by the success of their "Crime Does Not Pay" series, they started a series of pictures showing the rise of an extra girl to stardom. Now they are contemplating a series of shorts exposing spiritualist and other rackets entitled "What Do You Think?" Aside from any monetary returns Metro figures this the best method of developing and discovering the potentialities of new talent. Their shining example being Robert Taylor who won his spurs in the Metro short department.

While on the subject of two reelers, Fox 20th-Century is formulating plans for the production of its own comedy shorts. Educational is currently meeting the demand for the Studio. At present Fox is presenting the most ambitious program of any motion picture Studio in Hollywood and the absorption of the short subject department will be another step to bring everything necessary to the organization within their own four walls.

and now from REPUBLIC—

ROBINSON CRUSOE

OF CLIPPER ISLAND

IN 14 ADVENTURO EPISODES

What more thrilling serial can you think of than the return of fiction's most famous hero in the adventure epic of the age! With MALA, Rex, the horse; Buck, the dog, and Mamo Clark (Mutiny on the Bounty).



also booking at Serial Headquarters

The VIGILANTES ARE COMING

with BOB LIVINGSTON • 12 EPISODES

Dangerous thrills when the Vigilantes organize to fight the Wolves of the west!



DARKEST AFRICA

Original, Spectacular, Fantastic! CLYDE BEATTY battling weird Bat-men and wild jungle beasts! 15 EPISODES



UNDERSEA KINGDO

with RAY (CRASH) CORRIGAN • 12 EPISO

Dare-devil of the deep . . battling a deadly a of mechanical men on the ocean's floor!

and for next year—

DICK TRACY



Blasting his way from the cartoon strip to the screen —the No. 1 G-Man combines science and daring in his war on crime. Starts the new serial season off with a bang. 15 EPISODES

followed by—



The PAINTED STALLION

Adventure to the thrilling beat of the thundering herd! 12 EPISODES



S. O. S. COAST GUARD

Revealed for the first time — the daring exploits of Uncle Sam's heroes! 12 EPISODES



ZORRO RIDES AGAI

Crack shot... brilliant rider... superb swordsmo ...the ace adventurer lives again! 12 EPISODES

NOTE: Every Republic Serial is personally supervised by NAT LEVINE, recognized King of the serial makers . . . the same producer who gave you "THE MIRACLE RIDER" and other Mascot Serials which set new box-office standards for the industry!

WHEN YOU BOOK SERIALS, MAKE SURE THEY ARE THE NEW NAT LEVINE-REPUBLIC SERIALS!

REPUBLIC PICTURES

AS I SEE THEM . . . REVIEWS OF NEW FILMS

By ROLAND BARTON

BOXOFFICE RATING:— ● Means POOR; ● ● Means AVERAGE; ● ● ● Means GOOD; ● ● ● ● Means EXCELLENT
Plus (+) and Minus (—) will be used occasionally to indicate slightly above or below the point rating.

At best this "point" system can give you only an arbitrary estimate of a picture's drawing power, so we urge you to read the entire reviews. Some pictures are particularly suitable for certain types of audiences and this must be covered in the detailed criticism.

THEODORA GOES WILD

BOXOFFICE RATING

COMEDY . . . A female 'Mr. Deeds' . . . Hilarious and delicious fun . . . Dunne is superb; Douglas likewise . . . A b. o. natural . . . Rates ● ● ● + wherever they like to laugh.

Columbia

95 Minutes

Irene Dunne . . . Melvyn Douglas . . . Thomas Mitchell . . . Thurston Hall . . . Rosalind Keith . . . Spring Byington

Directed by Richard Boleslawski

Columbia has another "Mr. Deeds" on its hands. A grand, uproarious and delicious piece of fun making, "Theodora Goes Wild" takes its place among the topnotch comedies that have come to the screen in the wake of that memorable forerunner, "It Happened One Night." This time they take small town conventions and morals for the well-known "ride," flaunting their smugness and shallowness to a fare-thee-well. It's daffy, or perhaps "screwy" is the proper word. It moves at a fast and furious pace, summoning every ounce of laughter out of a basically shrewd and intelligent theme. It's BOXOFFICE from any angle.

Irene Dunne and Melvyn Douglas dominate the screen almost throughout the film's unreeling. Their job ranks with the best comedy performances this laugh-weary reviewer has seen in some time. They are little less than *hectic*.

We were skeptical about Richard Boleslawski's ability to direct anything like this, but he has demonstrated a flair for comedy that should win him many assignments of the same type in the future. The plot moves with machine gun rapidity and that is to his credit principally. We still retain a laurel or two to bestow upon Sidney Buchman, who did the screen play from Mary McCarthy's original story.

Theodora is an authoress in a small town, surrounded by propriety in all its deadliness. Nevertheless, she scribbles a *sensational* novel under a pen name, of course. Invited to the big town by her publishers, she tries to live up to the nature of her tome. She falls for Douglas, a wealthy artist, and goes "modern" to the extent of forcing her way into his apartment to live there and forcing him out, he being separated, but not divorced from his wife. She makes love to the Governor, upsets two happy homes and lands in the headlines with a bang. She discloses her real identity and, with the able assistant of her home town editor, makes a triumphant and lay-'em-in-the-aisles comedy return, thereby squelching all the gossip, prudery, hypocrisy that only a small town can have.

AD TIPS: Sell it as the grand successor to "Mr. Deeds" by the same producers. With honesty you can tell them this is the funniest thing in a long time.

NONNIE.

GO WEST YOUNG MAN

Hollywood Preview

BOXOFFICE RATING

COMEDY . . . Mae West's rewrite of 'Personal Appearance' not up to play . . . Mediocre . . . Strong supporting cast submerged by star . . . Rates ● ● ● where West clicks.

Paramount

82 Minutes

Mae West . . . Warren William . . . Randolph Scott . . . Alice Brady . . . Elizabeth Patterson . . . Lyle Talbot . . . Isabel Jewell . . . Etienne Giradot . . . Jack LaRue . . . Margaret Perry . . . Nicodemus

Directed by Henry Hathaway

Mae West's name will probably be responsible for some fancy grosses for this picture in locations where her previous pictures have clicked, but it falls short as entertainment. The mistake apparently was in allowing Miss West to re-write the gags and situations which made the play "Personal Appearance" such a success. She has retained few of Lawrence Riley's sparkling lines and has made the story a mere framework for displaying her personal "charms" and talents. True, it is typical Westian stuff, loaded with gags which are not as good as Riley's, but her alterations of the story indicate that she was timid about offending Hollywood's sensibilities, thereby destroying lots of the original's fun. Handed an exceptionally strong supporting cast, the buxom star failed on every opportunity to bolster the picture with their talents. The basic plot idea is really too good to be bad, even after La West has done her best to damage it.

We follow the personal appearance tour of Mavis Arden (West), reigning cinema queen. In her retinue is press agent Warren William, whose principal duty is to keep Mavis out of amorous mixups until the expiration of her five year contract. In Washington, she meets politician Lyle Talbot and promises to meet him in Pittsburgh. En route, her car breaks down miles from "civilization" and only Mrs. Struthers' boarding house is available for accommodations. At first she refuses to stay, but one glance at handsome, rural Randolph Scott changes her mind. Thereafter, William has his hands full trying to keep the star's reputation clean and rescuing Scott from her eager arms. Meanwhile, a misinterpreted phone conversation leads Talbot to believe she has been kidnapped and he rushes to her rescue with police cars. He accuses William of being the kidnapper and this forces the confession from that long-winded gent that he really loves the star and they clinch.

Except for William, the supporting cast has little to do. Henry Hathaway's direction might have been much better if he hadn't been obligated to fulfill a certain commitment of close-ups of Miss West.

AD TIPS: Sell West.

HANNA (Hollywood).

HONEST . . . IMPARTIAL REVIEWS YOU CAN TRUST!

THE BIG SHOW

BOXOFFICE RATING

WESTERN with music . . . One of the best Autry shows . . . Plenty of action, singing, pageantry . . . Can stand well on its own in action spots . . . Rates ●● +.

Republic

71 Minutes

Gene Autry . . . Smiley Burnette . . . Kay Hughes . . . Sally Payne . . . William Newell . . . Charles Judels . . . Max Terhune

Directed by Mack V. Wright

A swell western! It is modern and as far removed from the usual horse opera routine as it is from grand opera. Placed in the Dallas Centennial setting, "The Big Show" is certainly one of the biggest westerns Nat Levine has ever turned out. There's music, solos, duos, groups singing; there's all the pageantry of the fair grounds; plenty of good comedy; riding and shooting aplenty, to say nothing of fist fights, romance and melodrama. This one is major in every respect and will provide an entertaining and exciting show for all action fans, even without aid of a second feature.

Autry, playing two roles, is a cowboy and a movie actor. The latter is scheduled to appear at the Dallas Fair, but disappears, and his press agent prevails upon the cowboy Autry to take the actor's place. On the way, he meets and falls for Kay Hughes. Gamblers, to whom the real actor is in debt, arrive at the Fair and make demands on the impersonating cowboy. When the actor's girl friend arrives on the scene and kisses him in front of his sweetheart, the cowboy Autry blows up and makes public announcement of the deception. However, the public wants him and not the actor anyhow and it all winds up with a wild chase around the exposition grounds, Autry and hundreds of Texas Rangers going after the gamblers.

Autry is at tops. His singing is improving and he has learned what to do with his face in a closeup. Offering additional musical numbers are the Sons of the Pioneers, the Light Crust Doughboys, the Beverly Hillbillies and a Negro quartet, the Jones Boys.

The direction is outstanding, pace being fast and glimpses into the backstage operation of the huge Fair cleverly worked into the film.

AD TIPS: Sell this as an exceptional western-musical played around the Texas Fair. It deserves plugging.

NONNIE.

SONG OF THE GRINGO

BOXOFFICE RATING

WESTERN with songs . . . Introduces Tex Ritter, radio yodeler in saddle . . . Nicely done, although not as strong on action as it might have been . . . Rates ●● for action spots.

Grand National

62 Minutes

Tex Ritter . . . Joan Woodbury . . . Fuzzy Knight . . . Richard Adams

Directed by John P. McCarthy

We have a new crooner cowboy of the Gene Autry style. He is Tex Ritter, well-known radio yodler, and the boy shows promise of becoming one of the better liked singing saddlemen in the business. In "Song of the Gringo," Edward Finney's first western for Grand National, Ritter presents pleasant personality and voice. While his acting is far from polished, he should show considerable improvement in the next one. "Gringo" is a fair-to-middling western, with rather mild action, a stronger story and better production values than the run of hoss operas. A noteworthy feature is the fact that Ritter's songs are cleverly worked into the story and not staged like individual vaudeville acts patched into the film. It will satisfy the western fans.

Tex, a U. S. Marshall, goes after a gang who are acquiring a large number of gold claims through unlawful means, especially murder. He gets into the good graces of the gang and learns their methods. Meanwhile, he falls in love with a Spanish girl, whose father he is later accused of killing. At the trial, he reveals his information and, in a burst of gunplay, he and the sheriff rout the gang and kill the leader.

Joan Woodbury makes a most appealing heroine, displaying talent that should soon lift her out of the western class. Fuzzy Knight provides the comedy and Richard Adams is a satisfactory villain. Direction is fair.

AD TIPS: Sell Ritter as a sensational new singing cowboy star. Dress stooge in Mexican or Spanish costume and have him ride streets on horseback.

L. L.

"Not a dark house in more than 20 years of film delivery service!"
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HIDEAWAY GIRL

BOXOFFICE RATING

COMEDY . . . Paramount 'quickie' rushed out to cash in on Raye and Ross popularity . . . Weak throughout . . . Slated for lower half of dual bills . . . Rates ● +.

Paramount

60 Minutes

Martha Raye . . . Shirley Ross . . . Robert Cummings . . . Monroe Owsley . . . Elizabeth Russell

Directed by George Archainbaud

In a too hasty attempt to cash in on the current popularity of Martha Raye and Shirley Ross, Paramount has concocted a weak, unimaginative film that will be relegated to the lower half of duals. The yarn is confused, direction lacks pep and the few comedy lines are forced to the point of discomfort. Whether they know it or not, Paramount has one of the best boxoffice bets in the comedy line under their banner, but pictures like these will only serve to alienate the considerable following the exuberant, swinging Miss Raye has already created by her first two efforts.

The mixed-up story has Shirley, a runaway bride, leaving her presumably wealthy bridegroom at the altar. She is accused of stealing a valuable necklace and a police hunt is on for her. She meets socially prominent Robert Cummings and takes refuge on his yacht. Romance developes, the while a few confusing episodes are revealing the facts that Elizabeth Russell, Cumming's fiancee, is the real jewel thief, Shirley's bridegroom, Monroe Owsley, is a notorious crook and not the wealthy gentleman he pretended to be. And so, with everyone 'fessing up in a climax, love comes to the runaway gal and her moneyed playboy.

The acting is undistinguished. Miss Ross is at home when they let her warble a tune, but her acting is far from polished. Martha Raye, grand comic that she is, is pitifully without material here. Cummings shows promise, but could stand some training.

AD TIPS: Sell Raye as the star of "Big Broadcast" and "Rhythm on the Range." Mention Ross as the singing star of "Broadcast." Either is juicy.

HANNA (Hollywood).

"Finest Theatre Painting and Decorating"
HARRY BRODSKY
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RITtenhouse 7828 ● TRInity 1189

Short SUBJECTS

FROM PHILLY
By Nonamaker

PROSPERITY! Fays ups prices to 57c Saturday and Holiday evenings and biz remains at capacity with very few squawks heard . . . SYMBOLISM! Sign suspended from marquee under which picketing musicians are doing their daily merry-go-round reads 'MARCH OF TIME' . . . DAVE MILGRAM riding burrows down Hot Springs, Arkansas way . . . DAVE MOLIVER's 'Keeno' game goes into the Shubert burlesk house every Monday night . . . HERMAN J. JAROSH now connected with Krankel's Sanitary Supplies, whose new office is at the S. E. Cor. 10th and Vine Sts. . . . DAVID SCHLEAR, Strand Theatre, Hamburg, died Nov. 9th . . . CHARLIE STIEFEL and JACK BLUMBERG very busy putting finishing touches on their new President Theatre . . . It's persistently rumored that WARNER's will not play any Grand National product under any consideration because of James Cagney . . . A certain local theatre (independent) is preparing suit against Warners under Sherman Anti-Trust Law so they can get major product turned down by the circuit but not yet released by the major companies. Some of the releases having been collecting dust in the film vaults since last August and before! The major companies will likewise be named in the suit! . . . BENNY HARRIS will soon have a room full of autographed photos of movie and stage stars . . . HARRY LA VINE smiling because "Follow Your Heart" finally gets a Warner date and he has other product set for first-run in the territory . . . JOHN GOLDER is hyped up about his second Chesterfield pic . . . Columbia's trade showing of "Theodora" played to a packed and roaring house. Opens at the Fox this week-end . . . Print shops crying the blues over lack of window card orders due to bill posters demands . . . BARNEY COHEN hasn't been heard of since he got married? ? ? . . . That new Paramount building around on Metro Boulevard (Summer St. to you) is going up almost as fast as they tore down the two Vine Street properties at 1325-27 to make way for a parking lot . . . JOAN MARSH, the movie star, bought needy, poor kids new clothes and shoes when she bumped into them out in the small street adjoining Fays stage door . . . ABE RESNICK about to become granddaddy for the eleventh time . . . LEW BERMAN, Imperial Pictures, in town. Expects to open his local exchange in the Warner Building, Dec. 1st . . . Last Saturday was LEW BACHE night at Variety Club . . . FRANK HAMMERMAN joins Republic sales force . . . Hat collector OSCAR NEUFELD should learn to pick his own size . . . HERMAN GLUCKMAN was in town . . . Fire Marshall CLINTON visited street for first time in two years and ordered many drastic changes in many exchanges . . .BEN STERN's short subject; ALEXANDER FILM Company's shorts are now being handled by Clark Film Service. Deal to handle Republic is about ready to be signed . . . WM. J. CLARK appointed Chairman of National Safety Drive of American Trucking Association . . . LLOYD SIEBER is no longer with the WM. GOLDMAN organization. One of the more competent theatre managers around these parts, Sieber expects to announce a new connection shortly . . . HARRY GRIECO, well-known theatre decorator, died of a heart attack today (Wed.)

FROM BOSTON
By Bruce

DANIEL SELETSKY can tell you the exact scores of all the football games. The Boston Post rewarded him for his ability last week . . . with a cash prize . . . Columbia Pictures held a special preview of "Theodora Goes Wild" for the exhibs at the Uptown Theatre last Thursday morning. TIM O'TOOLE knows when he has a good thing . . . GRACE SULLIVAN is now with Grand National in their palatial new offices . . . HARRY ASHER is now selling premiums for the B. G. Film Company . . . MORRIS PEARLSTEIN was in town from Brockton doing his booking . . . PHIL SMITH spent the early part of last week in New York—business . . . EDDIE ROSENBAUM sprained his ankle on his new job, just transferred here from Detroit to do the exploiting for Columbia. Tough luck! . . . GERTRUDE RITTENBERG is vacationing in Oakland, California, but will soon be back in the E. M. Loew office . . . E. M. LOEW usually makes frequent trips to New York but this time MAX FINN went along too . . . GEORGE RAMSDELL and ADOLPH BENDSLEV had their heads together the other day. Discussing the theatre situation boys? . . . SAM DAVIDSON likes his new quarters for Cameo Screen Attractions. Sam is going to distribute three more serials . . . ART HOWARD has completely changed the appearance of the Independent Exhibitors, Inc., office. There is now a reception room with space for advertising displays of all kinds. That boy has a keen business mind. Art is sniffling with a bad cold just at present. Anyone know a good liniment? . . . NATE YAMINS doesn't like dial telephones! . . . After selling for United Artists in new England for some time SAM STERN finally rented an apartment and brought his family and belongings from New York City. Proudly, he considered himself an established New Englander—Time Marches On!—Two months to be exact. Sam has been notified that he has been transferred to New York territory! . . . BEN ROGERS is taking quite a bit of kidding. Someone said he was sick just to get his nanny . . . Picture of complete delight, WALTER LITTLEFIELD cheering the Harvard team to tie the tiger's tail. Picture of disappointment, JOE COHEN, Pouzzner's pride, because he stayed away from the stadium . . . ROBERT LEVINE is off for the M-G-M offices in Cleveland where he is going to install a checking system similar to the systems in Boston and New Haven . . . Over 300 exhibitors and film men attended the testimonial dinner to HERMAN RIFKIN on the occasion of his 25th year in the motion picture business. The Grand Ballroom of the Hotel Statler on the evening of November 5th was the brightest spot in town. As a token of appreciation Herman was presented with a diamond ring. MAURICE WOLF was toastmaster . . .

CLASSIFIED ADVERTISEMENTS

Ten cents per word, including initials, address, or box number. Minimum insertion 15 words. Cash or money order with each copy. Yearly contract rates are lower. Send for contract scale. Address communications to FILM BULLETIN, 1323 Vine Street, Philadelphia, Pa.

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All forms of special insurance applying to theatre operation handled on minimum rates. Representative will be sent on request. Box FB 107.

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Snappy, effective trailers; special low prices. Film Service Co., 25th St. and Lehigh Ave., Phila., Pa., SAGamore 1653.

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When the vast body of BUYERS in an industry lose confidence in a Trade Paper, because it has deteriorated to the position of a puppet mouthpiece for the powerful advertisers, that publication no longer has any value to those very advertisers it sought to serve too generously.

The prime principal upon which FILM BULLETIN is operated is service to its READERS. Its very aggressiveness in presenting all industry news of interest and value has won it the confidence and good will of approximately 2000 theatre owners throughout the East in the brief two years of its existence.

{ WE SUBMIT THIS INFORMATION FOR THE CONSIDERATION OF THE PROSPECTIVE ADVERTISER }

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•

"DEVIL ON HORSEBACK"
with Lili Damita & Fred Keating

•

"WHITE LEGION"
with Tala Birell & Ian Keith

•

"YELLOW CARGO"
with Conrad Nagel & Eleanor Hunt

•

"SONG OF THE GRINGO"
with Tex Ritter, Fuzzy Knight and Joan Woodbury

•

"CAPTAIN CALAMITY"
with George Houston, Marian Nixon and Movita

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SKEETS GALLAGHER

200 GORGEOUS GIRLS

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JAMES CAGNEY

in

"GREAT GUY"

with

MAE CLARKE

A DOUGLAS MacLEAN Production

Independent EXHIBITORS
FILM BULLETIN

VOL. 3, No. 12 WEDNESDAY, NOVEMBER 18, 1936 PRICE, 10 CENTS

METRO CAN BE LICKED!

Every trick known to shrewd salesmen is being worked to a fare-thee-well by the Metro organization in its efforts to break the lines of opposition formed by hundreds of their old customers who refuse to buy at this season's inordinate terms. Here and there they are breaking the ranks by wheedling, bullying or confusing the more timid exhibitors. But, in the main, common business sense is prevailing and the prospective buyers are holding out until the terms are adjusted to a point where the theatre owner has a larger share in the profits of his own business than that alloted to a collecting agent.

The tactics employed by this powerful firm should encourage those who are remaining firm in their determination not to buy. The fact is that Metro is frantic in its efforts to break down the resistance and the bulldozing indulged in by its representatives only serves to prove the weakness of its position.

It has been learned on good authority that the Philadelphia exhibitor organization, the United Motion Picture Theatre Owners, is preparing to launch a buying and play-date strike against this principal offender. The cooperation of exhibitor groups in other territories is being sought to give the move added strength.

If the leaders and members of this unit have the foresight and courage to see the battle through to its conclusion they will be entitled to the everlasting thanks of independents everywhere. And, they can win. Metro can be licked, because their stand is based on inequity and they NEED the business of the independents. If only 500 of the company's regular average size accounts refuse to buy, it will cost Metro approximately $2,000,000 for the year. Remember that.

There has lately been a move afoot to lay the blame for this company's rental setup to Al Lichtman. The origin of this campaign to put the finger on him is attributed in some quarters to certain individuals within the Metro organization itself. But, that is beside the point. The important thing is that independent exhibitors must not be led off the track in their battle against the company by spending their fight against one man, who certainly does not **control** the company. The object of the attack is Metro-Goldwyn-Mayer and the independent exhibitors of the country have it within their power to give it a smashing defeat that will serve as a warning to other producers that they must respect the buying power of the rank and file exhibitors and that they cannot succeed with a policy that ignores equity in business relationship.

MO WAX.

A TRADE PUBLICATION, ISSUED WEEKLY FOR INDEPENDENT EXHIBITORS
—AND DEDICATED TO THE PROTECTION OF THEIR INTERESTS

AWAKENING THE 'SLEEPERS'

The purpose and plan of this department is to bring forcefully to the attention of theatremen those pictures which are ordinarily overlooked or neglected in their advertising. Mr. Wolfe-Smith, prominent theatre publicity expert, aims to point out the latent exploitation angles in these "Sleepers" with the view to having you SELL them to the public in a manner that will bring you the best possible returns. Follow these "Sleeper" campaigns for bigger grosses!

By Wolfe-Smith

LOVE LETTERS OF A STAR! . . . Letters of burning passion that cost the lives of three people. . . . Letters that very nearly wrecked an entire family and shattered the romance of two innocent young people.

BLACKMAIL! . . . Who really possessed those letters written by Jenny Aldrich, beautiful married daughter of banker Artemus Todd, in the white heat of an indiscreet and dangerous affair with a handsome actor?

SHAME! . . . It caused Jenny Aldrich to take her own life. It caused her unhappy husband to be accused of murder, forced him, too, to the very brink of death.

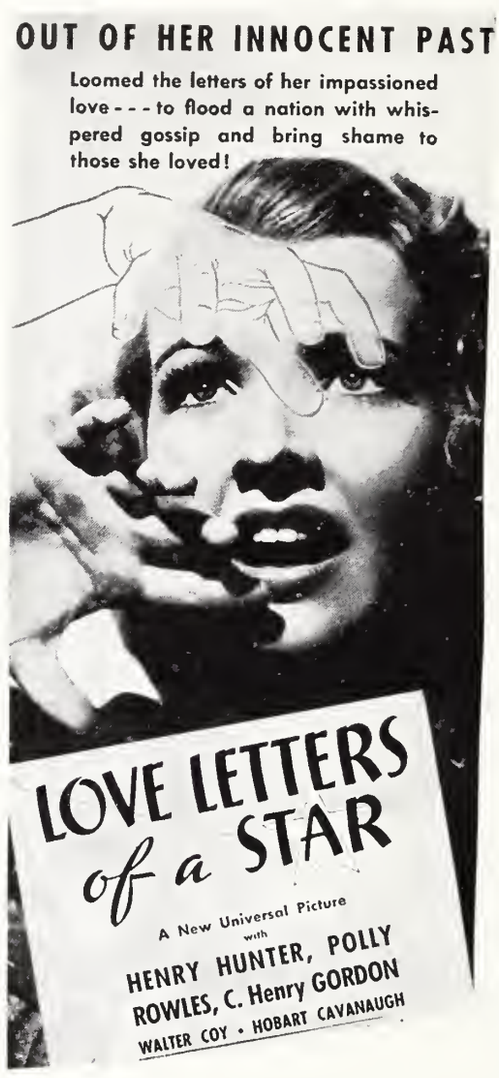
MURDER! . . . A dead man sits erect in an automobile and rides through New York's streets. A famous actor is mysteriously killed on a yacht at sea. A blow to the jaw from an infuriated husband sends a blackmailer crashing to the floor—dead from a *bullet* wound.

LOVE LETTERS OF A STAR! . . . Letters that a frantic, cheating wife wanted back *at any price*. Letters that were spotted with blackmail, shame, murder.

Gather 'round, guys, and listen carefully to what we've got to tell you about this New Universal show. The reviews, in this sheet, as well as in others, weren't exactly complimentary. The best it got was none too good. "A passable mystery" was about the gist of what most of the critics said and we haven't any intentions of trying to hype you up to believe anything else. Let's take their word that it's just another mystery cheapie. Furthermore, as plain as the nose on Durante's puss, you can't find one name in the cast that might bring a sou to your b.o. So what? Listen . . .

Feller, you have one thing that should be as visible to you as the bill for your wife's new fur coat—a TITLE! "LOVE LETTERS OF A STAR" is a lulu, the kind that still makes this movie business a paradise for the publicity and exploitation boys from time to time.

The title of this opus smacks of the things most people like to hear. Guys are getting good dough for writing columns dishing out the inside dirt about the film and stage stars,



whispering about their little affairs, their prospective marriages and divorces, their hot and cold spells for each other. And millions of people buy newspapers and magazines to gobble up that dirt. Those people can be sold a title like "LOVE LETTERS OF A STAR" to a fare-thee-well. So, if you're the owner of a couple of playdates for this picture, git goin'.

LOVE LETTER

The most obvious gag of all and the one that will get you most results is the phony "love letter" you're going to hand-write to a famous actor from a married woman. Any printer with offset presses can get these out for you without the cost of a plate. Here it is:

"Darling Meredith:

I have been desperately trying to see you for the past three days, but you seem to be avoiding me. My husband has found out about us and I am afraid of what he might do if he ever decides to force a showdown with you.

Merie, my dear, I have loved you dearly, but it must all be ended now. Please return my letters. If they are ever seen by someone else, it will wreck my life and your career. I have nightmares, seeing headlines reading 'Love Letters Of Star Involve Banker's Wife.'

Please, please, send those letters back to me.

Your own

Jen

P. S. I understand a movie about an affair like ours has been made. It is called 'Love Letters of a Star' and will be shown at the Strand Theatre this Friday and Saturday. See it if you possibly can."

Use woman's small letter size paper. Take our advice and go whole hog on this stunt, enclose the letters in envelopes. If you leave the envelopes blank, insert the letters so that part sticks out. If you want to print something on them, *use no ad*, just something like, "Meredith . . . Important," in handwriting.

We aren't going to hand you any other advice on this one, except to tell you to go through the press sheet carefully. Universal's able Joe Weil has lined up another two-page spread of sweet bits of showmanship for your lobby, front and street ballys. Any one of them, if handled properly, will bring you extra dough on "Love Letters." Go after that title hot and heavy. It's gashmock, as my Latin (?) friends say.

$ $ $ $ $ $

There's money in this!

Vol. 3, No. 12 — Independent EXHIBITORS FILM BULLETIN — November 18, 1936

THE INDUSTRY'S NEWS

From An Editorial Viewpoint

PREFERRED PLAYDATES WHO SHALL FIX THEM?

Ohio's Law Up . . .

The question of the right of film distributors in the State of Ohio to fix the playdates of pictures in the theatres of their customers comes up before a statutory court at Columbus this Friday. The decision is bound to affect the future of the preferred playing time practice throughout the country.

Early this year, the Ohio Legislature passed a bill forbidding designation of playdates by the distributors. This law was upheld by Governor Martin L. Davey, but denounced as unconstitutional by Attorney General John Bricker. A temporary injunction against enforcement of the law was obtained by RKO shortly after its enactment and the film companies continued to insist on Saturday and Sunday playdates. In the present proceedings RKO is seeking to win a permanent injunction.

Allied Backed Law . . .

The I.T.O. of Ohio, Allied unit, were the principal sponsors of the Waldvogel bill and Abram F. Myers, general counsel of the national organization, is assisting the law firm of Schwartz & Rocker, who have been assigned to defend the law on behalf of the state. Bricker, of course, withdrew from the case in view of his expressed opinion of the law's unconstitutionality.

The distributors will attack the law on the grounds that it interferes with interstate commerce and violates their copyright privileges.

Exhibitors, long irked by this practice, which they regard as an infringement of their freedom of operation, are hoping for the success of the Ohio law and plan similar legislation in many other states.

CANCEL 25% — OR DUALS IN MD.

Exhibs Demand . . .

Baltimore.—A demand for an increase from 10 to 25 percent in the cancellation privilege "to prevent the unwholesome and uneconomic practice of double billing from gaining a foothold in this community" was contained in a resolution adopted at a recent meeting of the Maryland M.P.T.O.

Hitting the flood of "quickies" being forced on exhibitors, it was pointed out that theatres in single feature territories are at a disadvantage in being required by their policy to play them on single bills. A 25 percent elimination privilege would, at least, enable them to drop some of the product that is obviously made for double featuring.

PLAYDATE STRIKE

Planned by Phila. U.M.P.T.O. . . .

A move that may have far-reaching effects on the entire industry is being planned by the Philadelphia United Motion Picture Theatre Owners. It will take the form of a playdate and buying strike against one of the major film companies, whose terms are considered inordinate. The plan calls for picketing of the exchange of the distributor and all theatres playing the product during the period of the strike.

Efforts will be made to enlist the support of exhibitor units in other territories, it was decided at the U.M.P.T.O.'s meeting last Friday. However, failure to win cooperation elsewhere will not deter the group from pursuing the scheme in the Philadelphia territory alone, it was stated by a leader.

Against Metro? . . .

While officials of the exhibitor organization are tight-lipped about the name of the company to be attacked, it is generally understood that Metro is their object. Resentment against this company's 1936-37 terms is running high and many theatre owners who have used the product regularly for many years are holding out this season.

KICKS BLOCK 'ALCAZAR'

20th Century to Drop Filming . . .

A steady stream of protests have poured into the offices of 20th Century-Fox since the company announced plans to produce "The Siege of the Alcazar," based on the battle between Spanish fascists and loyalists for the famed fortress, and it now appears probable that the picture will not be made.

Chief source of the complaints has been organized labor, liberal and peace groups, who professed to foresee the film as propaganda for fascism, inasmuch as it was to be written by H. R. Knickerbocker, European correspondent for W. R. Hearst. (The latter's pro-war and fascist leanings recently resulted in removal of his name from Metrotone News.)

20th Century may yet decide to capitalize on the publicity given the story and produce it. In that case, observers believe that the studio will lean backwards in an effort to present the loyalists' side of the battle fairly with Knickerbocker's name probably eliminated entirely from the credits.

Issued weekly at 1323 Vine Street, Philadelphia, Pa. Phone: Rittenhouse 7424. Mo Wax, Publisher and Editor;
Roland Barton, George Frees Nonamaker, Associate Editors.
New York Representative: Edward Larkin, Room 505, 729 Seventh Avenue, Medallion 3-2943.

DUALS IN CHICAGO

Successful . . .

Chicago.—The Balaban & Katz circuit is very well pleased with results of their recently instituted dual bills policy in first run spots. The Paramount affiliate reinstated double features several weeks ago after a four-year lapse, during which they had an agreement with local independent exhibitors to maintain a single feature policy.

Having confined duals to their four "A" houses so far, B & K now plans to switch their "B" and "C" spots to the bargain show policy next week. It is generally expected that the independents will follow suit immediately. Only Essaness and Warner Bros. have indicated that they intend to continue single bills.

THE RADIO PROBLEM

'Born to Dance' Broadcast . . .

The burning question of whether film theatres are being injured by competition provided by film stars on radio programs was stirred into flaming dispute again by the "Born To Dance" broadcast last Friday night.

Immediately after the ether show, in which the stars featured songs and dialogue from the forthcoming M-G-M picture, executives of the film company claimed that they were swamped by congratulatory wires from exhibitors stating that the broadcast will bring people flocking to their theatres to see the picture. This was offered as proof that big air shows featuring movie stars, and during which new films are advertised, will actually increase theatre receipts.

Some See Damage . . .

Other theatremen, however, make much of the fact that many thousands of prospective movie patrons were kept at home Friday night to hear the broadcast and that only the picture that was plugged on the air will benefit. This, they argue, is not sufficient to warrant the loss of business on the broadcast night.

Meanwhile, reports from Hollywood indicate that the deal between Metro and the Ford Motor Company is out and the producer is seeking another sponsor for their contemplated studio broadcasts.

Confused by the many pro and con points presented by opposing sides, the majority of independent exhibitors are watching and wondering what the outcome will be. Hollywood itself seems to be up in the air, tempted, on one side, by the luring bait of offers from advertisers for studio-sponsor tieups and besieged, on the other, by the protests of the more militant exhibitors against encouraging what they consider definitely a form of competition.

PICKETING IN PHILLY

Musicians . . .

Movie houses in Philadelphia have been laid siege to by union pickets. All Warner Bros. first run and key houses throughout the city are being covered by squadrons of members of the musicians' union engaged in a campaign to force the return of "live" entertainment and, particularly, music to the larger theatres. This week was announced that members of the famous Philadelphia Orchestra would join the picket lines.

Warner officials claim no adverse effects have been felt at any of the picketed houses. The musicians have been on the line for the past three weeks.

Billposters . . .

Flying around from theatre to theatre in the independent group are pickets for the International Alliance of Bill Posters and Billers, who are seeking to force employment of their members to place window cards. This campaign started simultaneously with the musicians' drive.

Long accustomed to using errand boys for this unskilled labor, theatremen balked at the union's demands for $5.00 per hundred cards, which is approximately what it costs to print them. Rather than meet the demands, they have discontinued the use of posters and cards, confining their advertising to screen, newspapers and programs.

Charges . . .

The United M.P.T.O., at last Friday's meeting, charged Morris G. Perlman, attorney who is associated with Metropolitan Printing Company, with abetting the union in its fight against the theatres and suggested that members refrain from doing business with Perlman's firm. Upon being advised of the action, John F. Fitzgerald, business agent of the billposters' group, issued a statement denying that the lawyer-printer was ever retained by the union or active in its affairs.

Perlman stated that he accompanied union leaders to one meeting of Mayor Wilson's Labor Board in the hope of ironing out the differences between them and exhibitors. His own business had been affected by the decline in poster printing and he only desired to protect his own business by bringing peace to the embattled factions. He intimated that a competitor was involved in the attempt to discredit his firm.

RAFT LEAVES PARAMOUNT

May Go to U. A. . . .

Hollywood.—George Raft, long the stormiest petrel at the Paramount studio, finally took a permanent walk last week. By mutual agreement between the actor and Adolph Zukor, representing the producer, Raft's contract, which had over two more years to run, was cancelled.

The culminating spat had to do with the star's role in "Souls At Sea." He claimed that the role did not suit him and he was to be billed under Gary Cooper. Lloyd Nolan was spotted in the vacant role.

Reports have Raft dickering with United Artists on a deal whereby he would make three pictures yearly, one each for the Samuel Goldwyn, David O. Selznick and Walter Wangner units.

HOLLYWOOD FLICKERS

By DAVID J. HANNA

Hollywood, Nov. 17

While radio isn't exactly our line, its hard not to enthuse over the neat showmanship displayed in the radio preview airing last Friday of the new Metro musical, "Born to Dance." From the opening words of Louella Parsons, the program proceeded at a fast, comfortable pace, packing a galaxy of stars into the hour program, yet allowing each to score outstanding hits with their respective talents. From an exploitation standpoint, its value is noteworthy. In on the stunt were CBS, M-G-M, Loew's Theatre Chain to say nothing of the powerful press behind Louella. It's success makes it one of the neatest stunts in the history of Hollywood ballyhoo and another indication of the vast possibilities that might be of mutual benefit in closer alignment and co-operation between radio and pictures.

And while on the subject of smart showmanship, much criticism is being aimed at Kenneth Goldsmith who is attempting to cash in on the Canadian Stork race. He is producing "Baby Derby," and expects to use the Toronto mothers competing in the race for the picture. He is dickering for a major release but so far there have been no takers, the general feeling being that the baby marathon is in bad taste and dubious film fare for the average filmgoers.

Despite denials from New York that the Hearst name had been removed from the Metro newsreel, action had already been taken and henceforth the reel will be known as "News of the Week." Reason for the elimination of the Hearst monicker is the anti-Hearst feeling throughout the country and the threats of exhibitors to cancel their contracts unless his name were dropped.

Gary Cooper is trying to settle peaceably the impending five million dollar suit being brought by Paramount against Sam Goldwyn, charging the latter with enticing Cooper into signing a contract. No conclusion has been reached but Cooper is offering to remain in the Studio for an extra picture, for which Paramount in return would drop the suit against Goldwyn.

Offering competition to Warner's "Golddiggers," Paramount's "Big Broadcast," and Metro's "Broadway Melody" series, Radio will begin a series of musical revue pictures, titled "Radio City Revels." At various times the Studio has announced its intention of producing such a series, but heretofore the idea has not gone beyond starting a script. Jesse Lasky will make this his first effort under his new contract with Radio.

A nifty switch took place at Metro this week. Joan Crawford, assertedly due to differences between the director and herself, withdrew from the cast of 'Parnell' and walked into the title role in "The Last of Mrs. Chaney." Myrna Loy who had been handling the Chaney assignment was switched to the lead in the Irish drama. A happy change for all concerned, since it would be hard to imagine Crawford in the role of the winsome Katey O'Shea.

Grace Bradley, who displayed fine talent in "Sitting on the Moon," Republic's musical, was handed the top role in "Larceny on the Air," an intimate musical which Irving Pichel will direct for the same Studio.

Who is there better equipped to chronicle the great drama of "Show Business," than Fanny Hurst? The deal was closed this week and the writer will arrive in Hollywood in about ten days to begin writing the screenplay for Paramount's story of the entertainment world. Lew Gensler is producing the picture which will have top names in the cast sheet.

Denying reports that he was planning to re-enter the picture business, Howard Hughes declared in New York that he is devoting his efforts to aviation and his oil business and has no thought of going into picture production.

Universal's sequel to "All Quiet on the Western Front," has temporarily been shelved. Under the title "The Road Back" the picture has been scheduled to start production for the past several weeks but due to casting difficulties chief of which is the inability of the Studio to find a suitable male lead, it will be postponed until late January.

What again! Yes sure enough. "The Girl of the Golden West," is once more headed for the silver screen. This time with Jeanette MacDonald and Nelson Eddy in the leading roles. William Anthony McGuire is preparing the screenplay and production will start upon the return of Eddy from his concert tour in January.

NEW YORK TIP-OFF

Observations and Opinions by Larkin

TIME MARCHES ON . . .

Despite what we discern as a toning down of outspoken editorial convictions by the Editors of the March of Time, the subjects are improving with every issue. . .

Caught the current one at the Embassy Newsreel spot this week and sat amidst a murmurless audience watching the first film mention of a vital problem that is of immense interest to the parents of this nation. The item is titled 'New Schools For Old" and the Editors present opposing opinions on the old and the new philosophies of education. . . .

We are shown scenes depicting the old-fashioned schoolhouse where the stern taskmaster instructs the children in the brutally cold facts of reading, 'riting and 'rithmetic. Today, by contrast, the child's elementary education is acquired by experience and accomplishment. To learn to count, they are sent to the store to buy food for the lunchroom; to read, by ordering lunch from the menu; cooperation, by preparing and serving their own lunch. In brief, the young ones are taught by methods they enjoy, rather than abhor. . . .

Divergent views are expressed by two outstanding educators, both of Columbia University. In favor of the old is Dr. William C. Bagley, who tells the audience that methods like those now practiced, resulted, 2500 years before, in the decline of Greek civilization. For the modern system speaks progressive John Dewey, America's most famed educator, "We must prepare our children not for the world of the past, or our world, but for the world ahead—their world." . . .

But what we're getting at is the fact that the March of Time is an educational medium of the most powerful sort. Millions of Americans, and foreigners, too, will first learn through this subject that there is any such conflict between two schools of educational philosophy. While the footage allotted to imparting information on this topic must be comparatively scant, it will undoubtedly stir discussion and ultimately result in much broader understanding of the subject by people whom it vitally affects, but who might never have heard of it otherwise. . .

We would like to see the March of Time more often. More! More! . . .

THE UNIVERSAL CONCESSIONS . . .

With the vast majority of independent exhibitors shrugging their shoulders about the heralded trade practice concessions granted by Universal, Robert H. Cochrane, president, stated Saturday that his company would make its offer effective immediately. . . .

Indies we have questioned expressed the opinion that the benefits claimed for them under U's revisions are almost invisible. Only concession they see as being of general value is the one changing the date on which notice of cancellation must be given from 14 days after release date to ten days after availability.

AS I SEE THEM . . . REVIEWS OF NEW FILMS

By ROLAND BARTON

BOXOFFICE RATING:— ● Means POOR; ● ● Means AVERAGE; ● ● ● Means GOOD; ● ● ● ● Means EXCELLENT
Plus (+) and Minus (—) will be used occasionally to indicate slightly above or below the point rating.

At best this "point" system can give you only an arbitrary estimate of a picture's drawing power, so we urge you to read the entire reviews. Some pictures are particularly suitable for certain types of audiences and this must be covered in the detailed criticism.

BORN TO DANCE

Hollywood Preview

BOXOFFICE RATING

MUSICAL COMEDY . . . Tuneful and lavish song and dance show that should click for big grosses everywhere . . . Eleanor Powell establishes herself as strong screen personality . . . Rates ● ● ● or better generally.

M-G-M

Eleanor Powell . . . James Stewart . . . Virginia Bruce . . . Sid Silvers . . . Una Merkel . . . Frances Langford . . . Raymond Walburn . . . Alan Dinehart . . . Buddy Ebsen

Directed by Roy del Ruth

A lavish production, expensive costuming, good tunes and a well-balanced cast of songsters, dancers and comics make this one of the brightest of the year's crop of musicals. While the story is far from original, it has been neatly paced and studded with the whirlwind hoofing of Eleanor Powell, good dialogue and some of Cole Porter's most singable songs. Even allowing for a decline in the public's taste for lavish musical films, "Born to Dance" has enough of everything to bring well above average grosses in all locations.

The nautical yarn by Jack McGowan and Sid Silvers opens on a submarine taking James Stewart and his laugh provoking pals, Silvers and Buddy Ebsen, to New York. There they meet Una Merkel, Frances Langford and Eleanor Powell and proceed to help the down and out gals by spotting them in a show. At the proverbial last minute, Eleanor replaces the temperamental star, Virginia Bruce, and the show goes on to great success.

Miss Powell's dancing is in a class by itself and her ingratiating personality establishes her in the forefront of musical film stars. Silvers and Una make the most of their comedy assignments. Stewart is refreshing as the shy sailor boy. Roy del Ruth's direction keeps the action moving evenly and he has staged the musical interludes attractively.

AD TIPS: Sell Eleanor Powell, but list balance of cast. Stage tap dancing contest with reward of movie test. Call it the "Biggest Thing Since 'The Great Ziegfeld.'"

HANNA (Hollywood)

WINTERSET

Hollywood Preview

BOXOFFICE RATING

DRAMA . . . Artistic screen treatment of successful play . . . Definitely class film . . . Splendid performances . . . Rates ● ● ● for class houses; ● ● — elsewhere.

RKO

78 Minutes

Burgess Meredith . . . Margo . . . Eduardo Cianelli . . . John Carridine . . . Edward Ellis . . . Paul Guilfoyle . . . Maurice Moscovitch . . . Stanley Ridges . . . Mischa Auer . . . Willard Robertson

Directed by Alfred Santell

"Winterset" is one of those pictures, like "The Informer," that requires some prize award to bring it recognition from the rank and file of movie goers. Definitely aimed at class audiences, Maxwell Anderson's sterling stage success has been converted into a highly artistic film, but one whose popular appeal is greatly limited by the grim material and its "arty" treatment. It is at least as daring an effort as "The Informer," lacking even the concession of one known film name. The players who appeared in the stage version have been retained in the principal roles and, while their work is outstanding, their presence will mean absolutely nothing to most film fans. However, for the discriminating and the intelligent, "Winterset" will provide intriguing fare.

The story opens with the execution of a radical for a crime he did not commit. His son is left with an almost mad desire to clear the name of his father and avenge his death. In New York he finds himself among the people who know the secret behind his father's execution. He finds the judge who condemned his father to die. He finds the young gangster who committed the crime for which his father died. He finds despairing love with the gangster's sister. The attempts of the boy to ferret out the truth, the jumbled reasoning of the judge who tries to ease his conscience, the hopelessness of the romance between the boy and girl form the dramatic action played against a background of social implications. It ends tragically.

Burgess Meredith recreates the Hamlet-like role he played so well on the stage. He is an effective personality as well. Margo, also from the stage cast, is superb as the girl, torn between love for the boy and loyalty to her brother, the killer. The latter role is handled in powerful, commanding manner by Eduardo Ciannelli. Remainder of the cast is perfectly balanced. Alfred Santell's direction has captured the mood of Anderson's play. The blank verse of the original has been supplanted by the more commonplace dialogue, but, at times, the lines seem almost poetic.

AD TIPS: The story is purported to be based on the famous Sacco-Vanzetti case. Sensational exploitation mentioning this may put the picture over in many spots. Catchlines "Who Killed My Father—And Why?"

HANNA (Hollywood)

CAN THIS BE DIXIE?

Hollywood Preview

BOXOFFICE RATING

COMEDY . . . Poor story and silly characters relegate this to lower half of duals . . . Jane Withers lost in mess of badly devised situations . . . Rates ● +.

20th Century-Fox

66 Minutes

Jane Withers . . . Slim Summerville . . . Helen Wood . . . Thomas Beck . . . Claude Gillingwater . . . Sara Hayden . . . Donald Cook . . . James Burke

Directed by George Marshall

The appeal of Jane Withers will gain little with the release of this little number. Its fate at the boxoffice will probably be a sad one and it is doubtful whether even the most ardent followers of the kid star will be able to swallow it. The numerous gags and situations in the weak, loose story, are so utterly silly so as to make the producers blush with honest shame. Withers' dancing and singing talents are given some little opportunity to shine, but, on the whole, the child is completely lost and ill at ease in this bewildering, strained hodge podge.

Story concerns the financial difficulties of an old Southern Colonel. The Good Samaritan comes along in the person of Slim Summerville and Jane Withers, who, with the help of an amateur night, a horse race, and converting the time-honored mansion into a roadhouse, save the day and the

family name. They also contrive to iron out the romantic difficulties among the younger set.

Of the supporting cast Claude Gillingwater rates the honors. He tears into every line of the old colonel and does his best to make his character real. Summerville's unique comedy should be saved for better things. Sara Hayden does what she can with a sour old maid. George Marshall's direction fails to straighten out the confused script.

AD TIPS: Withers is only selling angle so play up the kid's popularity. Get Summerville into the copy too.

HANNA (Hollywood).

HERE COMES CARTER

BOXOFFICE RATING

COMEDY MELODRAMA . . . Inconsequential stuff made bearable by Ross Alexander's playing . . . Will satisfy on dual bills . . . Rates ◉ + on its own.

Warner Bros.

60 Minutes

Ross Alexander . . . Glenda Farrell . . . Anne Nagel . . . Craig Reynolds . . . George E. Stone . . . Hobart Cavanaugh . . . John Sheehan

Directed by William Clemens

As boxoffice, "Here Comes Carter" amounts to next to nothing. As entertainment, slightly more. An unimportant, mild little yarn about another one of those fast and loud talking radio dirt-dishers, it contrives to furnish enough amusement and action to make the hour of its duration passable. It is a typical Warner quickie containing some well-known faces, but no boxoffice names. Blended with a strong drama, "Carter" will make satisfactory supplementary material for dual bills.

Ross Alexander loses his press agent job when he double crosses the movie star he represents. He lands in the position of keyhole peeper for a radio gossiper and takes the air himself when his boss takes one or two drinks too many. A sensation with his inside stuff about Hollywood, Alexander goes after Craig Reynolds, the star who fired him, and digs up the dope that the latter's brother is a gangster and the star is involved with the gang. He leads to the arrest of the mobsters and gets the gal, who makes him promise to tone down his broadcasts.

Alexander's performance is principally responsible for holding the spectator's interest. A pleasant fellow, he handles Cagney's old line adequately, if without as much punch. Glenda Farrell hasn't as much to do as usual, but does it well enough. Anne Nagel is an acceptable heroine.

AD TIPS: Sell it on the angle of a columnist' inside story of Hollywood's stars. Action spots will get best returns by pushing the gangster angle. Plug Alexander and Farrell.

BARTON

ACCUSING FINGER, The

BOXOFFICE RATING

MELODRAMA . . . Weak, rambling preachment against capital punishment . . . Nameless cast doesn't help . . . OK for duals . . . Rates ● +; more if exploited.

Paramount

60 Minutes

Marsha Hunt . . . Paul Kelly . . . Robert Cummings . . . Kent Taylor . . . Harry Carey . . . Bernadene Hays . . . DeWitt Jennings . . . Fred Kohler . . . Ralph Harolde . . . Sam Flint

Directed by James Hogan

Apparently intended as a preachment against capital punishment, "The Accusing Finger" finds its way up so many plot blind alleys that the central theme loses most of its force. What we have is a cheap, rambling little melodrama. Lack of marquee strength makes it certain that this minor Paramount offering will have to rely on strong dual bill support to be worth anything to exhibitors. Sole hope for salvaging something out of it lies in a strong exploitation campaign on the capital punishment angle.

Four script writers are credited with the screen play and that probably accounts for the divergence of the plot. Paul Kelly, d.a., delights in getting jail and death sentences for people on flimsy evidence. After a visit to his estranged wife one night, she is killed by a thief and he is accused of the murder. It falls to his rival in love, Kent Taylor, to ferret out the evidence against the real killer and save Kelly's neck. The latter makes way for Taylor to get the gal and resolves to help the accused, rather than the law, in the future.

The cast is fair. Kelly isn't weighty enough for the district attorney's role. Robert Cummings has a good bit as a youth sentenced to death. In minor roles, Harry Carey, as a crusading state senator who wins passage of a bill outlawing capital punishment; Bernadine Hayes and Fred Kohler are outstanding. Direction just so-so.

AD TIPS: The old problem of capital punishment can be sold again with some novelty playing. Arrange a debate between two prominent public officials on the opening night. Ask the public's opinion on the issue, etc.

BARTON

OUTSTANDING SHORTS

{ FILM BULLETIN reviews only those short subjects that are worthy of your special attention in booking and advertising }

MARCH OF TIME
Issue No. 3, Vol. 3

Ranks well up with the best of this series. Dealing only with two subjects, "New Schools For Old" and "The Presidency," the current issue should prove exceptionally interesting to the family trade. It is well paced and thoroughly engrossing from start to finish.

In "New Schools for Old," the editors contrast the old-fashioned, rigid Three R's method of teaching in the elementary grades to the modern, practical method of teaching by actual contact and experience. Opposing views are taken by prominent educators, Dr. William C. Bagley and John Dewey.

"The Presidency" reveals hitherto unphotographed scenes within the White House, traces the frenzied activity of President Roosevelt's first term, his success in conquering the depression, the recent campaign and his return to serve for another four years.

HONEST . . . IMPARTIAL REVIEWS YOU CAN TRUST!

Short SUBJECTS

FROM PHILLY
By Nonamaker

THE PICKETING GOES ON AND ON . . . According to the president of the Musicians' Union no settlement with Warner Brothers is anticipated until after the fiddlers' annual election December 3rd. It is understood that Warners are hoping ROMEO CELLA gets elected, as they have always managed to deal with him to their satisfaction in the past. But A. THOMEA, the present incumbuent, says the men are with him and that he expects to be re-elected . . . E. HARWAIN, partner of THOS. LAZARICK died suddenly at Mt. Ephriam, N. J. last week . . . MORRIS PHILLIPS, of the Upsal, is still dreaming of North Bay . . . Did you know or care that the gentleman who thought up 'Bank Night' is now netting himself a paltry $60,000 weekly from theatres using this stimulator thruout the country . . . And did you know that you cannot advertise game nights or bank nights in newspapers? . . . At Fox they are holding BILL SUSSMAN WEEK November 22-28 as the final week in the S. R. KENT drive . . . We hear that Kensington independent theatres got together on an agreement to up Sunday matinee prices to that of the evening scale. ABE RESNICK, of the Cayuga, says rest of the theatres in the city should do likewise . . . HARRY WEISBROD has been tabbed Vine Street's Ambassador of Good Will . . . BOB MILLER, formerly with Warner Bros., in Lancaster, has taken over the Trail Theatre, Shrewsbury, Pa., CHARLIE GOLDFINE to rebuild front of his Falls Theatre. GEORGE SOBEL's Saw-Bell Lumber Co. will furnish materials . . . "THE CLUTCHING HAND," new Mintz serial being distributed by MURRAY BEIER, looks okeh for this mystery sort of thing in its first four chapters screened recently . . . Billposters Union continues to hop around town picketing different groups of theatres at a time. Exhibs don't seem to be interested in settling, because, they say, the pickets aren't keeping anybody out . . . The report that one of the local theatrical printers are in league with the Billposters' Union doesn't seem to hold water in view of the fact that their shop is NOT union and is suffering, along with the other print houses, by the exhibs decision to eliminate window-cards and posters while the fight is on . . . No! The local Warner houses did not increase their admission prices on 'The Great Ziegfeld,' despite Metro's announcement that they would insist on it. Reports from most spots said they found it tough to realize any profit on the huge musical due to the 3-hour running time . . . BARNEY COHEN back on street, looking good, too . . . The local U.M.P.T.O. is expected to call a playdate strike against Metro—unles . . . DAVE MOLIVER is apparently handling 'Bango' in most spots again. His ex-partners, BARRIST and GOODWIN are readying their own lotto game 'Bonus.'

FROM BOSTON
By Bruce

LEONARD KRASKA changed the title of a picture playing at the Fine Arts Theatre and now in its second week, "La Kermesse Herioque" (Carnival in Flanders) will now be known as "Carnival." Many patrons thought it dealt with the World War—guess they think of Flanders Field—but that was hardly a carnival . . . Drop into the Little Building sometime and visit exploiteer JACK GOLDSTEIN in his new office. By the way he has a charming new secretary, EVELYN T. O'NEIL . . . Quite a crowd at the United Artists' preview of "Come And Get It" at the Uptown Theatre last Tuesday . . . MR. and MRS. LEO YOUNG up in Portland are expecting a most welcome addition to the family . . . The GOLDSTEIN BROTHERS of Western Massuchusetts Theatres have announced the acquisition of a business block in North Adams. Incidentally, this includes the Richmond Theatre. And E. M. Loew has a lease with over a year to run. All of which makes it very interesting . . . PHIL FOX, who was a recent visitor to the Columbia offices, had a fire in his home in Albany. Fortunately, there was only slight damage . . . The Crown Theatre in Lowell was reopened last week . . . JACK McGANN is getting back into shape . . . Interstate has renovated and reopened (resurrected) a theatre in Bellows Falls, Vermont. It was known as the Dreamland but is now called the Park. Dreamland fitted it very well the past fifteen years for it has been closed all that time! . . . We understand that HERMAN RIFKIN has one of the first percentage pictures. At any rate, it goes back to before the "Birth of a Nation." Remember that 90-10 percentage deal you made with Bill Gray, Herman? . . . STEVE BROIDY, who sells for HERMAN, is quite sick at the Beth Israel Hospital . . . At a special meeting held last Friday, Independent Exhibitors, Inc., decided to launch an aggressive campaign for new members . . . ROY E. HEFNER of Affiliated Enterprises announces that over four hundred New England theatres are using Bank Night . . . TIM O'TOOLE is back at the Columbia office. His arm has healed. You can't keep a healthy man down for very long with an infection . . . MARTIN TUOHEY came up from Pawtucket and was heard talking about the gamest man in the film district. We wonder who he means? . . . Winter vacations are almost here and quite a few of the boys have been seen with cruise literature under their arms . . . FRED GREEN of Woonsocket, R. I., has a wonderful smile. Married life certainly must agree with him if appearances count for anything . . . BRAD ANGIER practically commutes to New York . . . A holdup in one of the bookie joints near the film district resulted in a general closing. How many exhibs had their hands in the air last Tuesday? . . . JULES BENEDIC is going up to Aroostook County to dig potatoes . . .

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By DAVID S. MOLIVER

NEXT WEEK

in

FILM BULLETIN



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Independent EXHIBITORS
FILM BULLETIN

OL. 3, No. 13 WEDNESDAY, NOVEMBER 25, 1936 PRICE, 10 CENTS

A TRADE PUBLICATION, ISSUED WEEKLY FOR INDEPENDENT EXHIBITORS
—AND DEDICATED TO THE PROTECTION OF THEIR INTERESTS

THE FIGHT AGAINST METRO IS A FIGHT FOR EXISTENCE!

The independent exhibitors of this country are at the crossroads!.

On the one side, they can take the road of meek submission to the excessive and unequitable terms demanded by Metro - Goldwyn - Mayer and thereby accept consequences that may well nigh mean their ultimate ruination insofar as the film industry is concerned. On the other, they can take the path of determined and relentless resistance against the most outlandish and arrogant profit grab ever attempted by a film company in the history of the business, thereby re-establishing themselves before the entire industry as a factor that expects and will accept NOTHING LESS than fairness and equity n their dealings with the powerful sellers of film.

FILM BULLETIN is proud of the part it has played in the campaign against Metro's exhibitor-wrecking policy. Months ago, shortly after heir 1936-37 terms were made known, we undertook the leadership is urging a united front of independents against that policy, not alone because it is an unparalleled and most flagrant example of disregard for the exhibitor's equity in reviving prosperity, but because it will, f successful, set a precedent that ther producers will follow. We were nd are firmly convinced that the ery existence of independent exhibitors is involved, for they will not be ble to operate profitably under erms such as Metro is trying to orce upon them, if they are adopted y other companies.

Metro has set itself as far, far bove all other producing organizaoins in the industry. Given a shot f super-super sales talk by their bosses, the salesmen this season still use that poor word "colossal" in referring to the M-G-M product, although deep down in their hearts they must know that the company has passed over the hill and is headed downward as surely as their youthful guide Thalberg is no more. For every good feature issuing Leo's mighty roar, there are now five weak ones. The wiser exhibitors know that and they can't be bluffed.

In effect, what Metro has said to their old customers this year is this:

"We have been the producers of the most consistently good product over a period of years. You have played our pictures in your theatres during that time and, by exploiting them, have established a following for the stars under our banner. During the past six years times have been hard and your profit, if any, has been little, while we have managed to show from $4,000,000 to $8,000,000 net each year. However, all that is water over the dam. Prosperity seems to be well on its way back. More people are coming to your theatres and it begins to appear as if you will once again begin to make a profit commensurate with your substantial investment in bricks and mortar. That will never do! You will turn that profit over to us for the privilege of playing our pictures!"

But, will you, Mr. Independent Exhibitor? Will you submit to such conditions offered as God-given and absolute by a company that seems to have run amuck with the insanity of greed? If you do, be prepared to pay heavily elsewhere. Let foresight and common sense prevail.

MO WAX.

AWAKENING THE 'SLEEPERS'

The purpose and plan of this department is to bring forcefully to the attention of theatremen those pictures which are ordinarily overlooked or neglected in their advertising. Mr. Wolfe-Smith, prominent theatre publicity expert, aims to point out the latent exploitation angles in these "Sleepers" with the view to having you SELL them to the public in a manner that will bring you the best possible returns. Follow these "Sleeper" campaigns for bigger grosses!

By Wolfe-Smith

GIRL EYE-WITNESS TO GANG KILLING VANISHES!

She is a manicurist in a New York hotel. Answering a call from the room of "big shot" Ed Lustig, she stumbles on and is a horrified witness to a gang killing. She is a marked woman!

In terror, she flees to a quiet country spot in Connecticut, while the gang frantically searches for the girl who holds the big shot's life in her hands. She is on the spot. Seizing upon a newspaper headline as a chance to change her identity, she poses as a publicized heiress escaping from her irate father, who has forbidden her marriage to a titled foreigner. In this guise, she falls in love with a newspaper reporter, who believes he is chasing the missing heiress.

But, the mob hunts her down and she comes face to face with death in the person of big shot Lustig himself. How it all turns out makes for excitement and a novel twist in gangster captures.

Boys, when Columbia serves this one up to you, you're apt to shrug your shoulders and ask, "So what?" You know damn well that "LADY FROM NOWHERE" is no special. Far from it; it is an entertaining enough little programmer that will slide by with little notice on a dual bill—UNLESS (that big word) you go out and SELL IT!

We see three different angles, any one of which can be used individually, or all can be used jointly. It depends strictly on the type of house you are operating and selection of the angle rests entirely with you. So, dear friends, without further ado, we'll look into this thing and see what we can see and offer.

MARY ASTOR

The femme starring in "Lady From Nowhere" is none other than the recently headlined Mary Astor. She may well prove to be the best selling angle of those we'll mention, for, regardless of how little we in the industry might like the thought of capitalizing on notoriety (ahem!), it is a fact that her name was bandied about in almost every household in this nation a couple of months ago. And, it is also a fact that millions of extra copies of American newspapers were sold while that unfortunate case involving her was being dragged through a court in California.



The point is that Mary Astor is better known today than ever before during her career. The reaction of most people toward her following the revelations in that case was one of sympathy. On top of that, she comes to you now off of an ace performance in "Dodsworth," which won her resounding critical praise in the newspapers from coast to coast. SHE SHOULD BE BOXOFFICE—and will be if you step out and shout her name in bold type in plenty of places.

THE TITLE

It suggests Adventure, a touch of Mystery and Romance. There are dozens of ways to ballyhoo that title, of which we shall mention only a couple, just to warm you up to your own ideas.

Dress a stooge in high hat and tails and let him walk the streets looking through a large magnifying glass. On his back an oilcloth sign should explain that "I Am Looking For the 'LADY FROM NOWHERE.' They Say She's Beautiful, Dangerous and Exciting."

Insert the following ad in the personal columns of your local newspapers: "I Can't Come Back. Lustig's Mob Is After Me Since I Saw Him Murder Fletcher. Will See You Friday Or Saturday At The Strand Theatre. Don't Tell Anyone. (Signed) 'Lady From Nowhere.'"

GANGSTER ANGLE

The action spots have something to work with here, too, for the predominating theme of the yarn is the pursuit of this beautiful dame by a mobster. This guy's a bad mug who will knock off the lady as quickly as he'll look at her.

The press sheet suggests the sort of catch-lines you'll want to use in selling "Lady" on this angle. Read 'em and use 'em in program, herald and newspaper copy. Stuff like, "On the Spot If She Talks!" "She Was Worth More Dead Than Alive To A Gang Leader!" "Girl Eye-Witness To Gang Slaying Vanishes!" and others will get the action ideas across to the fans who like it.

Try this lobby display: Get a 40x60 photo enlargement of Astor and mount it on a 48x84 compo board. Copy above the photo should read, "HAVE YOU SEEN THIS WOMAN? She Is Hunted By the Police and A Mob of Gangsters. She Is Known Only As the 'LADY FROM NOWHERE.'" Have a big hand with pointing finger cut of compo and mounted just above the copy board. Letter on the hand, "The Finger Is On Her."

As we said shortly after we started out this week, "Lady" is no world-beater—not by a long shot—but it has its angles and for the guys who have the initiative to go out and plug a bit, it will bring in better than fair dough. It's up to you!

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Vol. 3, No. 12 — Independent EXHIBITORS FILM BULLETIN — November 18, 1936

THE INDUSTRY'S NEWS
From An Editorial Viewpoint

N. Y. GROUP TO JOIN PHILA. INDIES IN ANTI-METRO MOVE

No Deals or Dates . . .

The ferment of opposition to Metro-Goldwyn-Mayer's sales policy this season threatens to blow off in bombshell manner next Monday, when independent exhibitors from the Philadelphia and New York territories join hands in a move to demonstrate their violent objections to that company's terms.

An "emergency" meeting of the Philadelphia United M.P.T.O. has been called for Monday morning, 10.30 A.M., at the Broadwood Hotel. A group of prominent New York theatre owners, including Harry Brandt, head of the I.T.O.A., are slated to appear and pledge their cooperation and active support of the steps to be taken by the Philadelphia unit.

The action will probably take the form of a buying and playdate strike, during which every theatre owner will be expected to refrain from entering into any new deals with M-G-M or playing any pictures from this company. The period of the date strike, it is likely, will be 30 days, while the ban on the signing of new contracts will probably be extended indefinitely or until the sales policy is altered favorably.

First Open Action . . .

Although the protest against Metro's terms has been nationwide and they are encountering strong resistance from individual exhibitors everywhere, this is the first move to take open and concerted action against the distributing firm.

In the letter sent to all independent exhibitors in the territory, the U.M.P.T.O. states that the purpose of Monday's meeting is "To approve a plan formulated by this organization against the unfair percentage demands and sales policies of Metro." This, it continues, will be "the first gun to be fired in the battle of exhibitors against unfair sales policies. Hold yourself in readiness for a date strike or any other militant action to be called."

Committee Met Branch Manager . . .

A report will also be submitted on a conference held between a group of exhibitors and Bob Lynch, Phila. branch manager of Metro. This meeting, apparently called by Lynch after word had reached him concerning the campaign planned by the independents, was not productive of any results. It was reliably reported that the film man warned the committee that his company might strike back at them individually if they led the movement.

Will Picket . . .

In an effort to make their virtual boycott effective, the groups intend to picket all theatres, whether independent or affiliated, that play M-G-M pictures during the duration of the strike. The Metro exchanges in both territories will be picketed, as well.

Leaders of the strike are expecting to be joined by exhibitor groups in other territories. They are hopeful that the move will be adopted nationally. If this comes about, there is no doubt that the film company will be forced to pay serious heed to so effective a protest and revise its policy.

FARLEY IN — HAYS OUT?

Unlikely . . .

The rumor boys have been turning over Will H. Hays' job to Democratic Chairman James A. Farley for two years now, always ignoring the fact that the current M.P.P.D.A. boss has a contract that is not very easy to break. And, it might be added, overlooking the fact that the General has done a very handsome job for the major producers.

Last week the report was revived quite strenuously. It was definite this time, said a newspaper story from Hollywood. But, Hays will stay on, those on the inside are certain. Perhaps to avoid any serious embarrassment such as might arise at a time when his contract happened to expire, Hays did not wait, but last year accepted a four-year renewal of his pact, which had until the Dec. 31, 1937, to run. Thus, he remains head man of the Producers association at least until the end of 1941.

Farley May Come in . . .

However, it is well known that the majors would like to have someone well liked by the Roosevelt Administration in their inner circle, and Jim Farley may be the man. The President's campaign manager and Postmaster General has stated that he expects to resign from his cabinet post if a favorable opportunity in private industry presents itself.

The resignation of John Boettinger, Roosevelt's son-in-law, from his position with the Hays organization lends added credence to repeated reports that a new post in the M.P.P.D.A. would be created to accommodate Farley. At present the producers lack the close contact they have always sought to maintain with the ruling party.

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New York Representative: Edward Larkin, Room 505, 729 Seventh Avenue, Medallion 3-2943.

G-N ADDS STRENGTH

3 More Producers . . .

Hollywood.—Three prominent producers formerly with major studios joined Grand National last week. They are Richard A. Rowland, Victor Schertzinger and Zion Myers.

Rowland comes from Paramount, where he handled his own unit, to make two per year on a similar arrangement with G-N. Schertzinger, from Columbia, and Myers, from R.K.O., will collaborate on the production of six features.

Expanding rapidly, Grand National is finding it unsatisfactory to rent outside studio space and is looking for an available studio to be used exclusively by the producers working under its banner.

President Edward L. Alperson, who closed the deals with the producers, has gone back to New York, but will probably return here shortly to handle the studio situation.

SEEK LAW VS. NEW THEATRES

Based on Traffic Regulations . . .

Minneapolis.—Theatre owners in this city are reported behind a proposed new traffic ordinance, which would restrict the building of new theatres. This is the second move to accomplish this end made here lately, the first having been a measure openly designed to limit the construction of new movie houses on the basis of population. The city attorney warned that this measure would be ruled unconstitutional and it was dropped.

The new bill would compel all applicants for theatre permits after May 3rd of next year to refer their requests to the Planning Commission and the Police Department, which would study the traffic problems created by the proposed theatres and advise the City Council on what parking space they would have to make available for patrons. The measure also would prohibit the construction of theatres within 600 feet of a church or school.

Says City Is Overseated . . .

Appearing before the Ordinance Committee of the City Council, W. R. Frank, independent circuit operator, told the members that this city already has too many theatres. Exhibitors are constantly worried about the building of new picture houses, because "one new theatre could quickly ruin four others."

He stated that a measure restricting the number of theatres had already been approved in one town in the state and urged passage of the local bill as a protective measure for the established theatre owners.

CHICAGO WAVERING —BETWEEN DUALS & SINGLES

Chicago.—Although it was generally assumed that this city's theatres would go into the double feature policy almost universally as soon as the Balaban & Katz circuit started the ball rolling, there are strong indications that it may be restricted to a few spots. Exhibitors in the vast majority of situations are satisfied with the business they are doing on the single bill basis and have no desire to add to their film problems by dualing unless they are forced to it by competition.

At present, only the four first run B & K houses are offering two for the price of one. These theatres are reported to be doing exceptionally well, due perhaps in great measure to the advantage they enjoy over all the single feature houses. Yet, B & K officials seem in no hurry to extend the duals policy to the balance of the circuit, although this was their original intention.

Indies Opposed . . .

The Allied independent group has not relented in its opposition to twin bills and they are supported in this instance by the announced determination of Warner Bros. and the indie Essaness chain to maintain one feature policies.

The strength of the Allied unit, led by Aaron Saperstein, has again been demonstrated by the manner in which the members are holding their ranks against duals. There are no known defections.

LAWYERS ARGUE OHIO FIXED PLAYDATE LAW

Court Asks Briefs by February 15 . . .

Columbus, O.—The right of distributors to fix preferred playdates was argued pro and con last Friday by attorneys representing R.K.O. and the state's attorney general and heard by three Federal judges sitting in a special statutory court. At the conclusion of the hearing, the court ordered that the plaintiff's (RKO) dispositions be filed by Jan. 30th and the briefs by Feb. 15th.

Murray Seasongood, counsel for R.K.O., which is representing all of the major distributors in this case, told the court that the law prohibiting the fixing of playdates deprives the distributor of its rights as a copyright owner and discriminates in favor of the film renter. Further, he argued that the state had no jurisdiction, inasmuch as a film buying transaction is interstate and therefore subject to Federal laws.

Myers for Defense . . .

Abram F. Myers, general counsel of Allied States Association, represented Attorney General John Bricker. The latter, officially the defender of the state law, was precluded from arguing the case in view of his earlier statement that he regarded the law as unconstitutional.

Myers made the point that the exhibitor had an obligation to his community to present the type of films they desired on Sunday. No one should have the right to compel a theatre owner to show a picture that is objectionable to his patronage on the Sabbath, he argued.

KUYKENDALL GLUM NOW

Was 'Elated' at First . . .

One of the trade papers reports that Ed Kuykendall, president of the M.P.T.O.A., is not so well pleased now with Universal's "concessions." We seem to recall that he was "elated" before. Apparently big Ed watched exhibitor reaction closely, then changed his mind about his own reactions.

HOLLYWOOD FLICKERS

By DAVID J. HANNA

Hollywood, Nov. 24.

Selznick International placed itself top among the independents releasing through major distributing agents when it announced the tripling of its output for next season from four to twelve productions. Each of the dozen will be Grade A high-budgetted pictures. It is reliably reported that for the past week the company has been negotiating with top star names and directors with the intention of contracting them for the output.

The ups and downs of George Raft and Paramount could easily form the basis for a scenario. Late last week the actor balked at his assignment in "Souls at Sea," and tore up his contract with Paramount. In the course of a couple of days, the trade carried the stories, first that Raft would produce independently for Grand National, and secondly he is contemplating a trip to England for an assignment with Gaumont-British. However, he met Bill Le Baron; the two talked it over, and now George is back at Paramount at his old salary.

William Koenig, whose resignation from Universal was a surprise to the industry, is set at M.G.M. All that remains for the clinching of the deal is the working out of details as to his position. It is more than likely he will take over the former job of Fred Pelton, and a few other executive duties. The deal begins December 1st, following the producer's jaunt to Mexico.

"Hippodrome," Universal special, will probably be postponed until next year. Although the studio plans to begin production in March, it is more than likely it will be still unable to line up the circus talent for the production, since most of the acts will be beginning their spring season. And, too, many more are under contract to Billy Rose, who still has hopes of road showing "Jumbo."

While on the subject of "Hippodrome," our old friend Nat Burns breezed into town this week to play one of the top roles in that production. It looks, however, as though Nat will have a long wait. But the genial Mr. Burns is one of those actors who knows the stage doors of every theatre from New York to the Coast and back. So it's more than likely that the "Hippodrome" delay will give Nat an opportunity to bring his fresh personality to some other films. If our hunch is right, he will soon be holding his own with such popular favorites as Frank McHugh and Hugh Herbert.

Although the M. H. Hoffman Liberty Pictures Corporation is still in existence as a distributing organization, the new Harliman-Van Beuren combination will probably be known as "Liberty Productions."

Three new producers have been added to the Grand National line-up. Deals were signed this week with Richard A. Rowland, Victor Schertzinger and Zion Myers. The last two will have a program of six pictures during the coming year—three musicals, the remaining trio dramas. Besides producing, Schertzinger is also scheduled to direct his pictures. With these new producers in the fold, Grand National is now trying to locate its own studios, not wanting its units scattered about on various lots.

Guy Kibbe gets his first free-lance assignment since winding up his five-year Warner's contract. The actor goes into the role once scheduled for Fred Stone in "Once Over Lightly."

NEW YORK TIP-OFF

Observations and Opinions by **Larkin**

LOCAL COLOR

One of the strange things about this burg is the manner in which it sniffs at films and shows that are taken to the bosom elsewhere. A recent example of this trait was the cool reception accorded Columbia's Theodora Goes Wild. In practically every other spot where the picture opened prior to its Big Town premiere it was hailed as a worthy successor to Mr. Deeds. The newspaper boys shouted its praises and the people flocked to see it. But, not here. The reviews were mixed on the frigid side and it played just one week at the Music Hall to less than so-so business. **You** figure it out. Since we mentioned the Rockefellers little 6000 seat movie playhouse we can't help remarking how too, too dignified is its advertising. Almost no attempt is made to sell the pictures in the newspaper copy, which seldom mentions anything more than the title and cast. Perhaps we're all cockeyed, but it strikes us that the boys in charge should take down their hair and put a bit of zip in the advertising. It might easily add about $10,000 weekly to the gross. Of course, it may be that the Rockefellers simply aren't interested in having the common movie goers clutter up the joint! And, while we're on the subject, we might as well make note of our opinion that someone over at the M.H. pulled a boner when they let the Fox product get away. As it is, the Sixth Avenue spot is having one heluva time finding sufficient playable product to keep its head above red ink, while the rejuvenated old Roxy with the pictures has been lining up the crowds. And that makes us think that it is a setup for 20th Century to take over the Roxy eventually. . . The New Criterion, we are told, isn't finding it easy to obtain product. Warners have been helping out brother-in-law Charnas by giving him a few shows, but they haven't enough to spare from their own Strand to fill out more than a dozen weeks throughout the year for him. Other majors are only giving him weakest sort of sluff-off stuff. The Criterion will have to second run some of the stronger Warner shows or take in more independents. . . Metro's newest jungle epic with that brawny brute Tarzan Weismuller was a floppo at the Capitol. Looks like that will be the last of that series. Even the kids seem to have gotten too sophisticated for it! Despite rave notices "Come and Get It" isn't hot at the Rivoli. Pity because it's a grand show. . . 'Lloyds of London' opens at the Astor roadshowed, Wed. night. They probably figured it smart to mark it in at this time to catch the holiday season crowds. And we think it's smart too, in case you should care to know! . . . Mae West's version of "P.A." opened strong at the Paramount, but far from complimentary notices aren't going to do it any good.

What the Newspaper Critics Say:-

EXCERPTS CULLED FROM THE NEW FILM REVIEWS BY THE MOST REPUTABLE CRITICS IN THE NATION'S LEADING NEWSPAPERS

A Valuable Booking Aid! - - - - - - A Clue to Audience Reaction! - - - - - - Use Quotes in Advertising!

"GO WEST YOUNG MAN" (Paramount)

". . . Miss West, who also wrote the screen play and the dialogue, rolls her eyes and shakes her hips in the typical audacious West manner, and Warren William plays the harassed press agent with considerable gusto. The humorless yokel is played to perfection by Randolph Scott and there are perfectly swell performances by Elizabeth Patterson and Isabell Jewell, as well as by Alice Brady, Lyle Talbot and Margaret Perry. . . . May not be as brisk and hotcha as the original from which it stems, but it is frisky enough and genial enough to be enjoyed without fear of harm by those who like a dash of spice in their entertainment. . . ."

Boehnel, "N. Y. World-Telegram"

". . . Generally speaking, 'Personal Appearance' has lost little in Miss West's edition. . . . The salty idiom and the haughty malapropisms that punctuated the stage piece have been retained wherever they could be got by the censors, and there is something to be said for Miss West's presentation of these features. Apart from that incessant swaying of hers . . . her treatment of the role of the prurient lady of the screen is what the casting directors call a natural. . . . The supporting cast is uniformly excellent. . . ."

J. T. M., "N. Y. Times"

". . . It would have been better for her to leave Mr. Riley's excellent script fairly well alone, instead of adding several long and quite extraneous sequences, including the introduction of an amorous politician and a romance with her distracted press agent. . . . Miss West continues to wriggle her hips and talk out of the side of her mouth. The camera has not been too kind to her and her costumes are somewhat exaggerated, even for the role she is assuming. . . . Warren William gives so good a performance as the resourceful, humorous Morgan that he rather steals the picture from the star. . . ."

E. L. H., "Boston Herald"

". . . One of Mae West's snappiest films. . . . Here the First Passion Flower of the screen is not permitted to use all of the dialogue written by Lawrence Riley. But there is even more double entendre in the typical Westian lines authored by the star. And all of the situations of the stage play and several new ones are also included in the piece. . . . There are plenty of laughs to be had in this story. . . ."

Eager, "Boston Traveler"

". . . Mae West has added a few Westian wisecracks and witticisms. . . . Except for some rather broad insinuations made by la West in some of her more intimate moments with Randy, the film is harmless fun and a humorous 'rib' at Hollywood's capricious celebrities. . . ."

Rob Reel, "Chicago American"

"TARZAN ESCAPES" (Metro)

". . . A repetitious Tarzan picture. . . . It has its moments of excitement, but most of the thrills are repeated from previous adventures of Edgar Rice Burroughs' apeman. . . ."

Murdock, "Phila. Ledger"

". . . Just who the devotees of Tarzan may be is open to perplexing speculation. On the one hand, they may all be the normal persons who pass the thirteen-year-old intelligence tests with flying colors; again they may be escapists whom the African landscape captivates, or they may simply be poor wretches who find in the fabulous conjurings of M. G. M. and Edgar Rice Burroughs a sedative. In any case, the Capitol Theater was thronged yesterday with spellbound patrons who laughed like children at the strange cries and laughter of Cheetah, the chimpanzee; who gasped as Mr. Johnny Weissmuller swung from tree to tree, with, as the saying goes, ineffable grace; and who caught their breath, as they should have, at the delicate and intricate undersea swimming of Tarzan and his mate. . . ."

Tazelaar, "N. Y. Herald-Tribune"

". . . Maintains the lifty standard of its predecessors, and presents the most romantic jungles imaginable, the biggest settings, the cutest costumes, the most seductive photography. . . . Tarzan this time talks. . . . The hosts of Tarzan fans will be thrilled. . . . It presents handsomely the most harrowing animal thrills, the most formidable animal opponents and the most intense animal attraction. . . ."

Johaneson, "N. Y. Mirror"

●

"PIGSKIN PARADE" (20th Century-Fox)

". . . Just about the most invigorating, tuneful and merry little football movie to come our way. . . ."

Schneider, "Cleveland Press"

". . . Seasonal musical comedy, a genuinely funny burlesque of football and its musical comedy concomitants. . . ."

Nugent, "N. Y. Times"

". . . This is a filmdom fantasy of football dressed up with rocking humor, catchy music and fancy footwork. . . . Laughs chase laughs like mad around your solar plexus when Patsy Kelly gets into action! . . . Close harmony with lightning lyrics and clever phrasing is served by the Yacht Club Boys. . . . Little Judy Garland, dynamite of song, makes her screen debut and darned near steals the picture! She can SING . . . and is a natural actress. . . . A screen skirmish with EVERYTHING! It's A-1 entertainment for everyone in the family. See it! . . ."

Rob Reel, "Chicago American"

". . . Judy Garland is one of the most promising new faces we've seen in pictures for some time. . . . A musical with a campus background, lots of tuneful numbers, a football game as exciting as the recent Penn-Princeton fray, and not a few laughs. . . . If it weren't for Judy and Erwin's amusing hill-billy impersonations, 'Pigskin Parade' would be just another college musical of upper bracket calibre. . . ."

Finn, "Phila. Record"

●

"COME AND GET IT" (United Artists)

". . . Exciting story of northern timber country. . . ."

Schneider, "Cleveland Press"

". . . Makes lusty and exciting screen drama, besides providing Edward Arnold with the best role he has had since achieving stardom. . . . Truly magnificent in its scenes of rugged outdoor beauty. . . . There are two superb supporting actors. Walter Brennan as Bostrom, the Swede, can really share top honors for acting that was always alert and alive. Frances Farmer handles the dual role of Lotta Morgan and her daughter, Lotta Bostrom, so effectively she is bound to win Hollywood promotion. . . ."

"Washington Times"

". . . As exciting and as absorbing as the book which it follows with gratifying faithfulness. . . . There is a tremendous sweep to the film which is handsomely mounted, strikingly photographed, well paced and timed, and admirably cast. . . . Arnold plays to the hilt the part of Barney Glasgow. . . . Frances Farmer, a comparative newcomer, makes her mark on the screen with her dual portrait of mother and daughter. She is beautiful to look at and exciting to watch. . . ."

"Boston Post"

". . . Rich, lusty and thoroughly entertaining picture. . . . There is comedy, there is romance, there is pathos, there is drama, and there is above everything a hearty and thoroughly American dash about the whole thing. . . . Edna Ferber should be proud to have her novel so resplendently handled. . . . The two sequences you are most likely to remember are the breaking of the log jam in the beginning of the film and a wonderful brawl in the Alcazar cafe, but the chances are you will like the whole film. . . ."

E. L. H., "Boston Herald"

". . . Packed with drama and human interest from its first to its final flicker. . . . A good, substantial story told in the best possible movie terms. . . . Its talk is close-clipped and natural, and its comedy is spontaneous and deeply rooted in human situations. . . ."

Murdock, "Phila. Ledger"

DON'T KILL THE GOOSE THAT LAYS THE GOLDEN EGGS!

An Article by DAVID S. MOLIVER

Addressed to Philadelphia Territory Exhibitors in Particular, but of Interest to Theatremen Everywhere

Just like the proverbial figure, who in his misjudgment and greed deprived himself of a "Horn of Good and Plenty" so are the exhibitors of the Philadelphia territory threatened with a similar fate, for a situation has arisen that may possibly sound the death knell of "The Goose That Lays The Golden Eggs" — theatre games.

It was almost two years ago that the writer first introduced this novel form of business stimulant to Philadelphia Exhibitors. Despite strenuous opposition provided mainly by dish companies, who foresaw a danger to their own profitable business, the writer strived conscientiously to establish games as the most economical, profitable and satisfactory business stimulant yet devised for theatre use. That he has succeeded, is an acknowledged fact. Therefore, not without justification, I feel some of the credit for the great success so many theatres are finding with games, is due directly to my efforts in perfecting one that so adequately satisfies both the public and exhibitors.

It is on behalf of the mutual interests of exhibitors, to whom games have become a vital part of theatre operation, and to the writer, to whom they have become his sole business, that this article is written.

Immediately after the tremendous success of Bango, definitely established, which is now in its second year's run in the original theatres secured, competitive games began appearing in the field. In considering the use of these for their theatres, some exhibitors fail to take into consideration the most essential features forming the basis for the success of games. Now the writer feels the need of sounding a clarion call of warning to theatremen everywhere by making known the following facts.

The success of all games is dependent entirely upon TWO features. *First,* the awards, which are governed solely by the exhibitor; *Second,* and most IMPORTANT, the SCIENTIFIC ARRANGEMENT, ASSEMBLY and FORMULAS of the game, which rest only with the game creator and manufacturer and which are vital to its proper operation.

The game itself is a recognized form of entertainment and its success is based on audience interest and reaction, a factor far more important than the awards. If the prizes were most important, theatres would have experienced the same success with straight drawings from double tickets, which unquestionably has only a fraction of the appeal of this new and entertaining method. To capture and hold an audience, the game must be PERFECT in FORMULA, enabling you to retain the intense interest of every person participating and to protect yourself from the possibilities of duplication of winners and other embarrassment caused by improper functioning.

The writer has spent almost two years in perfecting the formulas used in the game of Bango, so that it is scientifically perfect. In Bango, every call number from 1 to 00 is used. In Bango, there are 500 combinations of playing cards. In the playing of Bango, patrons can never be placed in doubt of its authenticity. In the playing of Bango, exhibitors have the utmost confidence in the knowledge that the game will operate smoothly. The magic name of Bango has become a magnet that draws overflow crowds to hundreds of theatres because it combines the best features of real entertainment with a minimum of effort and worry for the exhibitor. It is no mere combination of numbers, but a scientific, yet simple and practical game designed to build unestimable good will for theatres that use it. Bango can boast of 72 consecutive weeks in many theatres throughout the Philadelphia territory—a record regarded with envy by all other business stimulant manufacturers and dealers.

In closing, I suggest that every theatre owner using a game consider it only from the viewpoint of (1) HOW PROFITABLE IT IS; (2) HOW WELL THE PUBLIC LIKES IT; (3) HOW SMOOTHLY IT OPERATES. No minor factors should be allowed to enter into your consideration, for one badly assembled game can cost a theatre more in confusion and loss of good will than any inducement the sellers of a poor imitation game can possibly offer you as bait.

REVIEWS

(*Continued from page 10*)

a good enough melodramatic plot. On the strength of the title and the G-men vs. Chinese angle, it should get at least average grosses in the proper spots.

Conrad Nagel, a G-man transferred temporarily to the Bureau of Immigration, is sent to the West Coast to stop the smuggling of Chinese into California. He collides with Eleanor Hunt, newspaper reporter, and her photographer side-kick, Vince Barnett, and the three become inseparable pals. By some clever detective work and deduction, they discover that a group of phony film producers are the smugglers. They operate by taking white "extras," made up as Chinese, out on location on an island off the coast, placing these people on another boat and returning themselves with contraband Chinese. It is revealed that the girl is a G-woman working on the same case. The usual romance develops between Nagel and Hunt.

There isn't much marquee strength in the cast, but performances are uniformly good. Nagel is still the polished actor. Jack LaRue, popular with action fans, is the bad man up to par. Eleanor Hunt is the femme interest, and Vince Barnett plays hard and gets a good number of laughs. Direction is satisfactory, keeping the action flowing.

AD TIPS: Sell the title and the smuggling angles. Dress Chinese stooges for street ballyhoo, carrying signs reading: "We're part of the 'Yellow Cargo.'"

LARKIN.

EVERYTHING IS THUNDER

BOXOFFICE RATING

DRAMA . . . Poor production nullifies value of Bennett, Montgomery names in this English film . . . Lacks coherence . . . Rates ● + on its own.

Gaumont-British
72 Minutes
Contance Bennett . . . Douglass Montgomery . . . Oscar Homolka . . . Frederick Lloyd
Directed by Milton Rosmer

One of the poorer pictures out of the British studios. It moves slowly and becomes quite boring when the director engages in spasmodic strivings for "effect" to the detriment of the story's development. These faults, plus some minor ones, tear down the boxoffice value that might have made "Everything Is Thunder" worth while for exhibitors in this country. It has two names which could have meant something. Constance Bennett and Douglass Montgomery have their followings, but it is doubtful if they will turn out in any appreciable numbers to see them in this. Oscar Homolka, who scored in "Rhodes," is also present, but his name will prove of little value. Mark this down for dual billing with something light.

There was a time when almost any picture with a prostitute as the central character could be counted upon for good business, but that is no longer true; "Crime and Punishment" is a recent example. In this film, Miss Bennett is the lady of less than doubtful repute. A German, she takes to her bosom an English soldier, who has just escaped from a war prison by murdering one of the German guards. She shields him from the detective who loves her and finally gives her life to save the foreign boy she has learned to love.

Performances are all satisfactory, none outstanding. Rosmer's direction, as stated above, lacks coherence and causes confusion. The production is below par.

AD TIPS: Sell the two American stars. In certain locations this type of story may still bring good returns.

BARTON.

SPEED LIMITED

BOXOFFICE RATING

MELODRAMA . . . Fair action the only virtue of this slipshod G-men vs. gangsters meller . . . Will get by on twin bills in last run spots . . . Rates ●.

Regent Pictures
56 Minutes
Ralph Graves . . . Claudia Dell . . . Evelyn Brent
Directed by Al Herman

The story and direction of this little cheapie leave it so full of holes that it is destined to get a break only in the joints. The continuity is bad and things happen without any sound reason for them. One gains the impression that no one really cared how it turned out.

Ralph Graves, as the head G-man, walks through his role, engaging in an occasional fight. Claudia Dell tries hard, but the script demanded that she perform some pretty inane action and speak some poor dialogue. The plot consists of detective prowlings, fast automobile chases and a fight atop a train, all leading to the inevitable showdown battle between the Agents and the gangsters. Evelyn Brent, the moll, dies of a bullet wound, and Graves marries the railroad president's daughter, who loved him at first sight, but got the cold shoulder.

AD TIPS: The G-man vs. gangster angle will serve best in action spots.

NONNIE.

WHAT THE NEWSPAPER CRITICS SAY:

(*Continued from page 6*)

"OUR RELATIONS" (M-G-M)

". . . A knock-about comedy in which an acute case of confused identities is permitted to develop into galloping bedlam. . . . It relates most of the old slapstick arguments and offers a few new ones. . . ."

Nugent, "N. Y. Times"

". . . A BARGAIN lot of Laurels and Hardys are provided for the public amusement in 'Our Relations.' . . . Feeling that one set of Laurel and Hardy was not enough for one picture, the boys have declared a dividend in the form of another set. . . . There are the usual situations when wives, sweethearts, gangsters and friends mistake one person for another. But these episodes are merely padding between hilarious comedy scenes. . . . The climactic scene is one of the funniest and most unusual ever screened. With their feet cemented in large round tubs, they teeter back and forth on the edge of a dock. . . ."

R. P., "Phila. Ledger"

". . . Messrs. Laurel and Hardy—the lean and fat of it—continue to perfect their proficiency in the gentle art of slinging pies and wallowing in whipped cream. . . . In spite of the overabundance of slapstick, 'Our Relations' is not without some humor. In fact, one of the gags is actually whiskerless. It occurs when the two are cemented into round-bottomed tubs that rock perilously close to a wharf's edge. . . ."

Finn, "Phila. Record"

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Short SUBJECTS

FROM PHILLY
By Nonamaker

RECORD MATINEE . . . lasting from 1.00 P.M. until 5.45 P.M. took place at Fays last Monday due to stage attraction being unable to get "set" . . . From 1 till 5 they ground out all the film they could lay their hands on, and then came the "in the flesh" entertainment. . . . SPEAKING OF "IN THE FLESH," several members of the Philadelphia Orchestra, good members of the Musicians' Union, of course, have been seen arriving at the picketed Warner Houses in taxicabs and inquiring of the picket whom they are relieving, "Where's my sign?" . . . ENGAGEMENTS, BIRTHS, ETC. . . . DON CLEMENTS, of Penn Theatre Equipment, is the proud daddy of an 8 lb. 4 oz. bundle of blue . . . REGINA GILLIS, of Metro, to marry Dr. Dranov, a dentist, Thanksgiving Day. . . . AND SPEAKING OF THANKSGIVING . . . the Horlacher Social Club held their annual turkey raffle early in the week with happy results all around . . . Many theatres continued an annual custom and gave out turkeys to lucky persons in their neighborhood audiences . . . And while on the subject we wish to extend our well-wishes for what to most theatremen is an overstuffed day. We'll even pass the bicarbonate if you ask us on Friday. . . . TRAVELERS . . . JIM CLARK and OSCAR NEUFELD were in Washington last Saturday and attended the Varicty Club affair held in the capital city that evening . . . DAVE MILGRAM writes ye Editor from a dude ranch at Mesa, Arizona. Says he now can ride horses as well as Buck Jones, has a swell coat of tan and is going to head for the West Coast shortly, where he expects to take in the studios . . . ANN ROSEN, of Capital Exchange, has gone to her sister's home in Pittsburgh to recuperate from a stomach ailment . . . GLADYS BEHALL, Leon's daughter, is pinch-hitting on the typewriter keys . . . JOHN GOLDER is kept mighty busy traveling back and forth from his new Washington exchange and his Hollywood exchange here . . . John is very optimistic and has some of the best product in the vaults right now that he ever had. . . . UNION SITUATIONS . . . Remain about the same as last week. Musicians definitely look for no settlement until after their annual election Dec. 1st. And Billposters still threatening to picket any house putting out window cards or paper. Meanwhile, the theatrical printing companies are caught in the middle and are feeling this loss of business considerably. . . . FACE LIFTINGS . . . Considerable rebuilding and building activity finds Vine Street with National-Kline Poster going into enlarged quarters at 1305-7 Vine Street, and Quality Premium officially situated in their newer and larger dish emporium next door just as soon as DAVE BARRIST and CHARLIE GOODWIN catch their breaths from moving . . . Meanwhile the street is getting set to welcome IMPERIAL PICTURES, who are moving into 3rd floor space of the Warner Building . . . And the construction of the new Paramount Exchange at 12th and Summer Sts. progresses at a rapid rate . . . MAX KORR opens the Transit, Allentown, Thanksgiving Day. Equipment all replaced by the well-known BLUMBERG BROS. of N. T. S. . . .

FROM BOSTON
By Bruce

MORRIS MENDELSSOHN of New Haven will be listening to wedding bells as well as sleigh bells in December . . . Mrs. PHIL BERLER is recuperating at home following an illness. PHIL has that smile back again . . . A new and youthful face in the E. M. LOEW office, GERALD WAGNER . . . The Pine Tree State will have one brand new theatre by Thanksgiving Day. The Waldo Theatre at Waldoboro will seat close to 500 and will be managed by HARRY SMITH who formerly managed the Strand for ABE GOODSIDE in Portland . . . It looks as if Brookline may have another theatre . . . LARRY STONE and SELMA RIFKIN have been seen together quite often recently. Well? . . . SAM ROSENBERG is going to duck two winter months in Florida . . . ED FRANKS looked very pessimistic the other day . . . Ask BERT LAZARUS who is the best dummy player hereabouts . . . J. CRONAN was seen distributing checks in the film district Friday afternoon. Did you get one? . . . SAM PINANSKI returned on November 20th from a ten day vacation in the southland . . . WILLIAM O'TOOLE, son of TIM O'TOOLE of Columbia, is a senior at Harvard and has undertaken an analysis of the motion picture industry for his thesis . . . The WERNICKS were in town,—both ERNEST and SAM What kept you in Shrewsbury, boys? . . . J. D. SANTAMORE and H. N. LAMERE of Ludlow, Vermont, were here buying film . . . A. STANZLER will soon be off for the coast the long way, —the water route . . . ABRAHAM BARRY has been working hard to make the dinner and dance given by the Theatrical Post of the American Legion a huge success. The affair took place the 24th in the main ballroom of the Copley Plaza Hotel . . . It looks as if the BOMES of Providence are about to sell their two theatres . . . MAX FINN, genial and general manager for E. M. LOEW, has returned from Rochester, N. Y. where he inspected Loew's new acquisitions . . . JACK MYERS has returned from a week's vacation . . . GERALD SWABBE, who was formerly with the PHIL SMITH organization, is taking a new viewpoint,—that of an exhibitor. Swabbe is about to open a theatre in Pepperell . . . TIM O'TOOLE is away on a hunting trip in the Maine woods. It's not all pleasure though for Tim is also hunting contracts. Maybe that is a pleasure too . . . NEWTON GOLDMAN, son of "Zippy" GOLDMAN of Grand National, is captain of the Devotion School football team in Brookline. Due to the fact that young Newt is going to see the Harvard-Yale game in New Haven, there will be no game this Saturday for Devotion School . . . EDDIE ANSIN, PHIL SMITH, JOE COHEN, HAROLD STONEMAN were but a few of the notables to attend the H-Y tussle in the Yale Bowl . . . STEVE BROIDY's brother, BILL, is still convalescing at the Beth Israel Hospital following a serious operation . . . GEORGE KRASKA is pulling them in with "La Kermesse Heroique" ("Carnival" to you). It's already in the third week . . .

CLASSIFIED ADVERTISEMENTS

Ten cents per word, including initials, address, or box number. Minimum insertion 15 words. Cash or money order with each copy. Yearly contract rates are lower. Send for contract scale. Address communications to FILM BULLETIN, 1323 Vine Street, Philadelphia, Pa.

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AS I SEE THEM . . . REVIEWS OF NEW FILMS

By ROLAND BARTON

BOXOFFICE RATING:— ● Means POOR; ● ● Means AVERAGE; ● ● ● Means GOOD; ● ● ● ● Means EXCELLENT
Plus (+) and Minus (—) will be used occasionally to indicate slightly above or below the point rating.

At best this "point" system can give you only an arbitrary estimate of a picture's drawing power, so we urge you to read the entire reviews. Some pictures are particularly suitable for certain types of audiences and this must be covered in the detailed criticism.

LOVE ON THE RUN

BOXOFFICE RATING

COMEDY . . . Screwy plot brings plenty of laughs . . . Crawford and Gable will draw them in, but Tone's performance is tops . . . Rates ● ● ●; less in rural spots.

M-G-M

74 Minutes

Joan Crawford . . . Clark Gable . . .
Franchot Tone . . . Reginald Owen . . .
Mona Barrie . . . Donald Meek . . .
Ivan Lebedeff . . . Charles Judels . . .
William Demarest

Directed by W. S. Van Dyke

Boldly stealing the pattern of "It Happened One Night," Metro has turned out a film that is an odd mixture of daffy comedy, melodrama and even a bit of fantasy. With a plot that is disconnected, like a long fuse cut up into bits and sputtering at both ends of each piece, it depends on the sheer momentum of snappy dialogue and movement (the direction doesn't matter!) to make its entertainment. Entertaining it is, too, but in a sporadic way. Something is always happening. Nothing is ever developed conclusively. Despite its continuous action, it isn't wholly satisfying. But that will hardly prevent it from being successful. Joan Crawford and Clark Gable are two topnotch marquee names that will bring them flocking in for well above average grosses.

Gable and Franchot Tone are rival foreign correspondents for two New York dailies. The former is a prize cad, always playing on the sympathies of the kindlier Tone and then double crossing him. Gable meets Joan as she is running out of her scheduled marriage to a sleek nobleman. They become involved in an international spy mixup when Gable steals a plane to help Joan get away. The spies chase them and Tone chases them all over France. Joan, not knowing Clark is a detestable newspaper man, falls for him and vice versa. When she finds out, she goes to Tone and offers to allow him to send his paper the stories about her. In a melodramatic windup, Gable is captured by the spies, but rescued by Tone, whom he promptly tricks into being tied into the chair he had occupied. At the last moment he relents and gives his rival a "break" by allowing him to share a by-line that properly belonged to Tone. Gable dashes off with Joan.

Acting honors unquestionably go to Franchot Tone. He delivers his best performance to date. Crawford and Gable are up to par and Reginald Owen has little opportunity to display his fine brand of leering humor in the role of a spy. W. S. Van Dyke's direction is fast.

AD TIPS: Sell the cast.

BARTON.

COME CLOSER, FOLKS

BOXOFFICE RATING

COMEDY . . . Mildly amusing yarn about fast talking street hawker . . . Will need strong selling to mean anything . . . OK for duals . . . Rates ● ● —.

Columbia

61 Minutes

James Dunn . . . Marian Marsh . . .
Wynne Gibson . . . Herman Bing . . .
Gene Lockhart . . . George McKay

Directed by D. Ross Lederman

A stereotyped plot has been given a touch of novelty by the use of a street pitchman as the central character. He is one of those fakers who peddles "$5.00 watches for 25 cents!" until he talks himself into a job as assistant manager of a department store, where he employs the same tricks to build up the business. James Dunn, of course, is the hawker and he manages to make the picture mildly entertaining. However, the plot is so patented that the spectator is constantly ahead of the action. It will serve nicely for dual bill fare and may pull close to fair returns on its own if sold strongly.

Dunn leaves his street pitchman's job to step into the department store owned by Marian Marsh's father. The place, run into the ground by old-fashioned business methods, is awakened by Dunn's energetic tactics, copied from his previous work. He employs veteran pitchmen to act as salesmen and they take the customers over, but good! Shown the wrong of his ways, our hero goes straight and puts on a legitimate selling campaign that places the store right on top, winning a $1000 prize while he is at it. His girlfriend, Wynne Gibson, has been jealously eyeing Dunn's romance with the store owner's daughter, but she realizes she is out and leaves him to Marian.

AD TIPS: The title provides plenty of opportunities for lobby and street ballys. Hire a couple of fast talking pitchmen to plug the picture and give out heralds when they gather the folks in closer.

BARTON.

YELLOW CARGO

BOXOFFICE RATING

MELODRAMA . . . Fairly exciting G-man expose of a novel smuggling idea . . . Will satisfy hoke fans in lesser spots . . . Rates ● ● for action and rural locations; for duals elsewhere.

Grand National (Hirliman)

63 Minutes

Conrad Nagel . . . Eleanor Hunt . . .
Vince Barnett . . . Jack LaRue . . .
Claudia Dell

Directed by Crane Wilbur

Designed for action fans who like stories abont G-men exposing clever Chinese smuggling gangs, "Yellow Cargo" succeeds in providing enough excitement and comedy to satisfy them rather fully. There is nothing original about it, but the action is well sustained and neat performances augment

(*Continued on page* 8)

HONEST . . . IMPARTIAL REVIEWS YOU CAN TRUST!

Independent EXHIBITORS
FILM BULLETIN

VOL. 3, No. 14 WEDNESDAY, DECEMBER 2, 1936 PRICE, 10 CENTS

Mr. Lichtman Visits Ohio!

Al Lichtman's speech in defense of Metro's sales policy for the current season, delivered before the Independent Theatre Owners of Ohio Tuesday, stands as a monumental piece of blatant, unadulterated hokum. It serves notice on the trade that Mr. Lichtman regards all independent exhibitors as being guileless, semi-conscious and downright stupid.

With something resembling a tear in his voice and, undoubtedly, the net profit of $11,076,822 earned by his company during the fiscal year just past in his mind, the man "credited" with being the father of the M-G-M 1936-37 profit grab brain child told the assembled exhibitors that his fat salary would be gravely jeopardized if Metro had to depend on the business of theatres in this country. Listen to the adroit Mr. Lichtman and you learn that it is principally the foreign market that supports his tottering outfit.

With the same straight face, he told them that the second factor responsible for M-G-M's continued existence in business is Loew's Theatre circuit. Thus, to the horror of the hearers and the trade at large, it was revealed that if Metro is to be made safe for a $20,000,000 net profit this year exhibitors in America must be willing to accept the devastating terms their white haired boy Lichtman is anxious to thrust down their reluctant throats.

We have been misled. Certainly, it seemed, the man who concocted that whopper of a sales policy should be able to offer some very shrewd arguments to justify it. But, Lichtman, in placing so little stock in the intelligence of the nation's independent exhibitors, has only served to lower their estimation of him.

Personally, we think he's a big flop. And, unless the wiser heads in the Metro organization prevail and bring about a readjustment of the exhibitor-wrecking policy layed to Lichtman, he may be credited with tearing down the strongest film company in the business.

You can't kid the dumbest independent exhibitor, Lichtman, when he finds there is no profit in your product. Get wise!

MO WAX.

A TRADE PUBLICATION, ISSUED WEEKLY FOR INDEPENDENT EXHIBITORS
—AND DEDICATED TO THE PROTECTION OF THEIR INTERESTS

AWAKENING THE 'SLEEPERS'

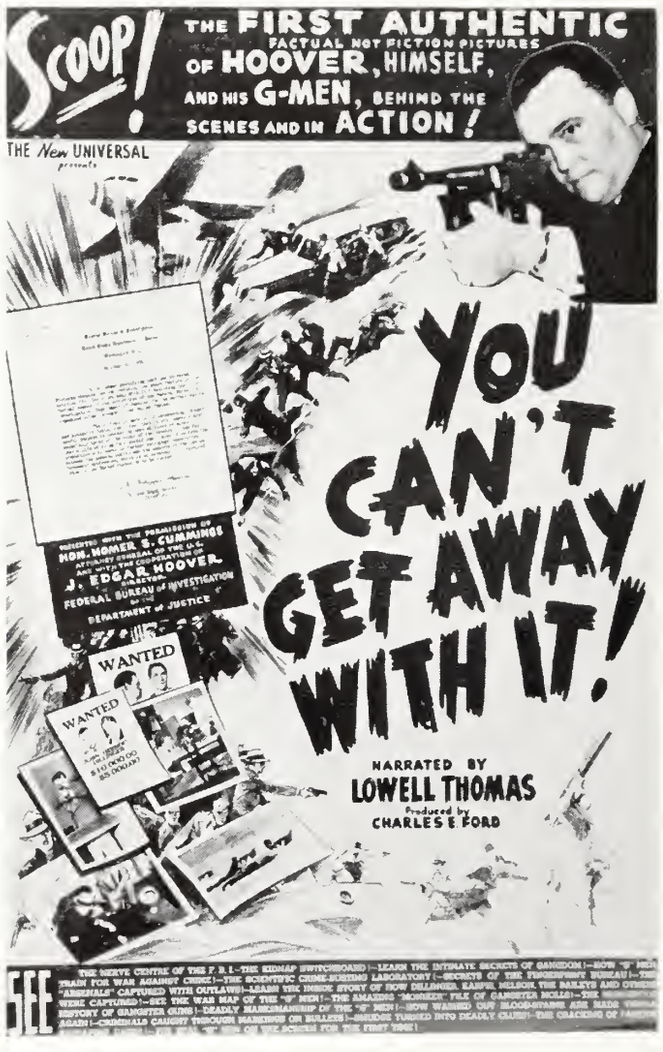
The purpose and plan of this department is to bring forcefully to the attention of theatremen those pictures which are ordinarily overlooked or neglected in their advertising. Mr. Wolfe-Smith, prominent theatre publicity expert, aims to point out the latent exploitation angles in these "Sleepers" with the view to having you SELL them to the public in a manner that will bring you the best possible returns. Follow these "Sleeper" campaigns for bigger grosses!

By Wolfe-Smith

Showmen Get Greatest Boxoffice Short Ever Made In Authentic G-Men Story -- "You Can't Get Away With It!"

Listen, gents, we're in a stew about the hottest thing that has come our way in a helluva long time and we want to spill it to you fast.

Since its inception, this Department has naturally followed the rule of devoting its utterances to the exploitation of feature pictures, because they're the meat of the film program and it's only once in the proverbial blue moon that you get anything less than feature length that means a sou to your b.o. (and we don't mean what Lifebuoy means!). But, we'll be damned if we're going to remain suckers for tradition when the biggest and most important two reels of film we've ever seen spills out right in front of our own eyes.



Just in case any of you boys have been dozing these past two weeks while U's Hirsh and Weil have been smacking it in your faces — we're talking about the first honest-to-goodness authentic movies ever made with the active, *participating* cooperation of the United States FEDERAL BUREAU OF INVESTIGATION OF THE DEPARTMENT OF JUSTICE, which, translated in movie language, means the G-MEN!

See the Chicago American's review of this subject on page 5).

Now, every so once in a while, one of you boys drops us a note to advise us that we gave you a bum steer in suggesting that you go out and ballyhoo some cluck that didn't click. All right, all right, we take for granted that some out of those we spread through these pages couldn't have been sold in certain types of theatres even by Barnum. But, being fair to ourselves, we take the liberty of admitting that lots of you have told us that we've tipped you off on how to sell some shows that seemed destined to lay a big, hollow goose egg on your boxoffice ledge.

So, with justifiable confidence that we have your ear, we're telling you that Universal is placing in your lap the greatest boxoffice short subject ever made — "YOU CAN'T GET AWAY WITH IT." And, we say further, that if any exhibitor who buys this piece of dynamite doesn't step out and sell it bigger than he ever sold any feature, he will be entitled to the blue ribbon razzberry award at the next convention of SAPS!

DYNAMITE? Listen! You remember, and every American remembers when Dillinger, Karpis, Baby Face Nelson, Machine-gun Kelly and all those other cold-blooded murderers roamed the land, plundering, killing, spatting in the very face of the Law as they terrorized the nation. Then, they were the modern Robin Hoods in the eyes of the youngsters. The movies glorified them as men of iron nerve, as giants amongst the meek midgets that obeyed the Ten Commandments and stopped at red traffic lights. It was "All Hail, the Mobmen!"

What happened? A bit of courage in government gave power to a previously impotent division of the Department of Justice and the G-Men of America were galvanized into action. A band of fearless, recklessly brave men on the side of Law and Order went after the boys with their gats and sawed-off machine guns, their armored cars and slinking mobs. They wiped them out. Dillinger, Karpis, Kelly, Nelson—they died like rats running away from the fury let loose in the name of Uncle Sam, the force of America's G-Men!

Features have been made glorifying these boys, but they have been pure fiction. Crowds have flocked to see those pictures, because the Feds are now the idols of the people.

But those fictional films were only the prelude to this mighty two reels that we unhesitatingly predict will prove to be the most AMAZING boxoffice sensation of the past five years. It is the most EXCITING, THRILL-PACKED movie of the year, fea-

(*Continued on page 8*)

Vol. 3, No. 14 — Independent EXHIBITORS FILM BULLETIN — December 2, 1936

THE INDUSTRY'S NEWS
From An Editorial Viewpoint

LICHTMAN DEFENDS METRO

No Injustice . . .

Columbus.—"Al Lichtman In Defense of the Metro 1936-37 Sales Policy" might have been the title of the presentation offered Tuesday at the opening session of the fourth annual convention of Ohio's I.T.O., Allied unit, in which the prominent sales executive played the leading role.

No longer should the attitude between exhibitor and distributor be one of distrust based on the fear that each is ready to cheat the other, he said. "Metro will be no party to the infliction of an injustice on any exhibitor."

Citing the greatly increased cost of production as one factor, Lichtman sought to justify increased rental demands on the grounds that income from the American market has not gone up proportionately. Nevertheless, it is Metro's desire to give every exhibitor "a square deal," he declared.

Active Convention . . .

The I.T.O. conclave was attended by approximately 75 independents from throughout the State. Addresses were delivered by Martin G. Smith, president of the unit; Pete Wood, secretary; H. M. Richey of the Michigan Allied, and Al Steffes of Minneapolis.

In the course of his remarks, Lichtman stated that his company was making up its losses on pictures by profits from the Loew Theatres. Richey, in his address, pointed out that Loew's were a good example of the unfair competitive advantage held by chains affiliated with producers and urged support for the Allied campaign to force the film companies out of theatre business. Steffes talked on the Defense Fund which is being sought to accomplish this end.

PHILA. UMPTO VOTES DATE STRIKE VS. METRO

Disappointing Meeting . . .

A strike against the dating of any M-G-M pictures was tentatively approved by the membership of the Phila. United M.P.T.O. on Monday. The turnout at the ballyhooed meeting was disappointing, only 40 exhibitors being present, and the accomplishments were hardly less satisfactory.

In the notice sent to all independents in the territory, the UMPTO leaders had promised to submit a formulated plan for striking at Metro, but none was forthcoming. Instead, the brief confab was spent in waiting for someone on the floor to recommend some move. When the date strike scheme was finally broached, president Lewen Pizor proposed that it be turned over to the board of managers for formulation. This was finally voted, despite the efforts of several members to have it discussed fully on the floor then and there.

Board to Work It Out . . .

The board will meet this Friday to work out the details of the strike, after which the plan will be submitted to the body in general meeting. It will probably be for a period of 30 days, thus precluding the violation of the play-or-pay provision of the film contracts. A proposal that the Metro exchange and all theatres playing M-G-M features during the strike be picketed may be adopted by the board, it was indicated.

The question of the participation of Warner Bros. Theatres in the move was raised and it was generally assumed that the affiliated circuit would not dare make itself a party to such an action against a fellow major distributor. Inasmuch as Warners are a member of the UMPTO, the independents will insist that any theatres in the chain playing Metro product during the strike be picketed.

Another disappointing feature of Monday's meeting was the failure of Harry Brandt and other leaders of the I.T.O.A. of New York to put in their scheduled appearances. It has been expected that the out of towners would commit their organization to active cooperation with the Philly group.

Issued weekly at 1323 Vine Street, Philadelphia, Pa. Phone: Rittenhouse 7424. Mo Wax, Publisher and Editor; Roland Barton, George Frees Nonamaker, Associate Editors.
New York Representative: Edward Larkin, Room 505, 729 Seventh Avenue, Medallion 3-2943

20th CENTURY-FOX REJECTS MPTOA CONCESSION DEMANDS

Only Approves Boards . . .

Hardly a startling surprise to the trade was the answer of 20th Century-Fox to the M.P.T.O.A.'s ten-point program on trade practice concessions. In a communication to Ed Kuykendall, Sidney R. Kent, president of the film company, rejected the proposals with a completeness that left no doubt that the distributor intends to continue to operate on a policy of "get the best terms possible in every deal."

With the single, insignificant exception of an increase in the amount of time allowed the exhibitor to serve notice of intention to cancel a picture, 20th Century gave no concessions. As had long ago been predicted in these columns, the company gave its blessing to the plan for establishment of local conciliation boards and expressed itself as willing to meet with the Kuykendall outfit on the setup of such boards.

Score Charge Stays . . .

Even in the matter of score charges, Kent unequivocally rejected the proposal that they be eliminated. His statement declared, "The practice of exacting score charges has been for a number of years a matter of individual policy and will continue to be so as far as this company is concerned." It had generally been anticipated that most of the majors would drop this charge, which had long been one of the sorest spots in exhibitor-distributor relationships.

Of preferred playing time, the 20th Century president states, "We will not pledge ourselves not to demand preferred playing time on percentage pictures. However, we will not be obnoxious about it, but will base our demands for preferred playing time on the quality of our product."

Will Not Drop Shorts Forcing . . .

In one line, Kent declares that his company has never indulged in the practice of forcing the sale of short subjects with features, and immediately after declares that "if our feature product is desired by an exhibitor we are justified in insisting upon the same percentage of his short subject playing time as we receive of his feature playing time." And one is left wondering just what his interpretation of "shorts forcing" might be!

The ten percent cancellation privilege, on which some liberalizing had been presaged by M.P.T.O.A. promises, remains intact, except as to the date on which notice must be sent the distributor, which is changed from 14 days after general release date to 10 days after notice of availability. This is the same concession as was granted by Universal.

Other Problems Exhibitors . . .

On the subjects of overbuying, double features, unfair competitive practices, Kent places these in the category of exhibitor problems.

Aside from his view that protection and clearance are necessarily part of individual negotiation between exhibitor and distributor, he doubts that any uniform plan would pass legal obstacles. Any uniform contract would encounter the same opposition in his opinion, and while the 20th Century head appreciates the desirability of a short contract form, he questions the practicability of the idea.

He promises that his company will never license its pictures to any non-theatrical account "where there is even a remote possibility of unfair competition with a motion picture theatre."

Favors Conciliation Boards . . .

"We favor the establishment of local conciliation boards with a central appeals board located in New York City," he declares. "We will be glad to meet with you and representatives of other companies as soon as possible with the hope and intention of agreeing upon a workable plan."

In a statement issued concurrently with Kent's, Ed Kuykendall declared, "We believe that the general acceptance of most of the M.P.T.O.A. proposals by Mr. Kent and his company is a definite step in the right direction and will afford immediate benefits to independent exhibitors."

CASH DRAWINGS HIT BY CHICAGO BUSINESS GROUP

Threaten Legal Action . . .

Chicago.—The upshot of the recent failure of some theatres here to pay off the winner of a cash drawing may be police intervention to prohibit all games and giveaways in the city's movie houses.

The Better Business Bureau this week advised Aaron Saperstein, president of the local Allied unit, and Morris Leonard, head of the Exhibitors' Ass'n of affiliated theatres, that the drawings constitute a violation of the state anti-lottery law and must be discontinued. In the communication, Kenneth Barnard, director of the B.B.B., served warning that he will bring the matter to the attention of the police department if theatres persist in conducting the giveaways. He met with Saperstein and Leonard on Tuesday and is supposed to have told them the same thing in person.

Theatremen claim that the games have withstood legal attacks before and have been found clear of the lottery onus.

METRO PROFIT

$11,076,822 Net . . .

For the fiscal year ended August 31, 1936, Loew's, Inc., parent of Metro-Goldwyn-Mayer, showed a net profit of $11,076,822. This is the highest figure reached by the company since 1930.

PARAMOUNT PROFIT

$2,013,764 Net for 3 Months . . .

A net profit of $2,013,764 is shown by Paramount for the third quarter of the current year. This is an increase of $2,489,764 over the preceding quarter, during which a loss of $476,000 was sustained.

What the Newspaper Critics Say:-

EXCERPTS CULLED FROM THE NEW FILM REVIEWS BY THE MOST REPUTABLE CRITICS IN THE NATION'S LEADING NEWSPAPERS

A Valuable Booking Aid! - - - - - - A Clue to Audience Reaction! - - - - - - Use Quotes in Advertising!

LOVE ON THE RUN (M-G-M)

". . . One of those Never-Never Land things in which neither the probabilities nor the ethics of ordinary life have any meaning at all, and while a good deal of it is amusing and there are some excellent scenes, the business of Franchot Tone permitting Clark Gable to give him the short end not once, but five times, becomes too incredible even for the fantastic whimsy of the general narrative. . . . Has the inestimable advantage of W. S. Van Dyke's direction. . . ."

E. L. H., "Boston Herald"

". . . Very good fun. . . . The comedy borders on the farcical and there are many repeat situations, but with such a threesome it can't help but be entertaining. . . . Franchot Tone really steals the picture. . . ."

"Boston Post"

". . . Another one of those very entertaining pictures which lean to the slightly goofy side, and yet has a lot to say for itself. . . . Good for a thousand laughs. . . . Fast moving comedy, really riotous situations, though a slightly hackneyed plot. . . ."

"Washington Times"

". . . On the whole, the unflagging and occasionally strained foolishness . . . is conducted with a great deal of zip. . . ."

Phillips, "Washington Eve. Star"

"May not be new nor very fresh for that matter but is good entertainment. It moves at times a little unevenly. . . ."

Marsh, "Cleveland Plain Dealer"

". . . Full of tomfoolery. . . . Well done and amusing in style. . . ."

Davis, "Cleveland Press"

". . . Slightly daffy cinematic item of absolutely no importance. . . . Gable, Crawford, Tone in roles that by now are a bit stale. . . ."

J. T. M., "N. Y. Times"

". . . A definitely ordinary film—scarcely worth the efforts of the stars, of little credit to its director, W. S. Van Dyke, and of small compensation to those who are in search of rollicking entertainment. . . . The whole thing has the air of having been thrown together rather than produced, which leads one to suspect that perhaps Mr. Van Dyke has been making altogether too many pictures in rapid succession to keep up his reputation for individuality and imagination. . . ."

Boehnel, "N. Y. World-Telegram"

". . . A lot of gay nonsense has been strung together. . . . Action moves swiftly. . . . Should find vast favor with those who like to laugh. . . ."

Barnes, "N. Y. Herald-Tribune"

". . . Hollywood has been trying to catch up with the genial ghost of 'It Happened One Night' ever since that photoplay made its box-office records, and in 'Love On the Run' it comes close to success." . . .

Murdock, "Phila. Ledger"

WANTED: JANE TURNER (RKO-Radio)

". . . Pleasant enough programmer, nicely played, and a sufficient reason for extending Mr. Tracey's film life. . . . The picture's end finds the hero and heroine in each other's arms, mute testimony of the film's originality, but the climax is pretty snappy fun, what with gun-fire and frightened girls. . . ."

Marsh, "Cleveland Plain Dealer"

". . . Better-than-we-expected little film. . . . Make likable entertainment not by any variation in the usual pattern of such yarns, but by the first-rate performance of Lee Tracy. . . ."

Schneider, "Cleveland Press"

". . . Tightly directed, coherent melodrama. . . . That the film moves so swiftly, despite its Cowperian asides on what joy or grief may be contained in the mailman's sack, is to the credit of Cliff Reid's imaginative direction of an adroitly written screen story. . . ."

J. T. M., "N. Y. Times"

". . . Tracy, Miss Stuart and Guilfoyle do their best to convert this stereotyped narrative into meritorious entertainment, but their expert performances suffer from the weakness of the plot and the characterizations. . . . Never quite succeeds in working itself up to any high pitch of excitement and as a result becomes unsatisfactory as entertainment. . . ."

Boehnel, "N. Y. World-Telegram"

●

REUNION (20th Centruy-Fox)

". . . Pretty regrettable, as much for the superfluous adult presences on the screen as for the too frequent and too long absences of the Callandar glamour girls. . . . Serializing the quins in annual chapters was Mr. Zanuck's idea, and he has only himself to blame if he is stuck with it. . . ."

B. R. C., "N. Y. Times"

". . . Dionne Quintuplets once more show themselves to be utterly charming and completely unself-conscious performers. . . . Not as sturdy as 'The Country Doctor,' but it is a mildly pleasant entertainment. . . . Hersholt carries some of the sentimental sequences close to the breaking point, although his performances, on the whole, is appealingly straightforward. . . ."

Barnes, "N. Y. Herald-Tribune"

YOU CAN'T GET AWAY WITH IT (Universal, 2 Reels)

". . . More-thrilling-than-life screen happening. . . . Hair-raising short film. . . . It's REAL stuff and the New Universal is to be congratulated for giving the movie-going audience a peek inside the Government's crime-cracking department. . . ."

Rob Reel, "Chicago American"

". . . Not cut out for the cinema connoisseurs. It is a homey, sentimental and whimsical little thing that the mamas and papas and the youngsters will just love. . . ."

Schneider, "Cleveland Press"

". . . I have seen enough of the Callendar kiddies to last me for quite a spell. . . ."

Marsh, "Cleveland Plain Dealer"

". . . Those amazing little stars, the Dionne Quintuplets, steal another picture. . . . A mildly amusing yarn. . . ."

H. M., "Phila. Record"

". . . Not so good a story as 'The Country Doctor.' . . . Has its share of sentiment and some of the nice, obstetrical humor which characterized its predecessor. . . ."

Murdock, "Phila. Ledger"

". . . A rambling narrative in the middle of which the quintuplets are shown at play and everyone is perfectly happy. . . . Somewhat scrambled affair dealing with the gathering together of all the good doctor's babies to do him honor. . . ."

E. L. H., "Boston Herald"

●

LLOYDS OF LONDON (20th Century-Fox)

". . . Impressive and sometimes stirring chronicle of the famous British underwriting syndicate. . . . Vastly entertaining historical film. Acted with brilliance and staged with a sure eye for colorful pageantry. . . . Henry King has let the production drag in spots, but on the whole his direction is imaginative. . . ."

Barnes, "N. Y. Herald-Tribune"

". . . A pleasing photoplay, crammed with authentic detail of the Georgian England where its scene is laid, reverent and restrained if occasionally original in its presentation of historical incident, and threaded by a semi-fictional story of romance and business daring. . . ."

J. T. M., "N. Y. Times"

". . . Quality entertainment in every segment that presages wide popular appeal and unusual commercial draw. . . . Emotion-stirring and romantic drama of a man and woman whose lives were wrapped up in the thrilling chain of history-making episodes. . . . Should meet with no difficulty in engaging the attention of class and mass audiences. . . ."

"Washington Times"

●

THREE MEN ON A HORSE (Warner Bros.)

". . . Moderately funny film comedy. . . . Has the static quality of a photographed stage play. It was not translated into terms of the camera. . . . Cruelly overplayed. How a film can be acted in such a high key and still be so slow is one of the ranking wonders of the week. . . . A rather crude job of film-making. . . ."

Schneider, "Cleveland Press"

(Continued on page 8)

HOLLYWOOD FLICKERS

By DAVID J. HANNA

Hollywood, December 1.

In an effort to cut down the number of cases in which their big pictures are being double featured, Metro is planning the production of a number of so-called "Featurettes." While they will amount to little more than glorified short subjects, it is hoped that they will be good enough to replace the secondary feature in some theatres. The first of the series will be "The Best Years," which will be put into production with the idea of showing it on the same program with "The Good Earth." Esther Muir, Sheila Terry and comedian Barnett Parker, who scored so decisively in "Born to Dance," will head the cast.

A new star in the person of Tyrone Power, Jr. loomed into Hollywood horizon this week following the preview and premiere of "Lloyds of London." Seen hertofore in bits, and never to advantage, Zanuck cast him in the important role either in sheer desperation or because he saw something in the boy that a lot of other people did not. The critics went for him in a big way.

The current Tom Keene opus now working on the Crescent lot will have James Bush in the cast playing the role of Mark Twain. The picture "Battle of Greed" is a silver mining story with an authentic historical background.

We wonder what happened to the proposed plan of Sol Lesser to star Lou Gerhig in a series of Tarzan pictures. But whether or not the deal goes through, Tarzan will still go on. Johnny Weismuller has been handed a new pact by Metro whereby the tree hanger will continue his jungle experiences for that Studio.

Everything's set for the long promised remake of "Seventh Heaven." Henry King will handle the direction, Simone Simon will have James Stewart opposite her as Chico, Don Ameche as the priest and Gregory Ratoff will handle the important role of Boul, the taxi driver.

Jerry Cowan, who has just finished a role for Sam Goldwyn in "Beloved Enemy" grew a mustache and went back to say good-bye before returning to Broadway. When Goldwyn saw this, he thought so much of Cowan and the mustache that he signed him to a long term contract with the privos that the spinach stays on his upper lip. The mustache and Cowan are set for "Hurricane."

Hollywood will take a back seat when RKO previews "The Plough and the Stars." The picture will be previewed in 14 key cities throughout the country to obtain a more representative reaction. Preview cards will be handed out and two scouts will personally observe reactions.

"Redlights Ahead" will start production December 4 at Chesterfield. The yarn is an original and will have Roger Imhof and Lucille Gleason in the top roles.

Walt Disney is expected to start work within the next 60 days on a second feature-length cartoon, based on a fairy tale. His first cartoon feature "Snow White and the Seven Dwarfs" is still in work and probably won't wind up until the early part of next year.

Following the preview of "Hats Off," Edward L. Alperson, Grand National's head started negotiations to place Helen Lynd under a long term contract. Idea is to use her in a couple of the Victor Schertzinger musicals.

Polly Moran, who dropped out of the picture with the passing of her old friend Marie Dressler, is plenty busy these days. At Columbia she is beginning the first of her series of shorts for that Studio and then she hops to Republic where she will co-star with Allison Skipworth in the first of their feature length series, "Steamboat Mary."

NEW YORK TIP-OFF

Observations and Opinions by **Larkin**

VOX POPULI — Or Sumpin

Had occasion to drop into Loew's Ziegfeld, former home of the "Glorified Girl," now playing second run double features and was surprised to hear the audience hiss the second, or supplementary feature. It struck us that if they can force Hearst's name off the screen by hissing, the anti-dualites might solve this problem in some houses. On the other mitten, we hear awesome tales about the business the four Balaban & Katz first runs in Chicago are doing since they resumed the two-feature policy. Oh, nuts!

OUT OF THE WEST

Came "Dinty" Moore, the clever boy who is managing director of Warner's Metropolitan houses. He replaced Warner brother-in-law Harry Charnas, who is now competing down the street at the Criterion. The point of this paragraph is the front of the Strand Theatre. Since "Dinty" has been handling it, we've seen the finest display of DIGNIFIED SHOWMANSHIP on the Main Stem. Here is one gent who believes in selling his pictures without going five-and-ten Coney Island in his displays.

BITS OF STUFF

Those RKO boys are smart. They brought a flock of movie critics to town and gave them a swellegant blowout at the French Casino. Undoubtedly the reviews will reflect, to some extent, the impressions left by the nudes the cricks surveyed so intently. Looks like good times are back. Yippeee! . . . Harry Charnas gets a break down at his Criterion during Christmas Week when Grand National presents him with "Great Guy," the first of the G-N Cagneys . . . The National Screen boys seem to be accumulating new businesses by the bushel. They have taken a new game called "Ten-Win," which is played with a huge roulette wheel placed on the stage. And it looks good, combining an old-fashioned gambling strill with prizes for the patrons . . . With Minsky moving into the Warner Theatre, there will be four burlycues operating in the Times Square area at thirty-five cents top. Pretty steep competish for the second runs.

HOW THE FIRST RUNS ARE DOING

"Rembrandt" opens at the Rivoli Wednesday and we're laying verbal bets that it will be one of the season's colosssal flops, except in highest class spots . . . The new Criterion finally gave up the ghost and goes duals Wednesday. Charnas hasn't been able to get decent first run product from the majors and "White Hunter" (20th Century-Fox) flopped pretty badly during the past week. House starts the new policy with "Tundra" (Burroughs-Tarzan) and "King of Hockey" (WB), oi, oi . . . "Lloyds of London" is just about dragging along. The strong notices haven't been able to overcome lack of strong names . . . The Paramount is holding Mae West for a third week, although biz hasn't been as terrifical as expected . . . "Reunion" is getting a good week's gross over at the Roxy, but doesn't seem to have the strength for a second week and probably goes out Thursday . . . "Come and Get It" sagged badly during its third week at the Rivoli . . . We didn't thing it would, but "Three Men On A Horse" is clicking handsomely at the Strand. We still think it can't light a candle beside the stage version.

REVIEWS

(*Continued from page 10*)

BANJO ON MY KNEE

Hollywood Preview

BOXOFFICE RATING

COMEDY with music . . . Fast-moving comedy of river folks . . . Story slight, but acting good . . . Brennan clicks . . . Rates ● ● or slightly better.

20th Century-Fox
80 Minutes
Barbara Stanwyck . . . Joel McCrae . . . Walter Brennan . . . Buddy Ebsen . . . Helen Westley . . . Walter Catlett . . . Anthony Martin . . . Katherine De Mille . . . Victor Killian . . . Minna Gombell
Directed by John Cromwell

This fast-moving, pleasant bit of fun is one of those inconsequential stories that depends more on the actors themselves than on any plot developments. Boasting an extremely capable cast, "Banjo On My Knee" is in safe hands and emerges as a gusty portrayal of the simple folk who haunt the old Mississippi in their time-honored boats. There is good comedy, provided chiefly by Walter Brennan, who scored so heavily in "Come and Get It," a bit of romance and a bit of melodrama, not to mention several songs. Difficult to gauge from the boxoffice viewpoint, "Banjo" strikes us as slightly better than average generally. It should build on word-of-mouth boosting.

Barbara Stanwyck, a land girl, is brought aboard to become the wife of Joel McCrae. He leaves her after the wedding, believing he has killed a man who dared kiss his bride, thereby violating the tradition of the river folk. The locale changes and we find Barbara in New Orleans fighting to win back her husband from siren Katherine De Mille, while Tony Martin tries to win her. The couple are finally brought together, largely through the efforts of pappy Walter Brennan, who fervently longs to be a grandpappy.

Good performances are turned in by the entire cast, with Brennan outstanding. The song numbers are good, particularly the title song, beautifully rendered by the Hall Johnson Choir. Buddy Ebsen clicks with an eccentric dance. Cromwell's direction is nicely paced and he draws every ounce of homespun humor out of the situations.

AD TIPS: Sell it as something unusual. "A Musical Drama of the River." Mention Brennan in all copy and refer to his knockout performance in "Come and Get It." Plug Stanwyck and McCrae as a great romantic team.

HANNA (Hollywood)

ELLIS ISLAND

Hollywood Preview

BOXOFFICE RATING

COMEDY MELODRAMA . . . Fair indie effort better written than most . . . OK for duals and action spots . . . Rates ● ● for action and rural locations.

Invincible
Donald Cook . . . Peggy Shannon . . . Johnny Arthur . . . Jack LaRue . . . Bradley Page . . . Joyce Compton . . . Maurice Black
Directed by Phil Rosen

This should get by the cheaper action spots, but is destined for the lower half of dual bills elsewhere. A few amusing situations and fair action make it acceptable fair if it isn't depended upon to draw 'em in. The dialogue is a bit superior to that found in the cheaper indie offerings, but the acting and direction are just so-so. Action and rural houses should be able to sell it for fair returns.

The yarn concerns a gang of immigrant robbers who "took" a bank for a million dollars. They land in jail and, after ten years, are released. They immediately try to leave the country with their loot via the Ellis Island route, but are thwarted by Donald Cook, an alert immigration officer. Helped by their own double crossing, he manages to beat them back to the hoosegow. All through these events, there is a major romance between Cook and Peggy Shannon, and a minor affair between Johnny Arthur and Joyce Compton.

AD TIPS: The title offers plenty of exploitation ideas. Dress stooges in odd costumes and carrying bundles have them parade streets "Just Through Ellis Island."

HANNA (Hollywood)



DONALD COOK seems to be having his troubles trying to do what the title of this new Republic picture tells him to do—"Beware of Ladies." He is trying to get away from the crowd to get to lovely Judith Allen, standing on the outskirts (no gag!).

WEEK END MILLIONAIRE

BOXOFFICE RATING

FARCE . . . Ingratiating little English-made piece that should please light comedy fans . . . Buddy Rogers' recent publicity should help b.o. somewhat . . . Rates ● ● —, except in action and rural spots, where it will do less.

Alliance (G-B Release)
64 Minutes
Buddy Rogers . . . Mary Brian
Directed by Arthur Woods

This is pleasant light comedy. They strived desperately to capture the Rene Claire technique and were far from successful, but managed to turn out one of those inconsequential, frivolous farces that moves fairly fast and offers enough of the usual complications to hold the spectator's interest throughout. The English have not been very accomplished at providing their films with the type of humor that Americans understand, so, perhaps, we should not be too harsh with "Weekend Millionaire," which comes fairly close. Its boxoffice possibilities are definitely wrapped up in the drawing power, whatever it might be, of the two stars, Charles "Buddy" Rogers and Mary Brian.

The whole to-do comes about because Rogers (he doesn't sing a note or lead a band throughout the entire film), a clerk, finds himself with a fortune on his hands for the weekend when he arrives at the bank with his employers' huge deposit just after closing time Saturday afternoon. He reasons that the safest place to keep the money is in the vaults of the swankiest hotel in Paris, and there he goes. As soon as the management discovers the amount of money he possesses, they present him with the royal suite, and in short order the word passes around that a tremendously wealthy man is present. The rest of the plot concerns itself with his encounters with all sorts of grafters, crooks, failing business men and aging, unmarried daughters in search of a wealthy husband.

The love interest is provided by Mary Brian, who is employed to pose as a "countess" by two dress manufacturers seeking to unload their business on Rogers. Finally, they both break down and confess their identities. The twist ending finds Rogers hastening to the bank Monday morning, discovering a mob of frantic depositors in front of the closed institution. He dashes to his employers, who believe themselves ruined, hands over the money, and they, in their elation, make him a vice-president of the company. He marries Mary.

AD TIPS: Sell Rogers trendy. His romance with Mary Pickford is now front page news. Plug the story, as it suggests speed and fun.

NONNIE

WHAT THE NEWSPAPER CRITICS SAY:

(*Continued from page 5*)

". . . An acceptably ribald film farce. . . . How the three men on Erwin's horses ultimately break the spell, not only by forcing their oracle to bet on his own tip (which spells ruin) but by confronting him with the shocking spectacle of a real horse race—how the crotchety Mr. Carver raises Erwin's salary, in sheer fright, etc., are details which make for an evening, or afternoon, of hilarious and extremely improbable entertainment. . . ."

B. R. C., "N. Y. Times"

". . . A dead ringer for the stage play. . . . It isn't a movie at all. It's still a stage play photographed by a movie camera. . . . Frank McHugh turns in one of his best performances. . . . All the roles are well played. . . ."

Marsh, "Cleveland Plain Dealer"

". . . Every bit as sprightly as the original. . . . Frank McHugh is excellent as Erwin. . . . The cleverness of the play comes in its astute characterization of the race track loafers it describes, and its true estimate of a mediocre rhmyster and his middle class wife. The humorous aspect of their fairly familiar types gives them their entertainment value, and while the piece has little depth, nor pretends to probe very far, it is straightforward, if obvious, comedy with a genuine human slant. . . ."

Tazelaar, "N. Y. Herald-Tribune"

". . . One of the season's most amusing farces and it is not by any means over the heads of the dullest of audiences. . . . It is frivolous and definitely phony, but the demands of humor have been met so effectively that it should not be neglected if you wish to renew your faith in the cinema as a chaser of dull care. . . ."

"Baltimore Sun"

AWAKENING THE — SLEEPERS —

(*Continued from page 2*)

ture or short, and has audience appeal PLUS.

Get this . . . "You Can't Get Away With It" was produced by the permission of Hon. Homer S. Cummings, Attorney General of the U. S. The Federal Bureau of Investigation of the Department of Justice cooperated in its making—*and*—J. EDGAR HOOVER, gallant leader of the G-Men, is THE STAR! No phony actors were used, the men in the picture being the *real* G-Men themselves.



A CONFERENCE is held during the shooting of Grand National's "Great Guy" now in production in Hollywood. Seen from left to right are Sidney M. Biddell, executive; Edward L. Alperson, Grand National president; James Cagney, star of "Great Guy"; and Dougles MacLean, producer of the picture. John Blystone is directing this film.

In startling, SHOCKING truthfulness, they portray the "inside" workings of the Department; tell and show how they captured all the notorious criminals of recent years; disclose the most precious secrets and connivances of gangdom used in its efforts to cheat John Law. Revelations your audiences will gape at; action that will hold them spellbound. Boys, THIS *IS* DYNAMITE!

We're not going to say one word about how you should go about turning "You Can't Get Away With It" into a boxoffice sellout. That guy Joe Weil of Universal has turned out a press sheet, lithos, trailer and other ad matter that is worthy of the best feature. Being the ace showman he is, he knows that this thing can be a wow if the exhibitors realize how terrific it is. What we do want to leave with you is this: Take a feature in which you haven't very much confidence. Book "You Can't Get Away With It" as another feature. Double your ordinary playing time, go out with a campaign on the G-Men short—and we'll wager that you have the wildest scramble of people in your theatre since hell knows when!

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Short SUBJECTS

FROM PHILLY
By Nonamaker

MEL KOFF, whose Darby Theatre was completely ruined early this week in one of Delaware County's most serious fires, joins DAVE MOLIVER's 'Bango' outfit next Monday . . . OSCAR NEUFELD has been appointed assistant secretary of the Variety Club . . . Last Tuesday night JIMMY FIDDLER, the Hollywood Reporter, sent the following flash over the radio at the close of his broadcast: "The amalgamation of M-G-M and Fox is a surety" . . . Paramount expects to move into their new building January 15th . . . FELT's Casino to have front lifting and new marquee. The front being designed by Thalheimer and Weiss with new sign from Apex . . . Republic Pictures are storing reels with Clark Film Distributors . . . HARRY TYSON, RKO, will marry cashier of Rern Rock Theatre soon . . . Republic's "President's Murder Mystery" opens at the Arcadia December 11th . . . Musicians' Union refused Warner's offer of settlement until after their annual election December 3rd. They may get together very soon thereafter . . . ANN ROSEN, of Capital Exchange, no more than reported recuperating in Pittsburgh last week, crossed this column by re-appearing Monday fit as a fiddle and ready for work. It seems that EDDIE GABRIEL was a trifle late in giving the news of her going away . . . What ever happened to the I.T.M.? . . . The old Embassy, Jenkintown, reopens this Friday, completely remodelled, and to be known as the York Road Theatre. TED KERNSEY, formerly at the Oxford before Warners' took that house, will operate . . . TED KERNSEY, formerly at the Oxford before Warner's took that house, will operate . . . RICHARD POWELL, assistant to HENRY MURDOCK, the Ledger's pic critic, switched to City Room with JERRY GEOHAGAN moving in to help "Ollie Wood" greet the press agents every Tuesday and give the first run fillums the once over . . . Of all things! We learn that CHARLIE (Man Mountain) GOLDFINE is president of the Sunday Morning Herring Club at the Sylvania . . . HIRSCH's Pike Theatre, managed by DAVE LEVINE, was scene of a rumpus Tuesday night. Several young men shooting guns off during screening of a western. They were arrested . . . MIKE LEVINSON and DAVE MILGRIM are doing the West Coast studios together . . . Grand National's CHARLIE DONOHUE said he would buy the salesmen champagne, as a bonus, if they reached a certain number of dates by Thanksgiving. Charlie is now bewailing the fact that the boys 'double crossed' him just to make him give. At any rate, SAM ROSEN and JOE SCHAEFFER said the stuff tasted fine! . . . REGINALD GARDINER appearing in 'Show Is On' at the Forrest, is in Bing Crosby's "Pennies From Heaven" as well as "Born to Dance" . . . 'POP' KORSON, of Masterpiece, taking his annual winter jaunt thru the southland. Perhaps he'll be able to tell us if it's true what they say about Dixie! . . . HENRY LINTON, of Flavor Products, recently lost his father and has been absent from the street the past few weeks. Our condolences.

FROM BOSTON
By Bruce

ERNEST H. HORSTMANN, one of the pioneer independent exhibitors of New England, died last Friday morning, November 27th, at the Salem Hospital as a result of internal injuries suffered when he was struck by a rock in a dynamite blast last Monday, while superintending excavation for his new home. He was 68. Horstmann was a former executive secretary of the Allied Theatre Owners of New England and, at the time of his death, was secretary of Independent Exhibitors, Inc., Allied affiliate . . . WALTER LITTLEFIELD spent the weekend motoring up to Biddeford, Maine . . . DICK RUBIN closed down his State Theatre Friday matinee as a gesture of respect at the time of the funeral of Walter Wilson, Saugus town clerk. That is indeed a sincere tribute . . . JULES BENEDIC has returned from a trip to Maine with no potatoes in his pockets but his trip was eminently successful. Jules is now selling Chesterfield-Invincible Pictures for PHIL SMITH as well as boosting membership in Independent Exhibitors . . . The new color fixtures are going like hot cakes according to KENNETH DOUGLASS . . . ADOLPH BENDSLEV is limping around the district—the man never knows when he is tired . . . One of the new members of Independent Exhibitors is CARROL T. COONEY, JR., a millionaire lumberman from New York, and owner of one of the most modern small theatres in the world. At an estimated cost of $125,000 he has built the Waldo Theatre, in Waldoboro, Maine, which he hopes to open on Christmas day with a New England premiere of an important picture. The 477 seats have been specially designed because, contrary to all theatre construction heretofore, the seat slope *up* to a high screen. Provision has even been made for television. Needless to say every theatre man is intensely interested in this "experiment" . . . Up in Madison, Maine, Mr. and Mrs. HOWARD SMILEY have brightened up their Strand Theatre considerably . . . JOE DONIS has purchased the State Theatre in Calais, Maine, and will take over on the first of the year . . . FRANK CAMPOBASSO of Biddeford, Maine, well known film roadshowman, is planning on an extensive trip with his ballyhoo wagon in the interests of a new picture he has bought . . . BILL HOWARD, owner of the Strand Theatre in Biddeford, has seen the light and joined the Allied unit . . . Both KEN FORKY and NATE YAMINS have gone in for color in a big way . . . SAM DAVIDSON is smiling because of a 25% increase in business. Sam recently closed a deal with the Morse & Rothenberg circuit as well as a deal for several serials with M. & P. Theatres. WALTER C. GILLIS is his new office manager. LILA MISKY is the name of the pretty secretary . . . JACOB PRICE came up from New York to open up the new Boston branch of Price Theatre Premiums yesterday. HARRY GERMAINE is manager of the local unit. Harry was a traveling auditor for Universal and for the last five years he has been with Price Premiums in Chicago. GERALD SWALBL, who recently resigned from Academy Pictures, has been added as salesman . . . Have you ever noticed the swarm of sparrows flitting about the Park Theatre sign. The neon must be as "hot" as the shows inside.

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AS I SEE THEM . . . REVIEWS OF NEW FILMS

By ROLAND BARTON

BOXOFFICE RATING:— ● Means POOR; ● ● Means AVERAGE; ● ● ● Means GOOD; ● ● ● ● Means EXCELLENT
Plus (+) and Minus (—) will be used occasionally to indicate slightly above or below the point rating.

At best this "point" system can give you only an arbitrary estimate of a picture's drawing power, so we urge you to read the entire reviews. Some pictures are particularly suitable for certain types of audiences and this must be covered in the detailed criticism.

LLOYDS OF LONDON

Hollywood Preview

BOXOFFICE RATING

HISTORICAL DRAMA . . . Colorful, sweeping story of 19th Century British history . . . Patterned after "Rothschild" . . . Holds interest throughout . . . Rates ● ● ●.

20th Century-Fox

115 Minutes

Freddie Bartholomew . . . Madeleine Carroll . . .
Sir Guy Standing . . . Tyrone Power . . .
C. Aubrey Smith . . . Virginia Field . . .
Forrester Harvey . . . George Saunders . . .
Montague Love . . . J. M. Kerrigan . . .
Lumsden Hare

Directed by Henry King

Obviously striking out to produce a historic-romantic duplicate of his previous success, "The House of Rothschild," Daryll Zanuck has contrived to turn out a handsome, sweeping, dramatic document based on that still existent commercial enterprise, "Lloyds of London." While he has not achieved his aim in full, the 20th Century-Fox head man does have one of the finest films of the year and one that should be strong boxoffice.

The story records the birth, infancy and development of that unique English institution, the famous insurance firm, Lloyds. Interwoven through this tale of industry, its bearing on English history, is a tender and dramatic love story. All is played against a panoramic background of the England of that day, faithfully reproduced in fascinating detail. Compliments are due Ernest Pascal and Walter Ferris, who, with only the laconic title to start with, fashioned the engrossing story.

It begins when Freddie Bartholomew, as Jonathan Blake, meets his pal, the future Lord Nelson, and tells him of pirates in the harbor. Young Blake goes off to London, where he meets John Julius Angerstein, Lloyds great executive, while Nelson takes to a career on the sea. Blake gains power in the insurance firm. He saves the life of lovely Lady Elizabeth, who would have been killed by Napoleon, and they fall in love, although she is married to a scoundrel nobleman. Nelson, now in command of the fleet, faces trouble provided by England's merchants, who demand that he give up half his ships. Blake underwrites them, allowing the Navy full strength. Lloyds suffers terrific losses and Blake is wiped out. In their darkest hour, he sends a false message of Nelson's victory at Trafalgar in order to prevent the depletion of Nelson's fleet. His treason saves England, but wins him a sentence of death, from which he is saved by the true news of the great sailor's victory. Blake finds happiness with Elizabeth.

The cast is superb throughout. If any one player might be singled out for laurels, perhaps it should be Tyrone Power, who handles the role of the man Blake with dash and dramatic fervor that augurs well for his future. But that does not mean he overshadows Sir Guy Standing's John Angerstein, or Freddie Bartholomew's young Blake, or almost any of the other characters. Henry King's direction is compact, sweeping and moving. Yes, it is one of the finer films, taking rank only little behind "Cavalcade" and "Rothschild."

AD TIPS: Sell it on the adventure and romance of the great insurance firm that will back its judgment on anything in the future. Compare it to "Cavalcade," "Rothschild."

HANNA (Hollywood)

Headin' for the Rio Grande

BOXOFFICE RATING

WESTERN with songs . . . Plenty of action plus pleasing tunes . . . Ritter gives natural, convincing performance . . . Rates ● ● + for action spots.

Grand National (Finney)

61 Minutes

Tex Ritter . . . Eleanor Stewart . . .
Warner Richmond . . . Sid Saylor . . .
William Desmond . . . Charles King . . .
Snub Pollard

Directed by Robert N. Bradbury

This is much better than the first of Producer Edward Finney's series of westerns starring the singing cowboy Tex Ritter. The star puts over his scenes with conviction and handles himself well in the rough and tumble fighting, of which there is plenty. He sings four new song numbers in pleasing manner, and again it is noted that the warbling is introduced logically, a noteworthy feature of the first of the series. "Headin' For the Rio Grande" should click to slightly above average grosses in the action and rural locations.

The story deals with the futile efforts of a well-meaning sheriff to round up a gang of cattle rustlers, who almost force him out of office. The officer's younger brother, Ritter, appears on the scene and plunges into the fight to help defend the law. He comes to the aid of an aged farmer and his daughter, but finds himself framed for the murder of the man. Eventually, of course, he wins his freedom and vindication with the help of a band of friendly Indians in the Government service. He wins the girl.

There are some spectacular shots of stampeding cattle. The photography is exceptionally good, there being a number of striking exteriors. Acting of the supporting cast is average.

AD TIPS: Sell Ritter as a new sensation of the saddle and song.

(*Additional Reviews on page 7*)

HONEST . . . IMPARTIAL REVIEWS YOU CAN TRUST!

Independent EXHIBITORS
FILM BULLETIN

VOL. 3, No. 15 WEDNESDAY, DECEMBER 9, 1936 PRICE, 10 CENTS

A TRADE PUBLICATION, ISSUED WEEKLY FOR INDEPENDENT EXHIBITORS
—AND DEDICATED TO THE PROTECTION OF THEIR INTERESTS

STRANGLER KUYKENDALL AGAIN THROWS MAN MOUNTAIN MAJOR!

Unfair Practices by Hollywood Giant The Issue in 'Grudge' Wrestling Bout

After what seemed like endless hours of terrific "struggle," the 220 pound terror from Mississippi, Ed "Strangler" Kuykendall, scored his third successive fall over the mighty bearded goliath from the wilds of Hollywood, "Man Mountain" Major, in a wrestling match that ended in startling fashion.

The battle was billed as a grudge match and the papers had been doing their best to steam up the public for many weeks in advance. Known to be bosom pals, the semblance of a rift appeared in the great friendship when Kuykendall, with a tremble in his voice, one day accused Major of resorting to certain unfair practices. The latter replied by agreeing to settle the issue, once and for all (he hoped!), inside the ropes. Incidentally, the Commission of Independent Wrestlers had been threatening to delve into Major's activities and seek the help of the law in barring him from engaging in them in the future!

Some of the old vets viewed the match with cynicism and argued that it was a frame-up, that Major, obviously the superior wrestler, would "throw" the bout in order to quiet the rumblings of discontent coming from the Commission. However, most of the fans were willing to witness the match, even if only to enjoy the fun these boys are always sure to provide when they mix it.

The crowd roared as the grunt and groan boys went through their laugh-provoking motions that have amused veteran wrestling fans for so long. All the old mat-pounding, hair-pulling tactics were indulged in by the competitors to impress the spectators with the "intensity" of the combat and the "suffering" they were enduring.

After considerable sparring, the contestants went into action. They tossed each other around with no apparent damage to either one and, finally, Major went down under a rather timid flying tackle by the Strangler. The latter dived on the prostrate form of his opponent and applied the old fashioned nose tweak, at the some time audibly demanding that Major "give up and admit defeat loud enough for everyone to hear."

Man Mountain grimaced and violently shook his head in the negative for several minutes, then shouted at the top of his voice, I'll be good!" The combatants rose and took a bow together. A moment later Major promptly forgot his still resounding promise and stuck his fingers into the referee's eyes.

Cries of "fake,! fake!" were heard from many parts of the auditorium as the Strangler and Man Mountain left the ring arm in arm.

MO WAX.

AWAKENING THE 'SLEEPERS'

The purpose and plan of this department is to bring forcefully to the attention of theatremen those pictures which are ordinarily overlooked or neglected in their advertising. Mr. Wolfe-Smith, prominent theatre publicity expert, aims to point out the latent exploitation angles in these "Sleepers" with the view to having you SELL them to the public in a manner that will bring you the best possible returns. Follow these "Sleeper" campaigns for bigger grosses!

By Wolfe-Smith

SONGS AND ACTION IN SHANGHAI TO SELL 'HAPPY-GO-LUCKY'!

Come to think of it, "Happy-Go-Lucky" isn't exactly a "sleeper." The story gives you all the angles—there are no hidden ones that we can offer—and your success with this snappy show will depend on how much you are willing to put into selling it. It has all the ingredients that make for popular mass entertainment, but requires different exploitation plans for various types of houses.



The story is chockful of mystery and action in adventurous Shanghai. In Phil Regan you have a sweet-voiced singer with a powerful right hook. As an entertainer in the song and dance halls of Shanghai, he gets himself into a mixup because he happens to be the spittenimage of a missing Navy flier, who has sold his plane to foreign spies. He gets slugged and kidnapped. He fires the yacht on which he is held prisoner, escapes and returns to the boat with the aid of an English officer to find no trace of the blaze or the girl who was kidnapped with him. He walks along a side street with a pal and is snatched into a doorway and socked so quickly his friend doesn't see it happen. In a slam-bang finale, he sings an insulting ditty to a crew of American sailors and brings them on a wild chase after him to the hangout of the spying thugs, where they mop up.

It's just that way. No sooner does one piece of thrilling action finish than another is started. To relieve this constant tension, Regan croons a couple hummable tunes entitled "Right or Wrong" and "A Treat for the Eyes." It's grand entertainment and you boys can pick up a flock of unexpected bucks if you'll go out and push it just a bit. Here's what we have to offer . . .

ADVENTURE IN SHANGHAI

The action and rural spots will get results by going after the "adventure in Shanghai" angle. Kidnappings, fights, mystery in the most fascinating city in the world, "Where Anything Is Apt To Happen—And Everything Does!"

Dress up two of your stooges, one in a gob's outfit, the other as a chink, and let them parade the streets together with copy like the following pinned on their backs: (Sailor) "I Was Happy-Go-Lucky Till I Hit Shanghai, Where You're Happy and Lucky If You Escape With Your Life!"; (Chinaman) a series of fake Chinese words, followed by, "Meaning, If You Want A Real Thrill See 'HAPPY-GO-LUCKY' at the Strand Theatre, Friday & Saturday."

How 'bout demonstrating your ingenuity by digging up an honest-to-goodness rickshaw and sending it around the streets, a gob inside (or empty), being pulled by a chink boy. With your copy draped on the sides, man, this one will get you more attention than a Chinese elephant (don't try to locate one of them!).

Go Chinese on your front and in the lobby. The Oriental atmosphere holds plenty of fascination for the action and mystery fans. If your clientele likes the old-fashioned blood - and - thunder melodrama, feed 'em KIDNAPPING. "American Crooner Mysteriously Vanishes From Shanghai Streets! Believed Kidnapped By International Spy Ring!" Yippee!

(*Continued on page 8*)

Vol. 3, No. 15 — Independent EXHIBITORS FILM BULLETIN — December 9, 1936

THE INDUSTRY'S NEWS
From An Editorial Viewpoint

OHIO ANSWERS LICHTMAN

Allied Unit Flays Speech . . .

Columbus.—Because he was an invited guest to whom they felt they owed the respect due such, the Independent Theatre Owners of Ohio, affiliated with Allied, sat silent last Tuesday while Al Lichtman of Metro-Goldwyn-Mayer delivered an address. The M-G-M executive was seeking to justify his company's sales policy for the current season and his speech included some striking remarks.

The Allied members lost no time, however, in answering him the following day, when a statement was issued expressing "dissatisfaction" with the speech and pointing to disagreements with several statements made by Lichtman.

Hit Executive Salaries, Bonuses . . .

The organization's statement, coming from P. J. Wood, secretary follows:

"I. T. O. members in meeting today expressed dissatisfaction with Al Lichtman's speech of the previous day defending the current M-G-M sales policy. They are definitely opposed to Lichtman's announced policy of overselling with a promise of subsequent adjustments. They further oppose payments of excessive salaries and bonuses to executives who are not directly occupied in production, believing these excessive salaries are partly responsible for excessive film rentals.

"They recommend that this situation be brought to the attention of Congress through the medium of direct contact between exhibitors and Congressional representatives. The I. T. O. goes on record as not opposing present salaries paid leading authors, stars, or directors."

Blamed Production Costs . . .

Lichtman had told the convention that mounting production costs are responsible for Metro's increased rental demands. He cited the case of Robert Taylor, whose wages were raised from $35 to $5000 per week over a period of two years.

"Production costs have increased 10 million in two years," Lichtman said. "We intend to make as many big pictures a year as possible. This year we hope to make at least 30 really big pictures; next year, 40, and eventually 50 big pictures a year—or all our product. Wouldn't you rather have a lot of big pictures than a half dozen good ones and the rest 'clucks'?"

Even before he delivered his talk, the film man heard Wood tell the convention that Lichtman's own company had paid six executives $2,100,000 in salaries, while 12,000 stockholders received only $3,500,000 in dividends.

PHILLY STRIKES JAN. 2

No Dates for Metro . . .

January 2nd is the day set by the board of managers of the United M.P.T.O. of Phila. for the start of the organization's date strike against Metro-Goldwyn-Mayer. From that day on, all exhibitors in the territory will be asked to refrain from giving the film company dates on features during the period of the strike, which is still indefinite.

A fund of $5,000 is to be set up to make effective the punitive action of picketing, which will be resorted to in the cases of all theatres showing M-G-M pictures while the strike is on. The local Metro exchange will also be picketed.

While the U.M.P.T.O. leaders are still hopeful that exhibitor groups in other territories will join with them in the move, they have received only encouragement, but no definite commitment from any other unit. Regardless of whether or not they are given active cooperation, heads of the Phila. outfit express themselves as determined to see the fight through in their territory. The board is slated to meet again next Wednesday or Thursday to iron out all details and the plan will again be presented to the membership at a general meeting to be held the following week.

Warners Out of It . . .

Despite the expression of confidence by president Lewen Pizor that Warner Bros. would join the date boycott, hardly anyone seriously considers it a possibility. There are no known cases on record of major companies aiding independent exhibitors in a battle against one of their fellow majors and there is no reason to assume that Warners will set a precedent.

Queried by FILM BULLETIN, Ted Schlanger, head of the Warner circuit in Phila., stated that he could not commit his company in matter of this sort. However, he declared that his company would not engage in any action that might violate any commitments they have. In answer to the question, "Do you believe that your participation in a date strike against Metro would violate your contract with them?", he replied, "I believe it would."

A committee from the U.M.P.T.O. is understood to have gone to New York Tuesday to talk with Joseph Bernhard, general manager of the Warner Theatres. The result of their visit could not be learned.

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U. A. TO DROP SCORE CHARGE

Answers M.P.T.O.A. . . .

United Artists will discontinue its score charge in those situations where it has still been obtained, George J. Schaefer, vice-president, informed the M.P.T.O.A. Monday in answer to that organization's proposals for trade practices reform. This was the only concession granted by the film company, the third to reply to the 10-point program outlined by the Kuykendall committee.

Little stock is placed by exhibitors in the concession in view of the fact that U.A. has not demanded any score charge from many, or most, of its accounts.

No Cancellation . . .

Schaefer flatly refused to consider even a ten percent cancellation allowance on the grounds that his company is merely the distributor for a group of independent producers, each of whom has a separate releasing deal. His letter points out that "it has been a long-standing policy of selling our product on an individual picture or producer basis. Furthermore, there is no business relation or common interest between the various producers who only use this corporation as a common medium for distribution."

In accord with both Universal and 20th Century-Fox, who had replied previously, United Artists accepted the proposal to establish local conciliation boards to settle differences between distributors and exhibitors. Schaefer passed lightly over all other points without making any commitments.

KUYKENDALL 'GRATIFIED'

By 20th Century Answer . . .

In a letter to president Sidney R. Kent of 20th Century-Fox, Ed Kuykendall, leader of the M.P.T.O.A., expressed himself as "gratified and pleased that 20th Century-Fox has definitely accepted most of the trade proposals."

The film company had agreed to the setting up of local conciliation boards and had increased the amount of time allowed exhibitors to send in notice of cancellations under the 10 percent elimination privilege. All other proposals were rejected!

THE G. B. DEAL AGAIN!

Unsettled . . .

The trade is being disturbed again by statement, counter-statements and a flock of rumors about the deal for control of Gaumont-British. Two of the Ostrer Brothers of G.B. are at present on the coast, supposedly for the purpose of reopening negotiations with 20th Century and Metro for the acquisition of their company by the American film firms.

From England, however, comes word that the factors that prevented consummation of such a deal several weeks ago will again forestall any attempt to pass the largest British amusement concern into the hands of foreigners. John Maxwell, head of B.I.P., is said to hold a predominant position in the situation and can put the red light on any moves aimed to take control of G.B. out of the Empire.

Seek New Plan . . .

One report this week had Nicholas Schenck of Metro, Sidney R. Kent of 20th Century and the Ostrers working on a new scheme designed to give the two American companies control of G.B. and yet overcome opposition from the British government and public. This would involve the sale of 50 percent of the voting stock in a new holding company to the English public, the other 50 percent to be held by the U.S. firms.

Other sources declare that the purpose of the Ostrers' visit to these shores is to induce Schenck and Kent to sell their companies' "A" stock holdings to Maxwell in order to clean up the entire matter. The American film companies, however, are fearful of suffering the loss of playing time for their products in the theatres operated by G.B. in Britain. Observers believe that the Ostrers will remove the chief point of conflict if they can satisfy Schenck and Kent on this issue, perhaps by assuring them of a definite amount of playing time in G.B. houses, and then selling that idea to Maxwell.

BANK NITE HIT

'Near Lottery', Court Rules . . .

Denver.—Bank Nite received a serious setback here last week when a U.S. Circuit Court of Appeals decision upheld the contention of a Sands Springs, Oklahoma, exhibitor that he was not infringing on a copyright by using the Bank Nite plan. The Court's ruling was based on the opinion that "the plaintiff's (Bank Nite) plan is too closely akin" to a lottery "to have the protection and assistance of a court of equity."

It was further ruled that Affiliated Enterprises, Inc., owners of Bank Nite here, are not protected by copyright insofar as the plan or system of conducting the drawings is concerned.

Counsel and officials of Bank Nite will file an appeal for rehearing and will carry their case to the U.S. Supreme Court, it was stated following the decision. Previously they had always been successful in stopping alleged infringements by court action.

THE BOSTON BREVITIES!

Boston.—Something superlative in critical brevity is being indulged in by the Allied unit here. Posted in the organization's headquarters is a list of Metro's 1936-37 releases to date with the following pithy notations:

"Women Are Trouble"	So what!
"His Brother's Wife"	O.K.
"Picadilly Jim"	Oke
"Kelly the Second"	Immaterial, etc.
"Gorgeous Hussy"	No profit for exhibitor
"Great Ziegfeld"	Great for M-G-M!
"Sworn Enemy"	Curses!
"Old Hutch"	Okay—men
"The Longest Night"	Nut house spec.
"Libeled Lady"	Great!
"All American Chump"	The exhibitor!
"Mr. Cinderella"	Whoops!
"April Blossoms"	And Landon
"Our Relations"	Blah!
"Tarzan Escapes"	Too bad!
"Mad Holiday"	Very mad and bad!
"Born To Dance"	Not so sure
"Camille"	Aces
"Love On the Run"	Big

What the Newspaper Critics Say:-

EXCERPTS CULLED FROM THE NEW FILM REVIEWS BY THE MOST REPUTABLE CRITICS IN THE NATION'S LEADING NEWSPAPERS

A Valuable Booking Aid! - - - - - - A Clue to Audience Reaction! - - - - - - Use Quotes in Advertising!

WINTERSET *(RKO)*

". . . A forceful screen drama of importance, produced with unswerving allegiance to the spirit of the Maxwell Anderson play . . . 'Winterset' is a quest for truth, the determination of the son of a fearless liberal to prove his father innocent of the murder charge that sent him to his death years before. . . ."

J. T. M., N. Y. TIMES

". . . Nearly as distinguished as the stage original. Even its compromised and "happy" ending is wrought right, when the girl's guilty brother sacrifices himself to the killers who await his sister's lover, and she and the long-suffering Mio are jailed to as tricksy and reasonable a "happy ending" as ever faded out a film. . . ."

Stevens, CHICAGO AMERICAN

". . . Seems likely to prove the season's most discussed motion picture . . . Hardly the type of subject nor the form of entertainment that seemed likely to appeal to the multitude. . . ."

Hughes, BOSTON HERALD

". . . A photoplay of sombre beauty. It is grim and unrelieved, relentless in its murky tragedy, thoughtful and sincere in its social message. . . ."

Kelly, WASH. TIMES

". . . Transferred with all its poignant beauty from stage to screen . . . A motion picture that sighs, sorrows and cries aloud for recognition . . . Given a happy ending on the screen, "Winterset's" celluloid version lacks the final *punch* of the stage drama . . . but the film ending is the most sensible from audience viewpoint. . . ."

Rob Reel, CHICAGO AMERICAN

". . . A film for the intelligent film goer; whatever its financial fate, it is a credit to the studio that had the courage to make it . . . Burgess Meredith, whose Mio is an intensely alive and appealing young man . . . Promises much for his future. . . ."

E. L. H., BOSTON HERALD

". . . All of the power and poignant beauty of the Maxwell Anderson play "Winterset," which was given the New York Dramatic Critics Special Prize last season, has been captured . . . Magnificent theatre and a definite treat for discriminating picturegoers who like artistry and intelligence in their screen fare . . . The cast is indeed an admirable one. . . ."

BOSTON POST

". . . Has succeeded remarkably in carrying over the singing and somber intensity of Maxwell Anderson's play . . . Brilliantly directed by Alfred Santell and played to perfection by Burgess Meredith, Margo, Eduardo Cianelli and their excellent colleagues, it is a brave, beautiful and memorable motion picture. There is a deplorable happy ending that has no place in a narrative of tragic compulsion, but otherwise, I believe, it betters its orginal . . . It richly deserves success. It is a challenging and absorbing production, consummately acted, that is certain to increase the cinema's prestige enormously. . . ."

Barnes, N. Y. HERALD-TRIBUNE

REMBRANDT *(Korda-U.A.)*

". . . Pictorially engrossing and filled with deft and subtle characterizations . . . Korda has staged the offering with infinite care, making it a film of great visual beauty . . . The crowning distinction of "Rembrandt," though is Mr. Laughton's performance of the title role."

Barnes, N. Y. HERALD-TRIBUNE

". . . Between the two of them, Charles Laughton and Alexander Korda have produced a great, and rich, and glowing motion picture in "Rembrandt" . . . Korda's greatest production to date . . . Mr. Laughton becomes Rembrandt as nobody else in the world could. . . ."

B. R. C., N. Y. TIMES

". . . Director Alexander Korda yields to the actor even to permitting him long winded speeches that are too often boring . . . With Laughton dominant throughout, other characters are singularly undeveloped, and the net result is a thin, sketchy story that never really grips."

Kelley, WASHINGTON TIMES

". . . The story is told with a restraint that smothers action. That appears to be the weakness of "Rembrandt" despite the ministrations of Laughton and Alexander Korda . . . The Korda-Laughton film tells this tragic story with what appears to be too much truth and too much restraint to win it the audience that its interpretation, its direction and its photography deserve. . . ."

Carmody, WASHINGTON EVE. STAR

●

BORN TO DANCE *(Metro)*

". . . Girls — gobs — gags — gaiety! . . . A hilarious, high-kicking film with plenty on the ball. . . ."

Rob Reel, CHICAGO AMERICAN

". . . The story is a rambling one, mixing bright and dull interludes . . . The Cole Porter songs are disappointing, but they are set off in handsome and striking production numbers, resourcefully staged by Roy Del Ruth . . . A lively and entertaining show that might have been a good deal better. . . ."

Barnes, N. Y. HERALD-TRIBUNE

". . . So full of pleasantry and gayety, as a setting for Eleanor Powell's exquisitely tapped-out rhythms, that it leaves one ga-ga for a time . . . The closing production number is one of those magnificent Hollywood things. . . ."

J. T. M., N. Y. TIMES

". . . Slick songs, nimble dancing, some cheerfully funny, fast and foot-loose satire and expert comedy playing . . . A standard musical comedy plot, cut on ready-made lines, to be sure, but the players manage to extract big, bulging parcels of fun from it and keep it moving at a fast and furious pace. . . ."

Boehnel, N. Y. WORLD-TELEGRAM

HIDEAWAY GIRL *(Paramount)*

". . . It is our suspicion that no less than three different crews took a whack at this new Stanton film. One outfit couldn't possibly be so erratic, so willing to jumble melodrama, musical comedy and the "It Happened One Night" angle into one frail photoplay . . . Unfortunately, the melodrama is mechanical, the music is too much entrusted to the shouting of Martha Raye, and in the "chase" motif, every one is too determined to be cute and comical. . . ."

Murdock, PHILA. LEDGER

". . . The plot concerns a jewel robbery and a case of mistaken identity. (Aside—What! Again!). The leads are taken up by the very pretty Miss Shirley Ross, by Robert Cummings (who is as handsome as Robert Taylor, but younger and much cleverer) and by Martha Raye, whose muggin' I still don't think is any too hilarious. Apparently I'm wrong again, because lots of those in the audience howled at her antics. . . ."

CLEVELAND PRESS

Pullen, CLEVELAND PLAIN DEALER

". . . Innocuous little story . . . The plot is spread pretty thin and most of the situations are rather improbable. . . ."

BOSTON POST

". . . The kind of picture that seems to have been made by half a dozen persons, every one of whom had a different idea of how it should be done . . . Miss Raye, injects a terrific amount of noise and energy into the action whenever she appears. . . ."

BOSTON HERALD

●

THE LUCKIEST GIRL IN THE WORLD *(Universal)*

". . . The plot is pretty threadbare and too reminiscent . . . Light fare and strains little of the imaginative powers. . . ."

CLEVELAND PRESS

". . . A better-than-average contribution to the field of machine-made entertainment. . . ."

B. R. C., N. Y. TIMES.

". . . An amiable, unassuming and entertaining little comedy . . . Plot's framework is filled in with delightful little touches, and the acting of Jane Wyatt, Louis Hayward, Nat Pendleton and Eugene Pallette is so commendable that "The Luckiest Girl in the World" turns out to be passably good, if not outstanding, film fare."

Boehnel, N. Y. WORLD-TELEGRAM

". . . Very clever and cheerful . . Highly flavored with sparkling dialogue, clever sequences and natural events. Plot is believable and boils down to one of those fairytale adventures that we all like to have happen to us . . . Pretty Jane Wyatt is a winner and should go far in films. . . ."

Rob Reel, CHICAGO AMERICAN

HOLLYWOOD FLICKERS

By DAVID J. HANNA

Hollywood, December 8.

The inability of the classy Independent Producers to secure top notch talent for their productions has resulted in a block booking system in the signing of players, writers and directors. Samuel Goldwyn, Walter Wanger and David Selznick are in on the deal with some of the contracts assuring Alexander Korda the use of various artists in England. Adolphe Menjou is the first signer. He will be spotted in one picture each for the three United Artists producers. The move will supposedly assure the producers of established names and will form a protection against competition by major studios which maintain extensive contract lists.

Sol Lesser seems determined not to let expense interfere with the production of his Bobby Breen musicals. With his last "Rainbow on the River" accorded some nifty preview notices, the producer will leave for New York to attend to the distribution details. Late this month he is scheduled to sail for Europe to confer in Vienna with Oscar Strauss on writing the score of the singing juvenile's next picture "Boy Blue."

Since the death of Irving Thalberg the return of Norma Shearer to the screen has been a matter for speculation. However, it is reliably reported that the actress will star in "Pride and Prejudice" which was intended by Thalberg to be her next vehicle. The picture is expected to start within six months at least.

It looks as though Sam Goldwyn will soon be the best pal of every "legit" producer on Broadway. A story criticizing the critics will form the basis of his next musical extravaganza, "The Goldwyn Follies," slated to start early next year. The book is by an ex-newspaperman of New York who throws satiric shafts at the caustic New York play reviewers.

For his next Grand National release in Hirlicolor, Geo. Hirliman has purchased "Love Takes Flight." It will also be used as a basis for his next Spanish film for Metro release.

"Two Years Before the Mast," intended to be a "super-super" for Republic, has indefinitely been shelved. The studio had expected to get started by the middle of last month but the production has now been taken off this year's schedule. Inability to get the desirable top names for the cast is assertedly the reason.

Charles Chaudel, the Australian director and producer breezed into Hollywood carrying a print of the Australian-made picture "Uncivilized." He is conferring with Universal regarding the release of this and forthcoming Australian films.

Under the supervision of Scott R. Dunlap, Sterling Pictures will start 26 features and eight Westerns during next year. W. Ray Johnston, head of Sterling, states that the budget for the year's output will be over two and a half million dollars.

"Two Shall Meet" will be the next on Benny Ziedman's schedule for Grand National, displacing the previously announced "Sweethearts of the Navy" and "Five Little Peppers." Latter two will be made later. "Two Shall Meet," an original will hit the cameras around the first of the year.

Sophie Tucker, who so far has had an unfortunate film career, will be one of the highlights in the next of Metro's musicals "Broadway Melody of 1937." The vaudeville star was signed this week to sing and play a featured role in that production. Eleanor Powell, as of last year, tops the cast.

NEW YORK TIP-OFF

Observations and Opinions by **Larkin**

ITEMS OF INTEREST (We Hope!) . . .

Harry Charnas, who operates the struggling New Criterion on Broadway, established himself as **a guy who has the snappy answers.** "Tundra," which opened on a dual bill in his house last week, was accorded fairly good reviews by most of the newspaper critics, but the Daily News socked away without mercy. Charnas meowed right back at the sheet by inserting a large ad in the News with this headline above the excerpts of the other papers' reviews: "SURELY ALL THESE CRITICS CAN'T BE WRONG ABOUT "TUNDRA"! This, in part, was the copy following the critic clips: "As we do not wish the News readers to miss seeing "Tundra," we are making this sporting proposition: The management will gladly refund the admission price to any patron who does not feel that "Tundra" is worth better rating than that given by the News." Smack . . . Looked over Universal's two reels of dynamite, "You Can't Get Away With It," and agree with Wolfe-Smith that it should prove to be **one of the boxoffice whoppers of the season.** Men and boys will go screwy over it and the ladies will get a chilly thrill out of watching the Feds wipe out some of the toughest eggs ever to pollute our Law and Order system. Early reports from the few spots where the picture has opened indicate that it is doing something in approaching terrific biz . . . The new Disney—"Donald and Pluto"—is one of his funniest . . . Although the boys who are supposed to give the right answers deny it, we hear that the Criterion will definitely pass from the Charnas-Moss combination into the hands of one of the major film companies desiring a good first run spot as an outlet. **The rumor maintains such persistence** in certain quarters that we must pay heed . . . Ed Finney, who is rapidly making his mark as a producer of westerns for Grand National, **will give up his job** as head of the advertising and publicity department within the next few months, we believe. Hopping between the coast and this burg constantly and carrying the burden of two tough jobs is apt to take too much out of anyone even as capable and well balanced as the likeable Finney. It's our guess that he would have stepped out of his N. Y. post by this time, except for his desire to see the company sailing smoothly before he let go of the advertising reins . . . Business in the first runs is spotty . . . The Music Hall had the benefit of rave reviews on "Winterset," but is barely crawling through **trying to keep its head above red ink** . . . "Lloyds of London" is dipping dangerously at the Astor on two-a-day, but will probably struggle through to the Holiday buoy . . . Mae West got through the third week at the Paramount in fairly good shape and Columbia's first booking in that spot, "Pennies From Heaven," goes in Wednesday (today to you!) . . . "Rembrandt" might be classed as **the surprise of the week,** having done a handsome first week at the Rivoli. Question is whether there are enough people around wanting to see a class picture of this sort to keep it going at anywhere near that pace for the balance of the slated three weeks run . . . "Rose Bowl" was **just-about** at the Rialto. "The Plot Thickens" opened there Tuesday . . . The Criterion started its dual bill policy last week with "Tundra" and "King of Hockey" and showed red ink for the engagement. . . . "Three Men On A Horse" fell off considerably in its second week and may not be able to stick it out until Xmas, when "Golddiggers" is slated to enter . . . "Born to Dance" is **wowing 'em** at the Capitol and should enjoy a three weeks' stay . . . The new Charlie Chan escapade "At the Opera" was favored with good notices and is helping "Light Brigade" pull above average biz at the Palace this week . . . Toodle ooh!

AS I SEE THEM . . . REVIEWS OF NEW FILMS

By ROLAND BARTON

BOXOFFICE RATING:— ● Means POOR; ● ● Means AVERAGE; ● ● ● Means GOOD; ● ● ● ● Means EXCELLENT
Plus (+) and Minus (—) will be used occasionally to indicate slightly above or below the point rating.

At best this "point" system can give you only an arbitrary estimate of a picture's drawing power, so we urge you to read the entire reviews. Some pictures are particularly suitable for certain types of audiences and this must be covered in the detailed criticism.

CHAMPAGNE WALTZ

Hollywood Preview

BOXOFFICE RATING

MUSICAL . . . Despite lavish production, it does not click . . . Should pull on strength of MacMurray, Oakie, Swarthout names . . . Rates ● ● + in better class spots; less elsewhere.

Paramount
93 Minutes
Gladys Swarthout . . . Fred MacMurray . . .
Jack Oakie . . . Veloz and Yolanda . . .
Herman Bing . . . Fritz Lieber . . .
Vivienne Osborne . . . Frank Forest . . .
Benny Baker . . . Ernest Cossart
Directed by A. Edward Sutherland

Paramount has missed again in trying to give the delightful singer, Gladys Swarthout, a hit. Probably the chief fault with this second effort is the obvious straining to make it a "big" picture, with the result that we have a pretentious, somewhat heavy-handed musical, in place of what should have been a gay, carefree comedy with songs. The situations, gags, romance and music are all there, but somewhere along the line it missed out. Fortunately for the exhibitors, it has some better than average name strength in Fred MacMurray and Jack Oakie to support the little known Miss Swarthout. Class locations may get slightly above average grosses, while action and rural spots will do badly with it.

Miss Swarthout appears as a descendant of Johann Strauss, conducting a waltz palace in Vienna. The place is a great success until MacMurray and his manager, Oakie, happen along to introduce American jazz to the Austrians. A series of complications follow, during which MacMurray masquerades as the American consul, finally evolve into the transplanting of the waltz palace to New York and the realization of Oakie's scheme to merge jazz and waltz orchestras in an enormous dancing palace. In a noisy finale, both orchestras are heard, one playing "The Blue Danube," the other "Hold That Tiger."

Miss Swarthout has a glorious recording voice, but she still has much to learn about acting. MacMurray has little to do, but does it pleasantly. Oakie is outstanding, garnering many laughs. The support is uniformly OK. Ed Sutherland's direction loses its effectiveness and hurts the picture plenty in the production numbers, which are overlong and dully staged.

AD TIPS: Sell MacMurray on top, with Swarthout and Oakie given equal billing. The story lends itself to orchestra competition on the stage; frame a contest between waltz and jazz music.

HANNA (Hollywood).

RACING BLOOD

BOXOFFICE RATING

HORSE RACING MELLER . . . A swell and exciting little show . . . All the good old thrills and love for horses done in fine style . . . Forceful performance by Darro . . . Rates ● ● + or better for nabes, rurals and action houses.

Conn Pictures Corp.
63 Minutes
Frankie Darro . . . Kane Richmond . . .
Gladys Blake . . . Arthur Housman . . .
Si Willis . . . Matthew Betz
Directed by Rex Hale

Exhibitors who played or saw the previous Frankie Darro film from producer Maurice Conn, "Born To Fight," might have thought it was a fluke. Here they have proof that it was not, for "Racing Blood" is every bit as good—perhaps slightly better. This time it's horse racing and you have a turf opera which deserves playing time in the better grade naborhood houses. Handled in expert fashion throughout, it is a thrilling, sympathy-stirring melodrama that will please everyone who likes the excitement attendant to a thrilling horse race. It rates well above average for the action and rural spots and any dual bill will be strengthened by it.

The plot, based on a Peter B. Kyne short story, deals with a boy's love for horses. He hangs around the stable where his brother is a jockey and eventually is rewarded with the gift of a crippled colt, which he nurses to health. He wins many races with his steed, properly named "Trouble," encounters crooked gamblers who seek to kill the animal and Darro. It is loaded with fights, chases and races, with hardly a letup during the 63 minutes. The horse races are cleverly and smoothly blended into the film.

Performances are uniformly good, with Darro and Kane Richmond, as his brother, standouts. Comedy relief is provided by Arthur Housman, who does his usual perpetual drunk, and Si Willis, as a chronic taker of stomach medicines. Direction is snappy throughout.

AD TIPS: Go horse racing in a big way. Dress ushers in jockey outfits. Circularize racing tip sheet. Street bally with jockey on horse.

NONNIE.

WILDCAT TROOPER

BOXOFFICE RATING

NORTHWEST MOUNTIE . . . Outdoor meller above average . . . Has action aplenty, Curwood story and striking outdoor shots . . . Rates at least ● ● for action spots.

Ambassador Pictures
58 Minutes
Kermit Maynard . . . Hobart Bosworth . . .
Fuzzy Knight . . . Lois Wilde . . .
Yakima Canutt . . . Jim Thorpe . . .
Eddie Phillips
Directed by Elmer Clifton

This James Oliver Curwood story of the Northwest Mounties has more than a goodly share of the ingredients that make western fans whoop it up. Hard riding, hard fighting, fast shooting are here in abundance, with a neat little romance woven on the framework of action. It should more than satisfy the action fans. The story concerns itself with a feud between two families of

(Continued on following page)

HONEST . . . IMPARTIAL REVIEWS YOU CAN TRUST!

REVIEWS

(Continued from page 7)

fur trappers and the attempts of a band of crooks to have them annihilate themselves so that the furs will eventually fall into the hands of the gang. Kermit Maynard and Fuzzy Knight, Northwest Mounted Police, stumble upon this situation and set about to bring law and order out of the chaotic conditions. The hero manages to find time for a bit of love-making with Lois Wilde, member of one of the families.

The scenic background, including many glimpses of high mountains, is beautiful and striking. What production values there are are above the average for indie offerings of this type. Acting is good, Maynard carrying both fighting and romance neatly. Knight yodels one hillbilly march tune. Direction and photography rate well with the rest of the production.

AD TIPS: The cast is unusually strong. Mention Bosworth, Knight, Thorpe, Canutt in all copy. Sell Curwood, most famous writer of stories of the Great Northwest.

NONNIE.

CRIMINAL LAWYER

Hollywood Preview

BOXOFFICE RATING

MELODRAMA . . . Title explains type of story . . . Nifty portrayal by Lee Tracy lifts it above secondary dual rating . . . Rates ● ● for action, rural and nabe spots.

RKO

69 Minutes

Lee Tracy . . . Margot Grahame . . . Eduardo Cianelli . . . Erik Rhodes . . . Betty Lawford . . . Frank M. Thomas

Directed by Christy Cabanne

There is certainly nothing novel about the story of "Criminal Lawyer." The title is a sure tipoff to the fact that it is patterned after that cycle of yarns about smart aleck, boozing, underworld-collaborating gentlemen of the bar which infested the screen about two years ago. Despite its familiarity, this one has the benefit of a crackling performance by Lee Tracy and snappy direction by Christy Cabanne, with the result that it amounts to fairly fast and exciting melodrama. It should get fair returns in the middle class, action and rural locations. It is good dual fare for better class spots.

As the smart aleck lawyer whose chief client is a big-time gambler, Tracy is always fixing juries, witnesses and even judges. He becomes interested in a street walker, Margot Grahame, pleads her case, wins her freedom and makes her his secretary. Boomed for the district attorneyship by his gambling associate, Tracy wins, but with determination to go straight. At the high point of his career, he wakes up one morning with a terrific hangover and finds himself married to the daughter of a big shot politician. The gambler murders one of Tracy's foes and Grahame is the only witness. She is forced to perjure herself, but Tracy pulls the truth from her on the witness stand and sends the gambler to the chair, disgracing himself at the same time. However, with Grahame by his side, he plans to start anew.

Tracy is convincing and always entertaining as the lawyer. Miss Grahame and Eduardo Cianelli are splendid in their roles, the latter as the soft-spoken gambler. The direction is direct and strong on the human interest angles.

AD TIPS: Build up the story. Catchline: "He Was Sworn to Uphold the Law, But He Did His Best to Tear It Down"!

HANNA (Hollywood).

BEWARE OF LADIES

BOXOFFICE RATING

MELODRAMA . . . Political and romantic mixup doesn't jell . . . General production shoddiness hurts fair-to-middling yarn . . . OK for duals . . . Rates ● + on its own.

Republic

65 Minutes

Donald Cook . . . Judith Allen . . . George Meeker . . . Robert Strange . . . Phil Dunham . . . Russell Hopton

Directed by Irving Pichel

A fairly interesting story, "Beware of Ladies" doesn't rise above the dual bill level due to weak direction and generally shoddy production. It should prove satisfactory fare for doubling with light comedy or heavy drama, but will require the strongest sort of selling to get anywhere on its own. The title is swell for exploiting.

Donald Cook, lily white candidate for d.a., is opposed by political boss Robert Strange. The latter sends for Russell Hopton, who knows a thing or two about besmirching good names. Cook, meanwhile, becomes enamoured of Judith Allen, a reporter on the staff of the newspaper supporting Cook, when she walks in on him and takes control of his campaign to win the women's vote. Hopton digs up George Meeker, husband of Judith from whom she is separated, and frames Cook into a compromising position with the girl. Meeker, suing Cook for alienation of affection, is later murdered. It winds up with a general melee, the police arriving in time to rescue the candidate and his sweetheart and bring forth all the necessary confessions.

AD TIPS: The title is a honey. It can be used in a dozen ways to tease the public into interest. Go after it.

NONNIE.

AWAKENING THE — SLEEPERS —

(Continued from page 2)

COMEDY AND SONG

The better class nabe houses should go for the silver-voiced crooning of our hero and the comedy angles. Sell 'em Regan—and sell him strong. The boy has the goods and he does things to a song that spots him as a miniature McCormick. Al Adams tells you in the press sheet to hook up your P.A. system to carry his voice out to the theatre front. Do it with the trailer for a week in advance and place a one-sheet out front announcing that they are hearing the voice of Phil Regan singing the song hits from "Happy-Go-Lucky." They will stop, listen and talk about it.

Here are a few of our copy suggestions on the comedy angle:

"See What Happens To An American Crooner When They Catch Him In Shanghai!"

"He Was A Happy-Go-Lucky Crooner Till A Mysterious Cutie Nabbed Him In Shanghai!"

"He Insulted The American Navy Just To Have A Thousand Gobs Chase Him!"

"He Was Happy-Go-Lucky Till He Found Love And Trouble In Shanghai!"

The title is snappy and gay-sounding. Plaster it all around town. Rephrase it this way on posters and window cards: "You'll Be Happy And Lucky When You See 'Happy-Go-Lucky' At The Strand!"

$ $ $ $ $ $

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Short SUBJECTS

FROM PHILLY
By Nonamaker

TEN BEST . . . Everybody does it at this time of the year—so we might as well line 'em up too! Here's a personal selection that has nothing to do with FILM BULLETIN's ideas on the subject: "Story of Louis Pasteur" . . . "These Three" . . . "San Francisco" . . . "My Man Godfrey" . . . "Mr. Deeds" . . . "Modern Times" . . . "Show Boat" . . . "Great Ziegfeld" . . . "Fury" and "Dodsworth."

AT LAST! Traffic lights are about to be placed along Vine Street and Race Streets to take care of the heavy flow of traffic to and from that gargantuan Delaware River Bridge, to the commission of which Governor Earle is about to appoint Horlacher's JAMES P. CLARK . . . BOB LYNCH, operated upon in Hahnemann Hospital last week, doing nicely and expected to be out in about another week . . . HARRY SLATKO still on the air with colored kiddies' hour and going to open a colored dance hall at Broad and Bainbridge Streets . . . CY COHEN is helping SAM STIEFEL up at Nixon's-Grand . . . A. A. TOMEI re-elected president of Musicians' Union by a land-slide vote which re-elected following officers as well: GEORGE E. GREENHALGH, vice-president; A. REX RICCARDI, seceretary and JOSEPH BOSSIE, treasurer . . . They are still conferring with Warners' over settlement with 'something' in sight altho the pit-men say it is not definite as yet . . . JACK FRERE resigned as manager of AL BOYD's Colonial, Lancaster, to take charge of a chain of theatres recently acquired including the Ritz, Tacony; the Trail, Schrewsbury; the Marietta Theatre, Marietta; and the Parkersburg Opera House . . . Succeeding Frere in the management of the Colonial is LOUIS BOLANDER, who was his assistant for nearly two years . . . ELI GINZBURG to handle WILLIAM PIZOR's Imperial product here. Temporary offices in the Warner Building until a better site is obtained. Will screen the first three, "Broken Blossoms;" "She Shall Have Music" and "With Pleasure, Madame" this week . . . CHAS. WAGNER back from managing CHARLIE KLANG's Reading operation and now managing Lorraine for SAM WALDMAN . . . Bijou. IZ HIRSH's burlesq house on 8th Street, closed last Saturday night for sound installation and will re-open as Philly's only continuous burlesk-movies combination . . . BEN STERN has National-Kline's new poster display room all fixed up and is ready to sign those contracts for display stuff NOW! . . . JOHNNY BACHMAN happy over finally getting those Warner Bros. dates . . . The Stage Employes' Local No. 8 re-elected THOMAS MITCHELL as their president for the third consecutive year . . . You may read about a switch in the staff of one of the local exchanges very soon! . . . The date strike on which the U.M.P.T.O. is working to use against Metro has long been one of DAVE BARRIST's pet schemes.

"Finest Theatre Painting and Decorating"

HARRY BRODSKY

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RITtenhouse 7828 ● TRInity 1189

FROM BOSTON
By Bruce

SAM DAVIDSON of Cameo Screen Attractions has about fifty features on hand for distribution and reports record business . . . EDDIE CANTOR, the guy wot never went to school, told the boys at Harvard Business School a thing or two last week. He knew the students were smart because they got him to come over for nothing! . . . It is said that BRAD ANGIER is a master of the "cumbersome" system of contract bridge . . . MEL MORRISON came down from Dover, New Hampshire, to leave his appendix in Brockton . . . One of the prettiest, as well as the most modern showrooms in the district is the new branch office of Price Theatre Premiums. Manager HARRY GERMAINE had quite an opening last week. JACOB PRICE came up from New York just to be present. Were you on hand for the refreshments? . . . A. RUDENSTEIN of Faulkner was one of the first to try PRICE's "samples" . . . JERRY SWAEBE hasn't broken any dishes—yet . . . "Virtue" is more than its own reward according to MAX MICHAELS at the Park Theatre . . . IRVING A. ISAACS is one of the men behind the $600,000 anti-trust suit against a host of M. & P.—ites . . . BOB COBE's sister died last week in New Haven . . . HAROLD CONLEY has been gathering gunnery experience in Maine . . . ARTHUR ALLAIRE is now with the Star Theatre in Westbrook, Maine . . . DAN MURPHY has renovated Loring Hall in Hingham at a cost of $15,000. Dan had the first Sunday showings the town had known but the Board of Selectmen refused to allow him to operate Sundays hereafter. A referendum in March will probably decide the matter . . . JOE DONDIS has purchased a theatre in Calais, Maine, and is reported interested in another one too . . . The Friar's Club will have a grand New Year's Eve Frolic in the main ballroom of the Hotel Statler . . . AARON ROSENBERG, the traveling "Lloyd's of London," was seen in Fall River the other day together with ART HOWARD . . . Two new theatres are slated for Springfield early in the Spring . . . AL ANDERS, out Springfield way, is renovating the Bijou on a large scale. Happy days must be here again! . . . JULES BENEDIC is busy covering Rhode Island this week . . . KENNETH RUSSELL has returned from his honeymoon and back at his old stamping grounds in the South Station Theatre . . . It must be true that SAMMY HAAS has settled with the insurance companies. What a smile! It won't be long now before Sammy will be an exhibitor . . . DICK RUBIN believes in getting them started early. He was showing his two youngsters around the film district last Tuesday . . . New offices of Novelty Premium have been opened on Church Street . . . MEYER ROSEN has just returned from the City of Brotherly Love. PEARL BARON, his secretary, has been taking care of things very well . . . HARRY GOLDEN, checking supervisor for Metro, has been in Portland, Maine, the past few days . . . The first "Donald Duck" program in the U. S. ran last week at Boston's Fine Arts Theatre. 10 Disneys with Mickey's sidekick composed the bill.

CLASSIFIED ADVERTISEMENTS

Ten cents per word, including initials, address, or box number. Minimum insertion 15 words. Cash or money order with each copy. Yearly contract rates are lower. Send for contract scale. Address communications to FILM BULLETIN, 1323 Vine Street, Philadelphia, Pa.

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All forms of special insurance applying to theatre operation handled on minimum rates. Representative will be sent on request. Box FB 107.

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SAY, JOHNSON, DID YOU SEE BY HOLLYWOOD REPORTER THAT WE'RE "KNOCKOUTS"—AND THAT "COUNTRY GENTLEMEN" IS "JUST AS DELIGHTFUL A COMEDY AS HAS ROLLED OFF THE PRODUCTION LINES IN MANY A MOON"!

SURE, OLSEN, AND DID YOU READ WHERE IT SAYS, "IT IS THE BEST PICTURE WORK THIS COMEDY PAIR HAS EVER DONE AND WILL PROBABLY LEAD THEM INTO A FINE FILM FUTURE AS THE INDUSTRY COULD WELL USE ANOTHER RELIABLE LAUGH TEAM"!*

*REPUBLIC WILL TAKE CARE OF THIS!



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HNSON
AGE COMEDY
THE SCREEN."
Daily Variety

"SPARKLING WI
TYPICAL
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GENTLEMEN, WE GIVE YOU

OLE CHIC

OLSEN • JOHNSON

FOR YEARS YOU'VE HOWLED AT THEIR ANTICS ON THE STAGE. NOW THEY'RE ON THE SCREEN—IN YOUR HAIR—AS A COUPLE OF CITY SLICKERS TURNED

COUNTRY GENTLEMEN

with JOYCE COMPTON • LILA LEE

Produced by NAT LEVINE • A REPUBLIC PICTURE

REPUBLIC PICTURES

Independent EXHIBITORS
FILM BULLETIN

VOL. 3. No. 16 WEDNESDAY, DECEMBER 16, 1936 PRICE, 10 CENTS

A TRADE PUBLICATION, ISSUED WEEKLY FOR INDEPENDENT EXHIBITORS
—AND DEDICATED TO THE PROTECTION OF THEIR INTERESTS

A LETTER ABOUT A LION

The following letter from a prominent exhibitor, who desires to remain anonymous, was found in our mail bag Tuesday morning. We think so well of it that it is presented here in lieu of our regular editorial.—Ed. Note.

"To the Editor, Film Bulletin,

"Dear Sir:

"Sunday evening at the Variety Club affair I was particularly impressed by the remarks of Louis Nizer, a fine and respected attorney, who seems to be preaching the principle 'Live and let live' to an industry that seems to know all too little about the rules of fair business conduct. .

"Mr. Nizer spoke of the lion, who, in a display of ferocity that had been previously subdued, recently clawed a little girl to death in a Baltimore theatre. Posing the analogy, he referred to the Variety Club's gift of $1,000 for the aid of four children crippled by infantile paralysis as an example of Man's unleashing of the charitable instinct, which is too much subdued. This, he declared, is the instinct that should remain unleashed, while the ferocity of business competition that causes men to claw each other should be always subdued.

"I could not help but wonder if the cries of anguish coming from independent theatremen all over the country against the ferocity of another lion known as Leo gave the astute attorney the food for his remarks. For although he is the legal representative of some of the major film companies, I do not doubt that a man seemingly as fair-minded as Mr. Nizer personally disapproves of the tactics of Metro's Leo in seeking to claw the independent exhibitors of the nation until they bleed to their economic deaths.

"It occurs to me that a man of Mr. Nizer's importance and influence in our industry might deem it wise to suggest to Leo's masters the advisability of subduing the animal's vicious tendencies before its intended victims, compelled by the law of self-preservation, unite and unleash their own ferocity. For when that happens, not only may Leo be destroyed, but the entire industry suffer severe damage.

"Knowing the courage of your publication and your alert guardianship of the independent exhibitors' interests, I am sending this letter to you in the hope that you will communicate its thoughts to Mr. Nizer. If men of his type will exert their influence on the more ferocious individuals, a far more cordial and equitable relationship between film man and theatre man would result. And, thus, we should be better able to properly serve the public and retain its confidence in our great industry.

"With kindest thanks, may I ask you to merely refer to me as

Anonymous."

AWAKENING THE 'SLEEPERS'

The purpose and plan of this department is to bring forcefully to the attention of theatremen those pictures which are ordinarily overlooked or neglected in their advertising. Mr. Wolfe-Smith, prominent theatre publicity expert, aims to point out the latent exploitation angles in these "Sleepers" with the view to having you SELL them to the public in a manner that will bring you the best possible returns. Follow these "Sleeper" campaigns for bigger grosses!

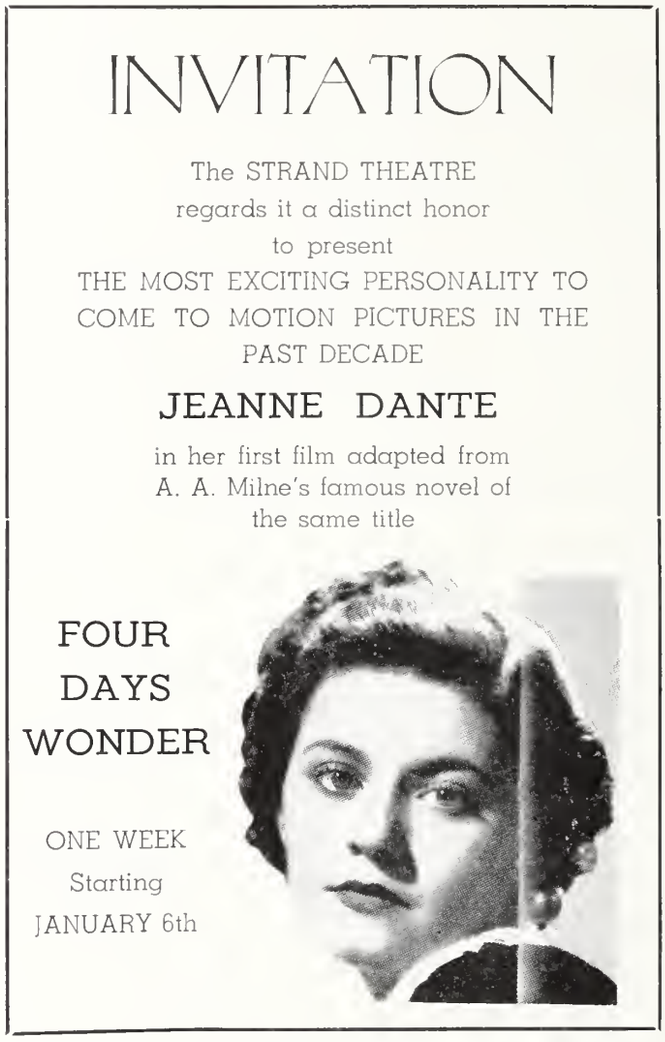
By Wolfe-Smith

LEGIT AD STYLE URGED TO SELL JEANNE DANTE!

Here's a tough one. That means you must make up your mind to sell it in some unusual way that will attract attention to a picture, which, on its face, seems to offer little that will draw 'em in.

Let's look at it. The story is a fair-to-middlin mystery-comedy that would lay a pretty egg on lots of empty seats, if you depended on it to sell "Four Days Wonder." It does have the well-known A. A. Milne name as the author, however, and that means that it is a pleasant, sentimental sort of thing, to those who know Milne.

What the *New* Universal *is* dishing up to you, boys, is a little gal, a new star whose name is, perhaps, known to one movie fan in more thousands than you have dollars. Her name is Jeanne Dante — an attractive name, yes, so what!



In the supporting cast you won't find one name that would represent anything more than a waste of expensive electric juice if put up on your marquee. They're good performers all right, but boxoffice, no!

Sounds discouraging as hell so far, doesn't it? Well, we reckoned we had better have a clear and definite understanding before we proceeded to tell you how you COULD make dough with Miss Dante and her "Four Days Wonder." Perhaps if you realize exactly what you have here, and you are going to play the picture, you may take our advice and surprise yourself. So, on that basis, let's go!

The plan we are going to suggest is applicable to all types of theatres, with the exception of the cheapest action joints. For pete's sake, don't be afraid of it just because it isn't the usual sort of ad hokum you dish out every day in the week; *for that very reason*, as a matter of fact, it should produce results.

SELLING WITH CLASS-PLUS!

Stop and think how routine your standard copy is in newspaper ads, programs and heralds. Bold punch captions, a little reader and an illustrative cut is the general layout. PUT ALL THAT ASIDE THIS TIME!

My franns, you're going to sell little Miss Dante to the public with CLASS-PLUS! You're going to introduce her as you would a new Duse, Bernhardt or Garbo. You're going so damned DIGNIFIED that the movie fans—and those who aren't—will sit up and wonder who this gal is. If you can get 'em wondering, you've got 'em half sold on a ticket!

On your screen, in your lobby, on your front, in all newspaper ads and printed matter you're going to use type—fine, classy type faces—and no cuts (with the possible exception of posed photos of our star) to get the message across. And the message is going to be to the effect that you are "Extremely Proud To Present" and that Jeanne Dante is "The Most Exciting Personality To Come To Motion Pictures In the Past Decade" and that the "Management Feels It It's Duty To Bring Her First Picture *Personally* To the Attention Of Our Many Friends and Patrons." That, gents, is what you are going to tell 'em.

But the manner of telling it is the most important part of this idea. Make your newspaper ads up to look like legitimate show copy. Grab yourself a legit theatre program and follow that idea through for a special herald. List the cast, author, director and other credits on one page; a few brief, dignified lines about the star and story on another. Use no other cuts than a small photo of the star you are selling. *Leave the back page blank.*

You're probably thinking that this is OK for first run spots in metropolitan cities. Nuts! It is just in places where they are not accustomed to advertising of this type that the idea will have its greatest effect.

Now, look, on this page we are laying out an "invitation" herald, which can be printed on card or made the front page of a herald-program such as we described above. It will give you our idea most clearly.

Now, if this form of advertising frightens you and you feel saner and safer when using the regular type of ballyhoo, we recommend Joe Weil's exploitation spread in the press sheet, which gives you all we could possibly think of in that line. But, pass up Joe this time and try it our way.

Keep in mind the fact that "Four Days Wonder" is NOT going to bring you much unless you sell it in some UNUSUAL manner.

$ $ $ $ $ $

Vol. 3, No. 16 — Independent EXHIBITORS FILM BULLETIN — December 16, 1936

THE INDUSTRY'S NEWS
From An Editorial Viewpoint

BIG CONCLAVE NEXT WEEK IN N. Y. ON METRO STRIKE

Expect Large Turnout . . .

A meeting of exhibitor organization leaders and members interested in the date strike against Metro being sponsored by the United M.P.T.O. of Phila. is slated to be held in New York next week, probably Wednesday. Representatives of units from N. Y., Phila., New Jersey and Ohio will be present, a spokesman for the U.M.P.T.O. stated today. Harry Brandt of the I.T.O.A. is to call the conclave.

U.M.P.T.O. leaders seem to feel that their contemplated date strike against M-G-M, to protest the company's excessive terms for the 1936-37 season, will not be very effective unless they are joined by other groups. The Phila. strike is scheduled to start Jan. 2nd, after which all members are expected to refrain from booking Metro pictures for a period of probably 30 to 45 days. Theatres that refuse to join the strike will be picketed, according to plans.

INDIES SNIFF AT MPTOA CONCILIATION BOARD PLAN

Suspect Majors' Control . . .

The major distributor-M.P.T.O.A. plan to set up local conciliation is proceeding according to schedule. Industry observers have never doubted that the prime purpose of the so-called "trade practice concessions" program of the Kuykendall committee was the establishment of the boards. Acceptance of this feature by three companies and the undoubted prospect that it will be wholeheartedly endorsed by the others makes it virtually certain that an attempt to organize the boards will be made within the next two months.

Querying of independent exhibitors reveals that the reaction of the vast majority is skepticism. Not that they disapprove of the idea of settling their squabbles with the film companies out of court. It is by whom and in what manner the plan was conceived and is being carried out. Bluntly, they feel that the majors are going to make the "conciliation" boards another of their subsidized agencies.

Distrust M.P.T.O.A. . . .

The association of the M.P.T.O.A. with the scheme, they sponsored it, has only served to make it appear less "kosher" than if it had come directly from the majors themselves. Only a few innocents regard the Kuykendall outfit as anything other than an exhibitor sounding-board for the film companies, who control it through the membership of their affiliated circuits.

The average independent is favorable to any plan of mediation, which is handled by thoroughly impartial boards. With the major distributors and the M.P.T.O.A. collaborating in the present program, however, they can hardly be blamed for viewing it with suspicion.

Allied Support Doubtful . . .

It is extremely doubtful that Allied will back the M.P.T.O.A. plan unless they are convinced that independents who are strictly that will have equal and unqualified membership on the boards with all representatives of the film companies, whether they be exchangemen, affiliated theatre operators, or leaders of M.P.T.O. units. Without Allied's support it is questionable whether the conciliation boards will carry much influence in independent circles in most parts of the country, and without the cooperation of the independents they will be worthless.

If Allied considers backing the scheme at all it will probably insist on a secret poll of every independent theatre owner in each territory as the means of electing the exhibitor representatives on the boards. Thus, they would protect the indies' interests by preventing the Kuykendall outfit from choosing "friendly exhibitors," meaning friendly to the majors, as the board members representing exhibitors.

G-B STILL IN AIR

In the Middle . . .

The Ostrer Brothers of Gaumont-British are in the middle and right now there seems to be no exit for them.

They sold their non-voting "B" shares of stock in the British amusement enterprise to John Maxwell of B.I.P. and apparently promised him that they would talk the 20th Century-Fox officials into letting them sell him their 51 percent of voting "A" stock. But, the American company holds the right to forbid the Ostrers to sell their "A" stock to anyone—and that they are doing.

Issued weekly at 1323 Vine Street, Philadelphia, Pa. Phone: Rittenhouse 7424. Mo Wax, Publisher and Editor; Roland Barton, George Frees Nonamaker, Associate Editors.
New York Representative: Edward Larkin, Room 505, 729 Seventh Avenue, Medallion 3-2943.

Kent Statement . . .

The Ostrer Bros. arrived in N. Y. Monday after a week of intensive talking to the 20th Century and Metro-Goldwyn-Mayer executives in Hollywood (M-G-M now owns one-half of the former 20th Century holdings in G-B). The Englishmen came back empty-handed, as witness the following statement issued last Saturday by Sidney R. Kent, president of 20th:

"The status of Gaumont-British deal remains precisely as it was before the arrival in Hollywood of the Ostrer Brothers. Our discussions with them were friendly and they departed without any conclusion being reached. We still hold our stock in the company, and it is not for sale. Further than this there is absolutely nothing to state."

Behind all the intrigue is the vital question of who shall control the greatest single block of playing time in the British Isles. G-B controls the chain of theatres with that asset.

NO COLUMBIA SALE — COHN

Rumors . . .

The Cohn brothers, Harry and Jack, of Columbia are wondering who started the rumor that they were contemplating the sale of their holdings in the company. Brother Jack, the vice-president, laid the story to someone who would like to get their reaction. But, they're not interested!

Likelihood of the Cohns stepping out at this time seems more remote than at any time since their connection with the Columbia. The product this season has been the strongest ever delivered by them, and the financial condition of the company is reported as excellent.

VARIETY TENT 13 HOLDS SECOND BANGUP BLOWOUT

1100 Attend in Philly . . .

For the second consecutive year the Charity Banquet of Philadelphia's Variety Club Tent No. 13 showed unmistakable signs of becoming, annually, one of the traditional high points in industry events.

Something over 1100 men crammed every inch of the Bellevue-Stratford Hotel ballroom last Sunday night to witness an affair that mixed grand showmanship and charitable sentiment in lavish portions. It was Tent 13's second blowout and it was bang-up in every respect.

Once again, $1000 in cash was presented by the Club for the care and cure of four children afflicted with infantile paralysis. The same was done last year and Sunday night's gathering saw, in film and in the children themselves, the advances made by the four little unfortunates who were helped by their contribution.

Addresses were made by Governor Earle of Pennsylvania, Governor Hoffman of New Jersey, Mayor Wilson of Philadelphia, C. C. Pettijohn and Louis Nizer. George Jessel, as toastmaster, contrived to slip in a few plugs for the *New* Universal, which he recently joined as producer.

Ben Amsterdam was inducted as new Chief Barker, with James Clark retiring. Both were presented with gifts.

WB 3 MONTHS NET 2 MILLION

Doubles Last Year's . . .

Wilmington.—Warner Bros. Pictures and subsidiaries earned a net profit of over $2,000,000 for the three-months period ended Nov. 28th, it was reported at the stockholders meeting here Monday. This is approximately twice as much as was shown for the corresponding period in 1935.

U TO QUIT PRODUCERS' ASS'N

Because Metro Took Koenig . . .

Hollywood, Dec. 15.—An unsubstantiated, but well founded, report has Universal resigning from the Motion Picture Producers' Association, Hollywood branch of the M.P.P.D.A. The actual withdrawal is imminent, unless the Hays organization is successful in bringing sufficient pressure to bear on the company to keep it in line.

Reason is said to be Metro's signing of William Koenig immediately after his resignation from the post as general manager of Universal's studio. Suspicion exists that Metro urged Koenig to quit his job at U, violating the verbal agreement between all majors not to take employes from each other. Universal officials are ired and determined to stay out of the association as long as some of the influential members feel free to break the rules, it is reported.

Koenig stepped into the studio managership at Metro.

PARAMOUNT DUAL BILL LEADER — IN OWN HOUSES

Prohibit Them for Others . . .

Minneapolis.—Paramount-Publix will lead this single feature territory into dual bills, if present plans are carried out.

The State, Publix first run spot here, is slated to go into a bargain show policy within the next month and the move is expected to encounter plenty of opposition from the Allied organization, whose members do not want the single feature policy broken down. Paramount's leadership is sure to start the territory on its way to general dual billing.

Chicago.—The Balaban & Katz chain, Paramount affiliate, is gradually spreading the recently inaugurated double feature policy to all the theatres in the circuit. Another group of second run spots switched from single to dual bills this week. Independents are being forced to follow suit against their wishes.

While Paramount theatre affiliates are responsible for the spread of double features in territories where their own theatres are located, the film company continues to forbid independent exhibitors in some places, such as Phila. and Washington, D. C., to double feature its pictures.

What the Newspaper Critics Say:-

Excerpts Culled From the New Film Reviews by the Most Reputable Critics in Leading Newspapers

A VALUABLE BOOKING GUIDE . . . USE QUOTES IN ADVERTISING

WHITE HUNTER (20th Century-Fox)

". . . Some excellent animal shots . . . Contrives to be interesting most of the time. Its outstanding intelude of suspense is that created by a mother lion stalking a lost cub which, at the moment, happens to be lying in the arms of June Lang . . . Not much humor. . . ."

Carmody, WASHINGTON EVE. STAR

". . . Projects the eternal triangle in the heart of the jungle. Warner Baxter is the sad-faced white man who tries to forget in African heat . . . Unless my memory fails me, I have seen this story filmed at least half a dozen times in the last generation, and certainly with a more engaging pace than that offered in "White Hunter.' . . ."

Kelley, WASHINGTON TIMES

". . . Occasional glimpses of the Africa the Martin Johnsons photographed and scenes of a lioness and a leopard are the bright spots . . . Anyone who saw 'Wings Over Africa' will immediately recognize the air shots early in the picture . . . Decidedly tame. . . ."

W. T. C., Jr., BOSTON HERALD

". . . Very small game indeed, and the old California veldt it is scared up in could hardly look less genuine if it were covered with filling stations . . . A secondary film. . . ."

B. R. C., N. Y. TIMES

". . . One of those films apparently prepared for no other reason than to try the patience of the playgoers and their spokesman, the reviewer . . . The kind of a placid exercise in phony phenomena one frequently encounters when amateurs are trying to express themselves in public, and which the cinema, it was hoped, had discardd with its swaddling clothes. . . ."

Kanour, BALTIMORE EVE. SUN

●

"LOVE IN EXILE" (Gaumont-British)

". . . A sedate, respectable, and at times, appealing story of a young king who is forced to abdicate . . ."

Hale, N. Y. DAILY NEWS

". . . Pretty shallow stuff . . . static, uninspired production . . ."

Boehnel, N. Y. WORLD-TELEGRAM

". . . A storybook version of a king who abdicates, only to regain his throne. The picture seems a little silly after one has watched a real king going about his business, but it is excellently performed by its stars . . ."

Tazelaar, N. Y. HERALD-TRIBUNE

". . . Hardly the most distinguished celluloid to issue from the British studios. However, its proximity to the current headlines, makes it significant . . ."

WASHINGTON TIMES

". . . A tepid and confused story of political intrigue and a royal romance . . . Neither romance nor comedy—though it attempts at both. Rather, it is a garrulous affair whose dialogue, because of inadequate sound, is often unintelligible . . ."

Finn, PHILA. RECORD

". . . The king abdicates (a) because he is in love with a girl who is not of royal birth, or (b) because some people can make a better business deal about some oil concessions if they install a dictator. Anyhow, he abdicates. He does not have any love in exile, though, because the girl he loves goes to Holland instead of meeting him after his abdication. So all he does in exile is sit in a very swank hotel on the Riviera and send his valet out to hock the crown jewels. The theatre has made a mistake. They should have hocked the picture and displayed the crown jewels . . ."

H. M., WASHINGTON EVE. STAR

". . . Has a startling opening. To the accompaniment of good music, Clive Brook sweeps into a palace, enters the council chamber, surveys forbidding counselors, signs a paper, remarks "My abdication!' and sweeps out again. The timeliness of the scene gives it an immense dramatic punch. The rest of the picture, however, is something elese again. The adventures of Regis after his abdication are a curious mixtur of farce and melodrama . . ."

Murdock, PHILA. LEDGER

●

"PENNIES FROM HEAVEN" (Columbia)

". . . The best film to date in the Crosby catalog . . . Unpretentious but highly entertaining . . . Story is light and simple, and the tunes are delightful . . . Performances rendered by Crosby and the Fellows should make it splendid entertainment . . ."

Schneider, CLEVELAND PRESS

". . . Not very red-blooded entertainment for a grown man, hut if his family can persuade him to take all the members to see it, I feel quite sure he will have the kind of good time which comes of doing something nice for some one else . . . 'Pennies From Heaven' is also one of the best songs sung by Crosby . . ."

Marsh, CLEVELAND PLAIN DEALER

". . . Not the best of the Crosby films . . . More comedy than sentimentality . . ."

WASHINGTON EVE. STAR

". . . Thoroughly delightful entertainment. Mixed with some of the best songs a la Crosby, a modicum of comedy, a dash of drama and more than a little of the old hokum, it still stands up as anybody's money's worth . . . Crosby fans will be very pleased . . . Madge Evans as charming as ever . . ."

WASHINGTON TIMES

". . . Vastly entertaining . . . Strikes an unusual but pleasing sentimental note. Furthermore, it has a story—and a rather good one at that . . . Armstrong turns out to be something of a screen comedian . . ."

Finn, PHILA. RECORD

". . . A likable entertainment . . . The lead fits Crosby perfectly . . . The charaterization is fantastic, but he makes it convincing . . . Crosby's singing interludes are excellent and tunes like 'Let's Call a Heart a Heart' and 'One, Two, Button Your Shoe' linger pleasantly in the memory . . ."

Murdock, PHILA. LEDGER

". . . Wholesome, lightly sentimental and genial comedy . . . The score by Arthur Johnston and John Burke should be—probably already is—quite popular . . . Chief honors properly belong to little Miss Fellows. Hers really is an exceptional performance for a youngster . . . One of Mr. Crosby's best . . ."

Nugent, N. Y. TIMES

". . . Some pleasant tunes, first-rate humor and some good acting . . . But not much enterprise or ingenuity. However, in spite of the fact that the scheme of the film is entirely conventional, it is an attraction that is above the ordinary in merit . . . Crosby is in his usual good form and that his singing and unassuming playing do much to carry the film over some of its dull stretches . . ."

Boehnel, N. Y. WORLD-TELEGRAM

"THE LIFE OF KING EDWARD VIII" (Gaumont-British Short Subject)

". . . Although 'The Life of King Edward' isn't exactly an exciting movie, its very dullness suggests the lot Edward has just renounced . . . Traces the history of the King from the cradle to the threshhold of the throne. No reference is made to recent events . . ."

Finn, PHILA. RECORD

". . . None-too-well edited . . . General effect is one of busy, but slightly dreary routine . . ."

Murdock, PHILA. LEDGER

". . . A newsreel compilation, making up an exceedingly interesting history of the recent public life of Britain's ex-monarch . . . It was a busy public life the Prince of Wales had, and the film is a fine review of it . . ."

H. M., WASHINGTON EVE. STAR

". . . A full hour's compilation of newsreels showing some of the public activities of the most talked of man in the world today . . . There is one shot nobody will want to miss, that of the King and Mrs. Simpson watching a parade from a window. This alone is worth the price of admission . . ."

Hale, N. Y. DAILY NEWS

". . . Well edited and narrated . . . On the whole, it is a fascinating pictorial record of the most-talked-of man in the world today . . ."

Boehnel, N. Y. WORLD-TELEGRAM

". . . Discloses a personality amazingly versatile, a disposition friendly and democratic . . . In a last scene, in a closeup, he explains that Gaumont British is releasing the film for the purpose of raising funds for the unemployed, whose interests, he says, are at this time nearest his heart . . ."

Tazelaar, N. Y. HERALD-TRIBUNE

HOLLYWOOD FLICKERS

By DAVID J. HANNA

Hollywood, Dec. 15.

With the close of an old year and the ushering in of a new one comes the usual promises, the inevitable boasts of merchants, firms and organizations in every part of the country, that the coming year will bring forth a season of "bigger, better and greater" products than ever before. The motion picture industry makes no exception. With a well-oiled machine of ballyhoo behind it, each studio assures first itself, then the exhibitor and patron that the forthcoming year will mark a brighter era in motion picture, a new day in the entertainment world. And so with the demise of '36, the horns are being blown full blast. The trade and newspapers are loaded with the bubbling, enthusiastic copy from the smooth working studio press departments.

It looks swell on paper, it did last year and the year before that. But somehow we're inclined to believe it this time. The present rush of news of expansion, increased budgets, etc., is merely the following of a long established custom. In reality these same ideas and plans were not only formulated in the past three or four months, but have been in progress during the same period of time.

Universal, for instance. At this time last year, that studio was barely able to keep its gate open. Today it breathes new life and running through the entire organization is a feeling of hope for the future and satisfaction because of the success of its product during the past eight or ten weeks. New players, directors and writers are being added to the lists, B pictures are being sent back for retakes only to emerge as money-getting attractions. New personalities such as Deanna Durbin, Doris Nolan and Nan Grey are being developed. The ever bandied "budget" has become an almost obsolete word.

Walter Wanger, Sam Goldwyn and Selznick-International, the three class indies, all look forward to actual "Brighter Days." Their three-way agreement with artists assures them of outstanding talent for the year's product, thereby solving their heretofore greatest problem. With such an arrangement, they become independent of competition from studios with long contract lists and insure themselves against the shelving and postponement of production because of the lack of top names.

Problems aplenty confront the producers this year. Story material, the usual search for new faces, and still another drawback that manifested itself this week, the lack of studio space. With newly formed independents looking for space, the present dearth of stages is the worst since the advent of talking pictures. It is estimated that from fifty to one hundred pictures that have been announced for next year cannot possibly be produced with the present facilities. But with the free spending and the influx of capital from almost unexpected sources, it is more than likely that new construction will supply the demand.

As we said before, it all looks swell on paper, but living up to promises is another thing, but somehow the general feeling seems to be that the new year will really bring a new "dawn" for the industry.

Anyhow, we've been getting around quite a bit of late and now we're going to let the studio heads talk for themselves. **Next week we begin a series of interviews, the first being with one of the most astute producers of pictures, Sol Lesser.**

NEW YORK TIP-OFF

Observations and Opinions by **Larkin**

EDWARD VIII COSTS THEATRES DOUGH . . .

We are told that Edward the 8th's romance with Wally cost movie houses loads of very valuable dough during the past two weeks. The boys who check up on such things and modestly profess to be "experts" inform us that all sensational news stories that occupy the front pages of the dailies for any length of time **cut a heavy swath in theatre receipts.** Especially when there is a sentimental angle to the story to make the soft-hearted gals mope do the places of amusement feel the effects. There is no doubting that Edward's forced abdication had thousands upon thousands of shopgirls teary-eyed and unfit to enjoy even Robert Taylor. Anyone who watched a group of mixed people listening to his farewell speech the other evening got this reaction. Some of them actually wept and practically everyone felt in less than jubilant mood. So, you can wager, we are told, that many a family sat at home that night and talked in subdued tones about the unfortunate ex-king instead of going to the neighborhood movie show. When the famed Hauptmann trial was being headlined on every front page in the country, many theatremen complained that their receipts had fallen below average. Perhaps there oughta be a law. . . . Grand National executives are happy about their **first Cagney picture.** Reports from the coast indicate that it is as good as any the Irish star made for Warners and it sort of puts G-N right on the map. Everyone in the organization seemed to be holding their breath while the picture was in production, fearful lest it be a flop and retard the company's progress considerably. Now they're chipper and immensely relieved. . . . There seems to be no end of trouble for the operators of the new Criterion. The suspicion is growing that certain of the majors **would like to get hold of the house** and are leaving no stone unturned to make the going so tough for the Charnas-Moss combination that they will turn the house over to one of them. Now there is a report that Loew's and RKO are threatening to refuse to book features that are part of all first run dual bills at the house. (The Criterion changed its policy two weeks ago from single to double feature programs and has sought to play only first run product.) Film companies, fearful of losing the revenue from the Loew and RKO circuits may therefore refuse to sell the Criterion. Looks like an old-fashioned "squeeze" play!

HOW THE FIRST RUNS ARE DOING . . .

Ace business for the past week went to the Paramount with **Crosby's "Pennies"** (Columbia). Very O.K. in view of pre-Xmas slump. Stays for a second week and should hold up well with aid of favorable reviews. . . . Floppo of the week was the other Columbia picture first running at the Music Hall, "More Than a Secretary." It got the big house in the red. . . . "Born to Dance" (Metro) did about one-half of its first week's gross in the second semester, but was regarded as still acceptable for a third. . . . "Three Men On a Horse" is **bogging down** pretty much at the Strand, but will apparently hang on until Xmas eve, total of 4 weeks. . . . Strong ballyhoo sent "Banjo On My Knee" (Fox) off to a good start at the Roxy, but it won't get enough to warrant a second week. . . . "Plot Thickens" (RKO) barely squeezed through at the Rialto last week. Karloff in "The Man Who Lived Again" is in there now and should show much, much better. . . . G-B's year-old newsreel of the life of Edward VIII while Prince of Wales was dusted off and rushed into the Criterion last Wed. as a dual attraction with "Love In Exile" (G-B) **to capitalize the King's abdication.** Returns were above average for the house, but far from terrific. . . .

All Advertising Men Are Not Fools!

. . . For, if they were, they would all disregard the primary consideration of **Reader Interest** in their selection of advertising mediums. And, they would all be hoodwinked into believing that the publications read in their own business circles are necessarily the ones read by the prospective BUYERS OF THEIR PRODUCTS.

FILM BULLETIN has very little to interest the high-priced executive who is concerned about what Mr. Soandso ate at the Tavern yesterday . . . . .

—But it has PLENTY for THE EXHIBITORS!

REVIEWS

(*Continued from page* 10)

of a spy ring, and the swashbuckling Brian Donlevy, as a renegade pilot. Except for a surprise twist at the end, the story of "Crack-Up" is not particularly fresh, yet these two players contrive, between them, to make it constantly engrossing. The film should get something better than average grosses in action and rural houses.

Lorre and Donlevy are both in search of a blueprint of a bombing plane, the former because of patriotism, the latter in a desire for easy money. Donlevy wins the confidence of Thomas Beck, a young mechanic, and manages to get the prints. He starts off on a non-stop ocean flight to sell the prints in a foreign land, accompanied by Beck, stowaway Lorre and the owner of the plane factory, Ralph Morgan. Beck learns by radio from his fiancee that Donlevy is in possession of the plans. The plane is wrecked in a storm and it does not appear that it will stay afloat until a nearing boat reaches them. Donlevy shoots Lorre, who, in a moment of remorse, hands the papers to Beck. With only one lifebelt among the four men, they decide to give it to the boy and, as he goes off to safety, the plane sinks with the three others aboard.

Supporting cast and production good.

AD TIPS: Sell Lorre and Donlevy, thrills, adventure, mystery.

HANNA (Hollywood).

Strangers on a Honeymoon

BOXOFFICE RATING

COMEDY-MELODRAMA . . . British attempt at madcap comedy that comes off fairly well . . . Constance Cummings' good performance helps . . . OK for duals . . . Rates ●● — where they like comedy.

Gaumont-British

62 Minutes

Constance Cummings . . . Hugh Sinclair . . . Noah Berry

Directed by Albert de Courville

This may get more laughs than were intended, since it offers a British conception of American farm characters, a conception that is pretty ludicrous in spots. However, this is only incidental to a fairly diverting plot that mixes humor, romance and melodramatics in well-balanced portions. It is aided no end by the adept performance of Constance Cummings. Where they like light, madcap comedy, this will satisfy. Lacking sufficient strength either in cast or story to get much on its own, "Strangers On a Honeymoon" is fine for doubling with a drama.

The plot starts with a quite hilarious opening sequence in which Sinclair, an English nobleman traveling incognito as a hobo, gets himself married, while dead drunk, to Constance, a wealthy farmer's daughter. Then follows the old chase formula, with the newlyweds trying to get to Canada in time to get possession of the third piece of a map to an oil-gushing island somewhere. A villainous sister and uncle of Sinclair's are after the same thing and stop at nothing to prevent him from completing the map. The fleeing couple encounter plenty of opposition and fun on their way, and come through it all in love with each other.

The direction is breezy and keeps the action moving. Cummings and Sinclair make a personable, happy-go-nutty couple. Noah Beery comes in for a comparatively minor role as one of the gangsters employed by the vicious sister. Production is fair.

AD TIPS: Sell this as madcap comedy on the order of "It Happened One Night." Use street bally of bride and groom.

NONNIE.

SINNER TAKE ALL

Hollywood Preview

BOXOFFICE RATING

MYSTERY . . . Poorly constructed "quicky" that has only a couple good performances to make it bearable . . . Will pass only as lower half of dual bills . . . Rates ●● — for action houses; less elsewhere.

M-G-M

78 Minutes

Bruce Cabot . . . Margaret Lindsay . . . Joseph Calleia . . . Stanley Ridges . . . Vivian Osborne . . . Charley Grapewin . . . Edward Pawley . . . Theodore Von Eltz

Directed by Errol Taggert

This is an inconsequential mystery loaded with situations that somehow don't come to a head. It is too long and much too clumsy for an acceptable detective yarn. It rambles all over the film and has only an occasional flash of excitement. The cast, while nicely balanced, does not rate as strong boxoffice and the film seems destined for the lower half of twin bills, coupled to best advantage with a comedy. Only in the cheaper action spots can it be reckoned as worthy of single billing.

Charley Grapewin, wealthy head of a family, calls them together to discuss threatening letters he has been receiving. He discovers that his children have been getting similar missives. Two sons and the father are murdered and there remains only Margaret Lindsay, the daughter. Bruce Cabot, in love with the girl, determines to save her from a like fate. Finally the mystery is unraveled when Stanley Ridges, editor of Grapewin's newspaper, confesses the crimes after having taken a dose of poison.

The cast tries hard, but it is a wonder that they didn't give up and go home. Taggert's direction doesn't help the weak, digressive plot.

AD TIPS: Play up mystery angle. "Who Is the Monster Who Almost Wiped Out An Entire Family?" Teaser made up as threatening note will get attention.

HANNA (Hollywood).



THE GIRL GROWS OLDER! Nova Pilbeam who was "Eleven going on twelve" when GB introduced her to screen audiences in "Little Friend," will have her first adult role in "Lady of La Paz," play by Edith Evans, (based on the novel by Elinor Mordaunt) which GB purchased specially for her.

"Not a dark horse in more than 20 years of film delivery service!"
NEW JERSEY MESSENGER SERVICE
Member National Film Carriers' Ass'n
250 N. JUNIPER STREET, PHILA.
LOCust 4181 RACE 4600

"Finest Theatre Painting and Decorating"
HARRY BRODSKY
2315 WALNUT STREET, PHILA., PA.
RITtenhouse 7828 ● TRInity 1189

Short SUBJECTS

FROM PHILLY
By Nonamaker

VARIETY BANQUET NOTES: The affair Sunday night was again the high point of a year's film industry banqueting—for the second consecutive year. It is a credit to everyone connected with its planning and staging and there is no reason why it should not become an annual affair of national importance as long as no one tries to commercialize it . . . HERMAN GLUCKMAN and ED SCHNITZER, Republic chieftains, remained in town Monday to confer with local manager HARRY LA VINE . . . GEORGE WEEKS, A. P. WAXMAN, HERB GIVEN and other G-Bers slipped down to the Fox projection room Sunday afternoon to view their two latest releases, Arliss in 'Man of Affairs' and 'Strangers On A Honeymoon' with Connie Cummings . . . HARRY FRIED is to build a new theatre in Ardmore . . . The VARBALOW-SHAPIRO duo take over the Highland, Audubon, N. J. from LEW ROVNER. MEL KOFF is to manage, we hear. STEVE BODINE goes from the Highland to the Parkside, Camden; CHARLIE DUTKIN comes over to handle the Girard in this burg . . . MAYOR S. DAVIS WILSON was a guest at the Fox projection room on Monday. Hizzoner came down to look at newsreel pictures of himself! . . . CHARLIE STIEFEL and JACK BLUMBERG open their new President December 22nd with Republic's 'Follow Your Heart' . . . HOWARD PARKER moves his Dennis Games from 1235 Vine to 260 North 13th . . . MARSHA HUNT, Paramount starlet who is representing ADOLPH ZUKOR's Silver Jubilee in town, was shown the sights by EARLE SWEIGART and OSCAR NEUFELD . . . SID STANLEY of Fays found himself with a flock of lions on his doorstep and no place to show them last Friday when local authorities refused to allow an animal act to go on . . . KEN HAINES, the former Quality Print man now in Washington, was in town to accompany boss JOE SUSKIN to the Variety Club banquet . . . A. A. TOMEI, president of the Musicians Union, got out of a sick bed to attend another conference with Warner officials, but the militant unionites walked right out again after listening to the latest Warner proposals. Still no settlement and the pickets walk. However, both sides say 'something' may happen momentarily . . . Fays is getting to be the hangout for a clique of film and theatre boys. JOE CONWAY, BENNIE HARRIS, FRANK HAMMERMAN, GEORGE FISHMAN and HARRY WEISBROD all caught there Monday night . . . DAVE MOLIVER is working on a premium idea that looks like the best thing yet! . . WB's Colney, closed for renovations, reopens Xmas Day . . . SAM GROSS, Fox, is in charge of Variety Club's annual Xmas basket distribution this year, with 1000 baskets for needy families the goal. Demon dough collector EDGAR MOSS got most of the contributions . . . JOE GLASSNER married recently . . . AL SHINDLER now at the York . . . Lots of places on the street are getting ready for their Xmas parties. Warners and Horlacher's hold theirs December 22nd. National Penn on December 24th. We'd like to see every exchange and every accessory house on the old street throw a little shindig for their employes and friends this year. You all have something to be thankful for, so make it a real MERRY XMAS, boys.

FROM BOSTON
By Bruce

ROY L. HEFNER, who runs bank night in New England, is away on an extensive vacation visiting Oklahoma, Texas and Mexico City . . . NATE YAMINS has been conferring with ABRAM F. MYERS in Washington about the proposed film advisory board . . . MIKE THOMAS is doing very well with his radio bar. He has just left for an intensive tour of Vermont and New Hampshire . . . New England will have 169 days of horse racing next year. Oh! . . NEWELL KURZON of the Graphic circuit is remodeling a building block in Middlebury, Vermont, to accommodate a new 655 seat theatre. The opening is scheduled for March . . The name of BRAD ANGIER's actress friend is Roberta Barclay. Brad calls her Bobby . . . JACK EAMES is now a State Senator in New Hampshire. The boys are giving him a testimonial banquet tomorrow . . . FRED BEDARD has deserted St. Albans, Vermont, for warmer climes, the lucky guy! . . . EDDIE ANSIN announces the acquisition of six theatres known as the Graves circuit from A. M. GRAVES. Interstate will take over on January 1st . . . ARTHUR K. HOWARD (the "K" stands for King) and Yours Truly won the Member and Guest duplicate contract bridge tournament of the Harvard Club of Boston last Thursday evening . . . SAUL SIMONS, Columbia salesman, can recite the wedding service forwards and backwards. His sister just got married last week. His brother, Matty, who sells for Twentieth Century-Fox, is taking his marital vows on Sunday and Saul's other sister is getting married Christmas Day. When last seen Saul was bearing up splendidly under the strain . . . RAY MILLAND, Paramount motion picture star, has been looking over New England the past week . . . JOE BRENNAN had his hand bandaged the other day. Caught it on the furnace door, he says . . . All JIMMY O'BRIEN can think of is seats! . . . FRED TESSIA died of pneumonia last week following an appendicitis operation. Fred was only 47 years old at the time of his death. He leaves a brother, Oze. They ran the Rialto and Royal Theatres in New Bedford on a partnership basis . . . MORSE and ROTHENBERG are running Movie Sweepstakes in Springfield . . . E. M. LOEW's sister, Yetta Blank, is very ill at the Beth Israel Hospital . . . A lot of the exhibitors will be handing out cigars very soon. You should at least get one cigar because if you don't know HENRY TOBIN of the Olympia Theatre in Olneyville you can try either LOUIS RICHMOND of the National Theatre or JOE WOLF of the Columbia exchange . . . JOHN McCONVILLE out Somerville way says all the theatres there are backing the Mayor's relief drive . . . SAMMY HAAS just got back from New York . . . ANTHONY ROMANO and A. SPITZ of Providence have just returned from New York too . . . BEN PICKETT at Snider's Community Theatre in Dedham can stand right through a continuous show without eating . . . SAM DAVIDSON held a special preview of "The Glory Trail" and the exhibitors were almost as jubilant as Sam . . . Whenever JOHNNY LYDON looks for sympathy he goes to the dictionary . . . EMANUEL COHEN and JULIUS MEYER were throwing words at each other the past week but it was only in fun.

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AS I SEE THEM . . . REVIEWS OF NEW FILMS

By ROLAND BARTON

BOXOFFICE RATING:— ● Means POOR; ● ● Means AVERAGE; ● ● ● Means GOOD; ● ● ● ● Means EXCELLENT
Plus (+) and Minus (—) will be used occasionally to indicate slightly above or below the point rating.

At best this "point" system can give you only an arbitrary estimate of a picture's drawing power, so we urge you to read the entire reviews. Some pictures are particularly suitable for certain types of audiences and this must be covered in the detailed criticism.

GREAT GUY

Hollywood Preview

BOXOFFICE RATING

COMEDY DRAMA . . . James Cagney in tailor-made role returns to screen in worthy vehicle . . . Bristles with action . . . Name and interest in his film comeback should pack 'em in . . . Rates ● ● ● generally.

Grand National

75 Minutes

James Cagney . . . Mae Clark . . .
James Burke . . . Edward Brophy . . .
Henry Kolker . . . Bernadene Hayes . . .
Edward McNamara . . . Robert Glecker

Directed by John G. Blystone

James Cagney's long-awaited debut under the Grand National banner proves worthy of the yardage of newspaper copy that preceded it. From start to finish it packs a wallop that spells topnotch entertainment in every sense of the word. No expense has been spared on the production and through the film shines the magnetic personality of the star, who seems happy and unusually comfortable in a role that fits him like a glove. Since there is no reason to assume that the Cagney name has lost any of its appeal to the mass public, it can be taken for granted that this will match most of his previous films in boxoffice value.

The story is convincing and sock-ful of human interest angles that were lacking in most of his Warner vehicles. It starts rolling right from the start, with Cagney, an assistant in the weights and measures department of a big city. His boss happens to be an honest chap, who was smashed up in an auto accident because he refused to take orders from politicians and racketeers. Cagney takes over the job and sets out to rid the city of the crooks who make big profits by short-weighting the public. Complications arise when the trail leads to the boss of Mae Clark, with whom Cagney is in love. When the crusader exposes him, Mae breaks their engagement. After some exciting events, during which the papers containing the evidence are lost, Cagney cleans up a gang of crooks, recovers the papers and wins his girl back.

The star is great. His role is far more sympathetic than many others he had in the past, and he makes the most of every situation in which he is involved. Mae Clark is a perfect match for the dynamic Cagney and her performance matches his in appeal. The supporting cast is above par, Edward Brophy, James Burke and Henry Kolker deserving special mention. John Blystone's direction is punchy throughout. There are no noticeable lags anywhere in the film. It is good Cagney!

AD TIPS: Go after this strong as Cagney's first film in almost two years. Sell it as his greatest and MOST SYMPATHETIC role—"A New, Greater Cagney With All the Old Punch"!

HANNA (Hollywood).

MAN OF AFFAIRS

BOXOFFICE RATING

COMEDY DRAMA . .. Typical Arliss role and production that will satisfy his fans . . . Rates ● ● + in class houses; ● ● — elsewhere.

Gaumont-British

71 Minutes

George Arliss

Directed by Herbert Mason

The usual one-man show put on by Arliss. It is up to his recent par and will please those who like his particular brand of comedy touched with quiet melodramatics. The action flows smoothly, if gently, to its obvious and inevitable conclusion, but it never becomes boring, due, of course, to the adroit performing of the star.

Arliss is seen as twin brothers, one the stupid ass foreign secretary who almost plunges England into war with a Far Eastern country; the other, an old codger who has lived among the people his brother would fight. The trouble starts when one of the tribal sheiks favorable to England is murdered by two other sheiks, who seek to stir up trouble with the mother country. The retired gentleman Arliss returns to London in time to kidnap his stupid brother, prevent him from starting a war and straighten out of the whole mess to the satisfaction of everyone, after which the foreign secretary resumes his post and his brother steps out of the picture, with only a few people the wiser. Incidentally, he finds time to guide a romance between the foreign secretary's secretary and the son of the murdered sheik, who attends school in London.

There is a bit of satire on British diplomacy as played by the blundering minister. The production is first rate, particularly in the Far Eastern locale. Supporting cast is adequate.

AD TIPS: Sell Arliss in dual role.

NONNIE.

CRACK-UP

Hollywood Preview

BOXOFFICE RATING

SPY MELODRAMA . . . Excellent performances by Lorre and Donlevy elevates mediocre programmer . . . Rates ● ● or better for action houses, if exploited.

20th Century-Fox

65 Minutes

Peter Lorre . . . Brian Donlevy . . .
Helen Wood . . . Ralph Morgan . . .
Thomas Beck . . . Kay Linaker . . .

Directed by Malcolm St. Clair

This is a fascinating piece of melodrama despite its many shortcomings. Principal of its virtues are simply swell performances by the ominous Peter Lorre, as the shrewd chief

(*Continued on page 8*)

HONEST . . . IMPARTIAL REVIEWS YOU CAN TRUST!

Independent EXHIBITORS
FILM BULLETIN

OL. 3, No. 17 WEDNESDAY, DECEMBER 23, 1936 PRICE, 10 CENTS

A TRADE PUBLICATION, ISSUED WEEKLY FOR INDEPENDENT EXHIBITORS
—AND DEDICATED TO THE PROTECTION OF THEIR INTERESTS

What Santa Might Bring Them:

RKO. Quintuplets of Astaire and Rogers.

UNIVERSAL. A couple of stars who have already been "discovered."

M.P.T.O.A. A new false-face. Everybody knows the old one!

OSTRER BROS. "Yes" from Kent and Mayer.

KENT & MAYER. "Yes" from John Maxwell. And so forth!

ALLIED. Plenty of pals in Congress.

WILL HAYS. An announcement from Jim Farley that he is going to remain in the Cabinet.

COLUMBIA. More Pennies From Heaven.

GRAND NATIONAL. Just one more Cagney.

BETTE DAVIS. Better advice in the future.

PARAMOUNT. A Quickie-Killer and a Production Reorganizer. Quick, Santa!

M-G-M. A good spanking and a copy of "Common Sense In Business."

MAE WEST. Her old touch. Perhaps this should be referred to the Lost and Found Department.

MARTHA RAYE. A decent break from Paramount, so she can become one of the outstanding boxoffice bets among screen clowns.

INDEPENDENT EXHIBS. Less Competition and more Cooperation!

WARNER BROS. One-half of Zanuck and all of Cagney back.

AL LICHTMAN. A horse!

REPUBLIC. One topnotch star name. Reward: $100,000 for 2 weeks work!

US. More subscriptions, more advertising and better editorial ideas than this one.

YOU. The merriest of all Christmases.

MO WAX.

AWAKENING THE 'SLEEPERS'

The purpose and plan of this department is to bring forcefully to the attention of theatremen those pictures which are ordinarily overlooked or neglected in their advertising. Mr. Wolfe-Smith, prominent theatre publicity expert, aims to point out the latent exploitation angles in these "Sleepers" with the view to having you SELL them to the public in a manner that will bring you the best possible returns. Follow these "Sleeper" campaigns for bigger grosses!

By Wolfe-Smith



The plot of this new Columbia film can be told in the few well-chosen words of the press sheet: "A Dame With A Diamond—BOTH PHONEY—Matches Wits With A Slick Sleuth!"

Nobody is sucker enough to believe this is anything more than one of those little "program" pictures (whatever that means!), but it has its angles. There is plenty of action, some romance and a few laughs, but, principally, it's the old game of "diamond, diamond, who's got the diamond?" with the audience joining the characters in trying to figure it out. That makes for ENTERTAINMENT!

When you book "COUNTERFEIT LADY" plan one or two of the simple stunts we are going to offer youse guys forthwith and you can bet that the little effort will be worthwhile. Without any special plugging it will probably squeeze by as a date-filler, but why let it get away as just that when you can make it bring you some *real* dough. You have a catchy title and a swell story angle to sell, so lift your whatsis off that chair and git goin' on this one.

LOBBY TEASER

The obvious gag in this case is still the best one, so we offer that first.

Well in advance of playdate set up a small showcase in your lobby containing two fairly large diamonds side by side. Both can be cheap pastes, or one can be a fairly good stone, the other an imitation. Your naborhood jeweler should be easily promoted on the idea of supplying the stones in return for a small credit card in the case. Neatly lettered copy in the case should read: "One Of These Diamonds Is Real—One An Imitation. Can You Tell the Difference? See 'COUNTERFEIT LADY' Next Friday & Saturday To Learn How Clever Crooks Switch Jewels And Steal Them!"

Don't clutter up this display with a lot of copy and photos. If you think it necessary, spot one still on each side of the gem layout, no more.

JEWELER'S WINDOW

The very same idea can be followed through in the windows of as many jewelry stores as you might promote. Sell them on the idea of using the tag line: "But You Can Rely On Caldwell's Gems Being GENUINE." Add the name of the theatre to the copy card and get space for several stills featuring the crook angle.

The real vs. imitation gag can be used just as well for all types of merchandise. Your local fur store might display a real and an imitation silver fox. Antique and oriental rug shops are other logical prospects for such tie-ups.

STREET BALLY

Dress an attractive young woman in a new fur coat and smart outfit. Rent a Russian wolfhound or other attractive and large dog, which she will lead as she parades the streets. Put no copy on the front of the coat, but this sign on the back: "I'm A 'COUNTERFEIT LADY.' You Can Learn More About Me At the Strand Theatre This Friday & Saturday."

If you don't want to rent the coat or can't borrow it, give the fur store this tag line in exchange for its use: "The Coat Is NOT Counterfeit. It Comes From Caldwell's Fur Shoppe."

This gal, if done up right and a good-looker, will get a mess of attention. It's a simple stunt to pull and one that need cost you no more than the gal's wage for taking the stroll.

PRINTED MATTER

Heralds and a novelty window sheet can be made to produce results on this. The front page of the herald might simulate a newspaper page, with a bold headline shouting, "FAMED BLUE MARQUEE DIAMOND STOLEN BY GIRL!" Display of mats on the inside will sell the story and cast.

There it is, gents. What are you going to do about it?

$ $ $ $ $ $

Vol. 3, No. 17 — Independent EXHIBITORS FILM BULLETIN — December 23, 1936

THE INDUSTRY'S NEWS
From An Editorial Viewpoint

GOV'T SUES CIRCUITS & MAJOR DISTRIBUTORS IN TEXAS

Charges Conspiracy on Price-Fixing . . .

The Federal Government's legal war against alleged anti-trust law violations, latent since the St. Louis case was settled, flared anew last week when the U. S. Attorney General filed a complaint in the Dallas, Texas, Federal Court charging two Paramount theatre affiliates, two of their executives and seven of the major film companies with conspiracy to restrain trade. The charge is based on the agreements between the circuits and the distributors to fix the prices of and restrict dual featuring by independent subsequent runs.

Involved in the suit are the following: The Interstate Circuit and the Texas Consolidated Theatres, both affiliated with Paramount; Karl Hoblitzelle, president, and R. J. O'Donnell, general manager of the chains; Paramount, RKO, Loew's (Metro), Warner Bros., 20th Century-Fox, Universal and Columbia. The defendants are allowed 20 days in which to file an answer, after which date for the hearing will be set.

Under the terms of the contracts between the two circuits and the film companies subsequent run theatres for the past several years have been required to single feature and charge at least 25 cents for any feature that played a Hoblitzelle first run house charging 40 cents or more.

Gov't Asks Injunctions . . .

The Attorney General's aim is to obtain both temporary and permanent injunctions restraining the defendants from continuing this form of contract.

The complaint alleges that the film companies named in the action control approximately 80 percent of the "high class" films exhibited in the affected territory and therefore have a "virtual monopoly" of first run product. By entering into such a contract with the Hoblitzelle circuits, they were part of a conspiracy to violate the anti-trust laws, it is charged.

Allied Led Fight . . .

Independent exhibitor leaders in Texas have been complaining for years about the situation on which the Government's suit is based. It has been charged that numerous small theatres were forced out of business by their inability to exist at the admission scale demanded by the distributors and the Hoblitzelle interests. Houses of the calibre that thrive in other territories solely because they charge admission prices low enough to attract the cheap trade have found it almost impossible to carry on in spots controlled by the defendant circuits.

This fact has been reported to Department of Justice officials repeatedly since 1935 by Harry A. Cole, president of the Allied unit of Texas. Cole has conducted an unrelenting fight against the alleged conspiracy during that time and has now apparently gained his first victory by bringing about the Federal Government's intercession.

Thorough Investigation . . .

Special investigators from the Attorney General's office have been examining every phase of the Texas situation for over two years. It is understood that the distributors and Hoblitzelle were told on several occasions that this action would be instituted unless they eliminated the price-fixing provision from the film contracts. When it was included again in the 1936-37 deals, the Government decided to proceed.

The defendants are apparently confident that a previous court ruling on the question of their right to control the admission prices of subsequent runs will enable them to ward off the Government attack. Shortly after this provision was first made part of the film contracts in 1934, Robert Glass, an independent exhibitor, brought suit against the Hoblitzelle Theatres and others in an attempt to have the price-fixing feature declared illegal. The move was defeated in the state courts, but the Texas Supreme Court stated that there were grounds for taking the matter into the Federal courts.

The chief argument of the defense is expected to be the right of manufacturers of patented or copyrighted products to fix the retail sale price of their merchandise. This, however, will not answer the conspiracy charge, supported by the uniformity of the provisions in the various contracts and their effect of restraining trade.

PHILLY MUSIC STRIKE OVER

Warners Settle, Resume Shows . . .

Warner Bros. Theatres of Philadelphia and the Musicians Union kissed and made up at a conference in New York Tuesday afternoon, thus settling what the circuit claimed was a strike and the Union called a lockout. Warners have had no "live" music or stage shows in any of their houses for the past five months, but for the next 52 weeks they will pay $176,500 to the fiddlers and fifers for work in their string of Phila. houses.

Issued weekly at 1323 Vine Street, Philadelphia, Pa. Phone: Rittenhouse 7424. Mo Wax, Publisher and Editor; Roland Barton, George Frees Nonamaker, Associate Editors.
New York Representative: Edward Larkin, Room 505, 729 Seventh Avenue, Medallion 3-2943.

The Earle returns to its established vaudeville-picture policy Thursday, with 26 men in the pit. The Fox, for the time being at least, will continue with pictures and an orchestra of 35. The Allegheny, Frankford nabe spot, goes into a full week vaude-picture policy starting Monday. The following naborhood theatres will have vaudeville one or two days per week: Oxford, Cross Keys, Nixon, Frankford, Alhambra, Kent and Stanley, Camden. The Commodore gets an organist.

Pickets Off . . .

Pickets, who have been parading in front of Warner downtown and key spots for the past two months quit their tasks Tuesday evening as soon as word of the settlement reached local headquarters.

Present at the final, successful conference in N. Y. were Joseph N. Weber, head of the American Federation of Musicians, who acted as mediator; A. A. Tomei, president of the Phila. local; Joseph Bernhard, general manager of Warner Theatres, Ted Schlanger, head of the Phila. chain, and other WB officials.

So, Philadelphia movie-goers shall have music once again.

ANTI-METRO MEETING FIZZLES

No One Knows Why . . .

The confab of anti-Metro exhibitor forces scheduled to be held in New York today (Wed.) failed to materialize for some unexplained reason. The meeting, according to a statement made to FILM BULLETIN last week by a leader of the Phila. U.M.P.T.O., was to have been called by Harry Brandt, head of the I.T.O.A., and was to include large delegations of theatremen from Phila., N. Y., New Jersey and Ohio, territories in which the M-G-M sales policy has been under heaviest fire.

Efforts to learn why the pow-wow fell through proved unavailing. Lewen Pizor, president of the U.M.P.T.O., stated that he had expected to hear from Brandt, but had been disappointed. He declared, however, that the Phila. group would proceed with its planned date strike against Metro and that "pickets will probably be on the street by next week."

It was reported in some quarters that Metro has made substantial concessions to many exhibitors who had previously refused to sign contracts in an attempt to forestall any concerted action by the independents.

ALLIED ELECTS JAN. 21-22

Annual Board Meeting . . .

Washington.—The annual meeting of the Board of Directors of National Allied will be held at the Emerson Hotel, Baltimore, on January 21-22. According to Abram F. Myers, general counsel, the time and place were chosen to enable the directors and their families to attend the Presidential inaugural ceremony here on January 20th.

The Board will elect the officers for the ensuing year and it is generally assumed that Nathan Yamins, national president, will decline to be a candidate for re-election.

The Defense Fund campaign to bring about the legal and legislative divorce of production-distribution from theatre operation and the recently instituted suit by the Government against the Hoblitzelle Theatres and major distributors in Texas will be the chief topics of discussion at the confab.

NEW YORK TIP-OFF

Observations and Opinions by **Larkin**

COLUMBIA DRIVE FOR MONTAGUE . . .



The Columbia sales force is girding itself for an intensive sales campaign to honor youthful A. Montague, general sales manager. The period from January 17th to May 1st will witness a drive of salesmanship that is expected to exceed anything this outfit has ever put across, for this chap Montague seems to have that priceless executive knack of making his men perform miracles in the pinches. It will be known as the "A Montague Sales And Liquidation Campaign," which, in simpler language means that the local Columbia sales and booking staffs will be out to ask, beg, cajole, demand, but GET contracts and dates from a few thousand exhibs (gawd bless 'em!) from coast to coast. . . . You know, Columbia wasn't much more than just another independent company a few years ago, but we recall distinctly how Montague's men themselves were so thoroughly sold on the idea that the outfit was going places that they MADE exhibitors believe it too. For all his ability to sell an idea to other people, this fellow has what is probably the closest thing to a "retiring" nature in a super-salesman. One of the best, he is also one of the least publicized of the major company sales managers. This wasn't intended to be an eulogy, but we would like to say that if we had any dates to give, a guy like Montague could get them, any day.

BROADWAY BIZ . . .

"Pennies From Heaven" (Col.) pulled a surprisingly good second week at the Paramount, especially considering the expected pre-Xmas lapse. . . . The Music Hall is feeling a little better with "Rainbow On the River" (RKO) and Bobby Breen in person doing very swell so far. They say the picture may continue for two full weeks instead of being pulled after the original 11 days booking. . . . Although the Roxy did nice business with "Stowaway" (20th), it gave us another tipoff that little Shirley is slipping in the public's affection, or at least, following. She pulled less than "Banjo On My Knee" did the previous week. And the pic was favored with generally good reviews in the dailies. . . . "Born To Dance" (Metro) nose-dived pretty badly at the Capitol. 3 weeks too long for that one. . . . "Three Men On A Horse" (WB) was also stretched to the breaking point at the Strand, where it has had to hang on for 4 weeks waiting for "Gold Diggers" to come in Xmas Day. . . . Rialto had its best week in some time with "Man Who Lived Again" (GB). Karloff is perfect for that house! . . . The one that still baffles us is "Rembrandt," which has been doing OK business at the Rivoli for 3 weeks. Figured that for a sure flop after the first week! . . . Even the unfortunate Criterion did above expectations with a dual bill that wasn't figured so hot. "Accused" (U.A.) and "Captain Calamity" (G-N). This house goes back to single billing Xmas Day when "Sing Me A Love Song" (WB) opens.

What the Newspaper Critics Say:-

Excerpts Culled From the New Film Reviews by the Most Reputable Critics in Leading Newspapers

A VALUABLE BOOKING GUIDE . . . USE QUOTES IN ADVERTISING

BANJO ON MY KNEE
(20th Century-Fox)

". . . Held together by the slenderest threads . . . Delves musically and romantically into the sheltered lives of those primitive people who dwell in shanty boats along the lower Mississippi River . . . Turns out only as a moderately entertaining melodrama with music . . . Primarily Walter Brennan's picture. Without his characterization, the film would have to be put down as an also-ran . . ."

Schneider, CLEVELAND PRESS

". . . Just misses being a burlesque of its own story . . . Has the true ring of a lead half dollar. At times, however, it abandons all pretensions and breaks down into some good song and dance stuff, with Buddy Ebsen doing the dancing and a fetching chap named Anthony Martin turning in the vocal chores . . . Their work is the only salvation of some forced and untidy drama . . ."

WASHINGTON EVE. STAR

". . . One of the most enjoyable, unpretentious, simple and unaffected screen comedy dramas I have seen this season . . . Truly one of the surprise pictures of the season . . ."

Marsh, CLEVELAND PLAIN DEALER

". . . A most interesting story of the Mississippi shanty folks . . . Much of the interest derives from well-written and well-developed levee characters . . . Direction of John Cromwell never permits the action to lag . . ."

Kelley, WASHINGTON TIMES

". . . Holds never a dull moment for the onlooker . . . Walter Brennan, the unadvertised star of the film, is immense . . . Runs the gamut from melodrama to musical comedy; but it has much of the stuff essential for popular pastimes, and we suggest that it not be overlooked . . ."

Kamour, BALTIMORE EVE. SUN.

". . . A cheerful, rambling, frequently entertaining chronicle. . . . Plot wanders a good deal and Walter Brennan steals the show. . . ."

E. L. H., BOSTON HERALD

". . . Tuneful, amusing and different. . . . Story is rather slight, but it is the dialogue, the musical interludes, the dancing and the topical comedy which makes the picture a winner. . . ."

BOSTON POST

". . . Makes a daring and happy departure from the usual in movies. Every song is eased into the plot by a cue. The tunes are exceptionally good. . . . Walter Brennan is superb. . . ."

Finn, PHILA. RECORD

". . . A LITTLE MIXED in mood and purpose, nevertheless offers good entertainment. . . . This shantyboat romance of the Mississippi has a hard time making up its mind whether it wants to be a folk drama or a musical comedy. . . ."

Murdock, PHILA. LEDGER

MAN I MARRY
(Universal)

". . . A somewhat strenuous, slightly skittish comedy. . . . Trite and inert little affair which relies upon self-consciously bright dialogue for its pace. . . . Miss Nolan's presence, however, lends the film some importance. . . ."

Finn, PHILA. RECORD

". . . One of the better-type 'new faces' is introduced by Hollywood. . . . It belongs to Doris Nolan. . . . Given good roles, she will probably become star material. . . . Works hard at being a light, frivolous comedy. . . . None-too-original situations. . . ."

Murdock, PHILA. LEDGER

". . . Miss Nolan is a very pretty blonde, who looks like promising screen material. . . . Plot stretched pretty thinly to make it feature length. . . ."

BOSTON POST

". . . Interesting because of the presence of Doris Nolan. . . . A satisfactory although by no means brilliant actress. . . ."

W. T. C., Jr., BOSTON HERALD

●

JUNGLE PRINCESS
(Paramount)

". . . I departed quietly so that I would not disturb the patrons who were taking it in with an earnestness. . . . I cannot regret an inability to recommend 'The Jungle Princess' . . ."

Marsh, CLEVELAND PLAIN DEALER

". . . Serves to introduce Dorothy Lamour, erstwhile radio torch singer, to movie audiences. And that, frankly, is about as far as its usefulness goes. . . . Filmed in Paramount's home-made jungles. . . . Pretty feeble stuff and the performances of Ray Milland, Akim Tamiroff and Lynne Overman are more or less wasted on a mere cinematic trifle. . . ."

CLEVELAND PRESS

". . . A sentimental romance against exotic and improbable setting. . . ."

BOSTON HERALD

". . . Follows rather closely the pattern of most Tarzan stories. However, the current film lacks the honesty and sincerity so largely responsible for the success of the Tarzan tales. . . ."

Finn, PHILA. RECORD

". . . Excellent wild animal photography. . . . Miss Lamour is an attractive screen personality and sings well. Ray Milland is effective as the explorer, and Lynne Overman has some comic lines. . . ."

G. G., PHILA. LEDGER

●

POLO JOE
(Warner Brothers)

". . . The mushmouth comedian is up to his old tricks in new pastures. . . . Two crooks supply the only legitimate humor in the film. . . ."

Phillips, Jr., WASHINGTON EVE. STAR

". . . Does not top other efforts by this com but it is none the less excellent fare. . . . bit of hokum, to be sure, but dished out wi the proper decorations and all the side tri mings. It is not a picture to be passed up the fun-loving movie fan. . . ."

WASHINGTON TIMES

". . . Young boys conceivably will find 'P Joe' up to snuff; but those beyond the gramm grades should approach it warily if they are search of anything but an occasional chuckle. Mr. Brown, with his cavernous maw and l keen sense of the ridiculous, conducts h m in the best traditions of low comedy, and he an almost unfailing source of hilarity wh given half a chance. He doesn't get that chan in 'Polo Joe'. . . ."

Kanour, BALTIMORE EVE. SUN

". . . Pure slapstick, made to order f Joe E. Brown. If you can laugh at h.m, matter how trite the story, sloppily the dire tion, inane the dialogue, 'Polo Joe' is yours f the taking. . . ."

Schneider, CLEVELAND PRESS

". . . 'Tunnel-Mouthed' Joe E. Brown, who most ardent fans are youngsters, goes complete slapstick in this farce to please them more th his adult following. . . . Hauls out most of Mac Sennett's most reliable gags, but executes the with a terrific amount of energy. . . ."

CLEVELAND PLAIN DEALER

". . . No world beater. In fact it varies n a hairs breath from the usual Joe. E. Brow story formula. But like most of these, 'Po Joe' is wholesome, breezy and appealing. . .

Finn, PHILA. RECORD

". . . Fairly short picture is stretched ou with numerous irrelevant 'gags' but the n result is amusing comedy. . . ."

Murdock, PHILA. LEDGER

●

MAD HOLIDAY
(M-G-M)

". . . Seems to us affected, hysterical an boring . . . The only amusing moments in th picture were when Ted Healy and his new stoog were on the premises. . . . All of the fil cliches for this kind of fiction are include such as black hands, masked faces, sliding doo andd bloody daggers. . . ."

Tuzelaar, N. Y. HERALD TRIBUNE

". . . There are three villains, and it shoul be easy to spot two of them. The third one not so easily discovered. Matter of fact, ther is some doubt as to whether the studio ha made up its own mind on that point until th picture was pretty well along. . . ."

J. T. M., N. Y. TIMES

". . . A better comedy than it is a murde mystery. The characters are gay and interest ing and the comic situations in which they fin themselves have a lighthearted quality abou them. But the puzzle they are asked to sols is just another one of those second-rate rid dles. . . ."

Boehnel, N. Y. WORLD-TELEGRAM

Independent EXHIBITORS
FILM BULLETIN

Kid Star Discoveries Sol Lesser's Specialty

This is the first of a series of articles by our West Coast correspondent, author of "Hollywood Flickers," on interviews with prominent personalities active in the production field in Hollywood.

SOL LESSER

Presented by DAVID J. HANNA



Hollywood, Dec. 22.

From the very first day when Sol Lesser, a seventeen-year-old boy, started in the motion picture business, his entire life has been wrapped up in the industry. It wasn't easy in those pioneer days of 1907 to visualize any future for the flickery shadows called "moving pictures," but young Sol, even as today, had dreams and imagination, but unlike so many of us he also had the courage and determination to make his dreams become realities. And so through an enviable career as a distributor, circuit owner, associate producer, we meet Sol Lesser today as he closes his books on his most successful season as an Independent producer, and embarks on his twentieth year in the motion picture industry.

Two decades have not dimmed his interest, nor lessened his enthusiasm, because like those two other great showmen, Barnum and Ziegfeld, developing and introducing new personalities is to Sol Lesser what champagne and caviar are to the gourmet. And so when the fickle public tires of a face, Lesser merely rolls up his coat and pulls another from his sleeve.

His greatest success has possibly been with "child" stars. Baby Peggy, Jackie Coogan, Jackie Cooper all served their apprenticeships with Sol Lesser. Only last year he introduced what he considers the greatest of them all, the eight-year-old Bobby Breen.

Breen is the pride and joy of the Principle lot. Little else is discussed. His first picture, "Let's Sing Again," was an enormous success, and his second, "Rainbow on the River," judging from the preview reaction, is expected to make an even better showing.

"Two pictures will be made starring Bobby Breen next year," Mr. Lesser informed us. "The first, of course, is 'Boy Blue,' which goes into production in March for a September release. As you know, I am leaving for Europe the latter part of this month to sign Oscar Strauss to do the score. The second? Well, just now that's a matter for speculation, since at present we haven't even reached the writing stage.

"To complete our program for 20th Century-Fox release, we will produce three outdoor pictures starring Richard Arlen. The first, 'Secret Valley,' will hit the cameras the first of February."

One question we had marked on our cuff to ask Mr. Lesser was whether or not Lou Gehrig would actually play the title role in the contemplated Tarzan picture on next year's program.

It brought a slight smile from Mr. Lesser, since it is not long since the battle royal was waged between him and Burroughs-Tarzan regarding the ownership of Edgar Rice Burroughs' books.

"That's a hard one to answer," he replied, "perhaps Gehrig might be an ideal Tarzan. At any rate, that's one of my jobs in New York. We intend to test the ball player then. But whether or not Gehrig plays the role, a Tarzan picture will be made. By no means a 'quickie,' it will be one of the specials of the season. One deviation we expect to make from the usual run of jungle stories is that this will have a circus background and will be produced on a circus scale."

Not long ago, Sol Lesser handed the buxom colored actress, Louise Beavers, a five-year contract. It was believed that this was the first term agreement ever made with a colored artist. Also understood was that Lesser intended starring her in a series of pictures.

"Starring Louise Beavers," he said, "would kill her popularity. As she is now, she is a most valuable player. But with so few stories suitable to an actress of her type, it would be impossible to expect her to carry the burden of a starring role. When she returns from her personal appearance tour, she will be cast as Aunt Jemima in a story based on the life of the pancake queen. But even in this production, she will play only a featured role."

Sol Lesser has often been called the John Golden of the screen. Never once during his career of picture making has the Hays office, nor for that matter, any body of censors ever deleted or suggested a change of scene in his films.

"Possibly the chief reason for this," he said, "is that always I have tried to direct my appeal to the middle classes. Like this," as he reached for a pencil and drew a diamond on a sheet of paper:

"Here at the top you have your high brows, sophisticates, then comes the white collar class, mothers, wives, business men. In the middle the enormous school-going population. Just below the youngsters, and finally your illiterates and alleged morons. We strive for the center, and if you see this diagram you can visualize just how far we can go on either side without losing touch with the representative American audience. They want clean and wholesome entertainment, yet without the adolescent touch that constitutes 'children's pictures.' Even in making pictures with child stars, I have tried to appeal to this class, rather than just to youngsters."

Briefly this sums up the theme of Sol Lesser's Principle Studio. Although each year of its existence has brought forth more pictures, the organization remains small. Only three players are under contract, Bobby Breen, Louise Beavers and Richard Arlen. Supporting casts are found in the free lance field or borrowed from other studios. Earle Snell and Paul Gerard Smith do the writing. The director's list numbers two, Kirt Newman who directs Breen, and Howard Bretherton in charge of the outdoor pictures. Edward Gross is the associate producer and is running the studio during Lesser's absence. Responsible for publicity and exploitation is Paul Snell, whose campaign for Breen is one of the niftiest bits of ballyhoo we've seen this year.

Thus Sol Lesser begins the new year. With his small, compact organization behind him he expects once more to be in at the finish with a list of boxoffice winners. And while it's hard to make predictions, still if we can rely on past performances, it is safe to presage that into each of Sol Lesser's productions will go that one quality, culled from his many years of experience, *entertainment*.

AS I SEE THEM . . . REVIEWS OF NEW FILMS

By ROLAND BARTON

BOXOFFICE RATING:— ● Means POOR; ● ● Means AVERAGE; ● ● ● Means GOOD; ● ● ● ● Means EXCELLENT
Plus (+) and Minus (—) will be used occasionally to indicate slightly above or below the point rating.

At best this "point" system can give you only an arbitrary estimate of a picture's drawing power, so we urge you to read the entire reviews. Some pictures are particularly suitable for certain types of audiences and this must be covered in the detailed criticism.

ONE IN A MILLION

Hollywood Preview

BOXOFFICE RATING

MUSICAL COMEDY . . . Contains some lively entertainment . . . Introduces ice-skating champ, Sonja Henie . . . Supporting cast has topnotch comics . . . Rates ● ● +.

20th Century-Fox
95 Minutes
Sonja Henie . . . Adolphe Menjou . . .
Don Ameche . . . Ned Sparks . . .
Jean Hersholt . . . Ritz Brothers . . .
Arline Judge . . . Borrah Minnevitch & Boys . . .
Dixie Dunbar . . . Leah Ray . . .
Montagu Love
Directed by Sidney Lanfield

Mark down Darryl Zanuck as producer, songs by Lew Pollack and Sidney Mitchell, story by Len Praskins and Mark Kelly, direction by Sidney Lanfield, and give it a cast of comics like Menjou, Sparks, The Ritz Bros. and Arline Judge—and, boys, you're bound to get topnotch entertainment as the result. "One In A Million" is not the best of the season's musicals, but it has enough of the elements of comedy, music and novelty to assure it better than average boxoffice returns.

A flimsy story is bolstered adroitly by specialties among which there should be some to please everyone. The most ballyhooed name in the cast is, of course, Sonja Henie, whose ice skating feats have made her world famous. While her acting in this debut leaves much to be desired, she has a pleasing and warm personality. Skating to the rhythm of a waltz, she presents a graceful and strikingly beautiful picture. In one number, an ice ballet, she dominates the entire scene with an almost unearthly grace and an eloquence of movement which is emphasized by her seeming lack of effort. The Ritz Brothers have only limited footage, but manage to score plenty of laughs. Borrah Minnevitch and his gang do well with their mouth organs. Leah Ray does her warbling stunt entertainingly. Even Don Ameche and Miss Henie unloose their pipes for one number.

The light story concerns itself with the exploits of a Swiss innkeeper's daughter, who finds herself Olympic skating champion and is ballyhooed to fame and fortune. In the more legitimate roles, Adolphe Menjou adds another plume to his well-feathered cap as a Swiss showman. Jean Hersholt is convincing as the girl's father and Ned Sparks and Arline Judge are good in comic parts. The direction is spirited and lags only at the beginning, when the film is weakest.

AD TIPS: Sell it first as a bright musical comedy successor to "Sing Baby Sing," with the novelty of an ice skating heroine. Secondly, sell Miss Henie as a new star.

HANNA (Hollywood).

BOLD CABALLERO, The

BOXOFFICE RATING

OUTDOOR ADVENTURE . . Grand action all-color film that is hindered by technical faults . . Should click nicely if sold . . . Rates ● ● + for action and rural spots.

Republic
76 Minutes
Robert Livingston . . . Heather Angel . . .
Sig Rumann . . . Robert Warwick . . .
Emily Fitzroy . . . Walter Long . . .
Ferdinand Munier
Directed by Wells Root

It may be our personal prejudice for rousing adventure stories, but this reviewer got a great kick out of "The Bold Caballero." The film has some technical deficiencies, such as poor lighting and bad acting in spots, nor is the color all it might be, nevertheless, we found it dashing, actionful and oftimes exciting entertainment. Its virtues, we believe, will outshine its faults in the eyes and ears of the class of fans who will go to see this type of show. For that reason, it rates at least average grosses in action and rural locations. With more care for the technical features, this might have been one of the best outdoor pictures of the season.

The adventurous story tells of Zorro, Mexican idol of the California Indians, who constantly frustrates the attempts of the brutal Spaniards to keep the Indians enslaved by collecting excessive taxes. About to be hung, he is freed as a new governor arrives. Later, Zorro is suspected of killing him. The dead governor's daughter comes to Santa Cruz to rule and avenge her father's murder. Posing as a perfumed fop, Zorro pays courtier to the girl and, after many complications, proves the evil commandante is the guilty man. The girl and Zorro are imprisoned, but freed when the Indians revolt and bring the brutal rule to an end.

Robert Livingston is excellent as Zorro. He duels with swords, rides, fights and looks good. Heather Angel and Sig Rumann as the commandante perform ably. The direction keeps the action flowing at a fast pace throughout and the final revolt episode is admirably handled.

AD TIPS: Sell it as an exciting all-color outdoor epic. The title and the Zorro name can be made to mean much, if their exploitation potentialities are utilized.

NONNIE.

TRAIL DUST

Hollywood Preview

BOXOFFICE RATING

WESTERN . . . Another good Hopalong Cassidy yarn . . . Will more than satisfy action fans and kids . . . Rates ● ● + for action spots.

Paramount
77 Minutes
William Boyd . . . James Ellison . . .
George Hayes . . . Stephen Morris . . .
Gwynne Shipman
Directed by Nate Watt

This is the kind of Western action houses yell for. Definitely aimed at the balcony and Saturday afternoon trade, it is a corking action yarn full of the usual thrills and suspense. The story is good and the photography is unusual for this type of low budgeted picture. Can hold its own in localities that like this type of film.

(*Continued on following page*)

HONEST . . . IMPARTIAL REVIEWS YOU CAN TRUST!

REVIEWS

(Continued from page 7)

William Boyd once more assumes the role of Hopalong Cassidy. This time he finds himself in the midst of a group of cattlemen who are keeping their steers out of the markets in an attempt to boost prices. Meanwhile there is a drought, people are starving and no food available. Hopalong's problem is to get his herd through to the market, which he does. En route they meet a young lady whose father is being held prisoner by the striking cattlemen. They change their course, save the old man, and Jimmy Ellison, the romantic interest of the series, wins the hand of the damsel.

The cast delivers a good account of itself and is ably aided by the ace direction of Nate Watt, who makes the most of every dramatic situation. A newcomer to the Hopalong series Gwynne Shipman makes an appealing heroine. "Trail Dust" is a far better than average western and should be a money getter in action spots.

AD TIPS: Sell Bill Boyd and the Hopalong name.

HANNA (Hollywood).

HAPPY-GO-LUCKY

BOXOFFICE RATING

COMEDY MELODRAMA with songs . . . Has good material, but misses many opportunities . . . Regan sings well . . . Should satisfy pop audiences . . . Rates ● ●.

Republic

67 Minutes

Phil Regan . . . Evelyn Venable . . . Jed Prouty . . . William Newell . . . Jonathan Hale . . . Willie Fung

Directed by Aubrey Scotto

With a yarn that is chockful of possibilities and Phil Regan's appealing Irish tenor voice, "Happy-Go-Lucky" should have been better than it is. There is plenty of action and something is always happening, but director Aubrey Scotto missed some of his best opportunities to score with real punches. His failure to capitalize on the material at hand is responsible for the fact that this Republic offering is less than the sock entertainment it might have been. As it is, we have a mildly amusing and diverting mixture of comedy, melodrama and song that should satisfy audiences who like light, snappy fare.

Regan plays a dual role and, as a singer in a Shanghai theatre, is mistaken for an American Navy flier, who deserted to sell a secret invention to a foreign power. This leads him into contact with Evelyn Venable and her father, inventor of the gadget. Going through a series of wild events, being kidnapped, slugged, forced to fly a plane about which he knows nothing, Regan, the singer, finally leads to the roundup of the gang of international spies and thugs who have plotted with his double, the flier. A clever finish has Regan singing a song that insults a crew of sailors in the theatre, in order to have them chase him to the house holding the gang.

Regan's singing is the film's highlight. He handles "Right or Wrong" and "A Treat for the Eyes" in fine voice. The balance of the cast is so-so, with Evelyn Venable pleasant on the eyes, but having little to do.

AD TIPS: See Wolfe-Smith's 'Sleeper' campaign in issue of December 9. Sell Regan's voice. Action houses can get best results by going oriental in ballyhoo.

BARTON.

LEGONG

BOXOFFICE RATING

SOUTH SEA ISLE FABLE . . . All-Technicolor with music, no talking . . . Nicely photographed and interesting . . Subtitles explain fable plot . . Rates ● ● — as added attraction.

Du-World Pictures

57 Minutes

Native cast

Directed by Marquis Henri De La Falaise and Gaston Glass

Beautifully photographed in Technicolor, this legend of the people who inhabit the picturesque Isle of Bali in the Dutch East Indies emerges as an interesting and eye filling addition to the series of films made on this spot. An excellent musical accompaniment accents the simple and sympathetic plot of the fable about two sisters in love with the same boy. In addition to its scenic beauty and story, "Legong" has an educational value in its depiction of native customs, dances, cock-fights, etc. Sold under the sub-title, "Dance of the Virgins," it should prove an asset as an added attraction. Despite the posters, we assure the women are quite well covered all over.

NONNIE.

THEY WANTED TO MARRY

Hollywood Preview

BOXOFFICE RATING

COMEDY . . . Cheapest sort of quickie . . . Lacks boxoffice names, has no originality . . . Fit only for lower half of duals . . . Rates ● on its own.

RKO

60 Minutes

Betty Furness . . . Gordon Jones . . . E. E. Clive . . . Patsy Lee Parsons . . . Henry Kolker . . . Frank M. Thomas . . . Charles Wilson

Directed by Lew Landers

It is a puzzle to us how RKO expects exhibitors to do anything with a picture of this sort. It has nothing to distinguish it, presents little or no opportunity for exploitation, lacks even one name worthy of a spot on any marquee and is hackneyed filmfare any way one looks at it. A light comedy, "They Wanted to Marry" can be used to best advantage as the lower half of dual bills featuring a drama.

Probably in a desire to give their yarn a novel touch, the authors made the hero a candid cameraman. That, we presume, was intended to make it different from the skeenteen film plays that have had regular newspaper photographers as their heroes! At any rate, that is where the originality ended. The photographer loves the daughter of the wealthy father whose picture he is always snapping and having printed. The old man is sore and the hero quits that racket and goes into the advertising business. From there on, boy has girl, loses girl, finally marries girl.

With that thin material, a mediocre cast had little chance to exert itself and the director tried for a few laughs to buoy it.

AD TIPS: Do whatever you can or care to with the title; it has an angle.

HANNA (Hollywood).

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Short SUBJECTS

FROM PHILLY
By Nonamaker

CHARLIE (Santa Claus) GOLDFINE gave away 400 Xmas baskets to the needy up Falls of Schuylkill way. Says it made him feel swell! . . . OSCAR NEUFELD is an uncle again! ! This time because LESTER (Columbia) WURTELE became the daddy of a baby boy Monday morning. Damned nice of ol' man stork arriving in time for Xmas this way with a bundle of, oh, what joy! . . . JACK ALTMEN, who has a co-operative gag with neighborhood merchants whereby a real, live pony is given away at the movie house in their vicinity, has one of the animals in his room at the Sylvania. If the management of the hotel didn't know it before, they know it now! . . . GOVERNOR EARLE, JACK KELLY, JIM and BILL CLARK, and, of course, OSCAR NEUFELD were present when STANLEY HATHEN shot some safe driving film out on the Parkway by the Board of Education Building Sunday . . . JACK ENGEL was married Sunday at the Benjamin Franklin to the former BERENICE BORNSTEIN . . . HORLACHER's platform moved to 24th and Race Streets . . . Little Theatre's interior dismantled at auction with the one time "arty" house reverting to the furniture stores . . . RITA McMONIGLE back at Paramount after two months' illness . . . HARRY DEMBOW, who has the Media, Media, to reopen the Pastime there. It's been closed nigh onto nine years . . . Imperial Pictures is NOT going to open its own exchange here, as rumored . . . CHARLIE STIEFEL's new President had gala opening December 22nd. Many film and theatremen were present. It is a beautiful house . . . Our news sources went a trifle haywire last week, so we have these corrections to make: MEL KOFF is NOT going to manage the Highland, Audubon, N. J., but is occupied with plans for re-opening his fire-damaged Darby Theatre; MAYOR S. DAVIS WILSON did not show up at the Fox projection room to look at the news reels of himself. We understand he was having more pictures taken of himself somewhere! . . . ALLEN LEWIS is now managing the Lorraine for SAM WALDMAN . . . Nixon's Grand goes after the white trade after this week and the Lincoln reopens Xmas Day with Willie Bryant's Band. SAM STIEFEL operating . . . The life of the film exchange manager is not always the pleasure it seems. HARRY LA VINE had to leave his cozy home Sunday morning to hop up to Scranton on some Comerford business. Incidentally, he is scheduled to fly to Florida this Thursday morn to see his mother, who is ill . . . JOHNNY BACHMAN screened the first G-N Cagney film Monday and left the projections room wreathed in smiles. We liked it, too . . . JOHN GOLDER screened "Tundra" for MRS. ARTHUR GOLDSMITH's various women's clubs and the representatives from some of the city's high schools. Part of a build up campaign which has resulted in his getting a flock of swell endorsements for the pic . . . DAVE MILGRAM back in town and on the job at the Avenue on Monday. Says he had a swell time and he looks it! . . . RAY SCHWARTZ to take East Indies Cruize sailing Jan. 9th . . . The Majestic Press, printers of the FILM BULLETIN, celebrated their annual Christmas Party at the swanky Embassy Club, on Wednesday nite . . .

FROM BOSTON
By Bruce

HARRY ASHER is extending his activities. He has just obtained the New England franchise for General Pictures for a period of five years . . . EDDIE KLEIN has moved his Bay State Film Company into new and larger quarters . . . ART HOWARD has been in New York most of the week on advertising matters . . . LESLIE BENDSLEV is making sure his Christmas will be a happy one. He just bought a new suit of clothes for himself . . . FRANK HOWARD was in the district the other day and had lunch with a few of the boys. Frank reminisced so entertainingly that the exhibs forgot all about their food . . . DONALD J. McGOURTY and NATHAN GOLDBERG have joined the Allied organization here. They are partners operating the State Theatre in Malboro . . . LARRY O'TOOLE is doing "Rembrandts" in the lobby of the Keith Memorial Theatre . . . FRED SHARBY has taken over the Strand Theatre in Windsor, Vermont, from J. MATHIEU . . . Every exchange in the district is going in for Christmas parties . . . BEN ROGERS is the new Gaumont-British manager in the New Haven office. Congratulations! . . . BRAD ANGIER spends his time between his three estates in Boston, Beverly and New York—and he is a member of the fourth estate . . . MATTY SIMONS, Twentieth Century-Fox salesman, married Marsha Kantor last Sunday . . . GEO. KRASKA is having great success with "The Ski Chase" at the Fine Arts Theatre. The picture, starring the world-famous ski expert, Hans Schneider, is in its third week . . . PHIL BERLER is great at keeping track of blessed events . . . HY TEICH of the Four Star Program Co. has enlarged his offices and completely modernized them . . . HARRY GOLDEN, checking supervisor for Metro, has returned from Portland, Maine, where he installed the Metro checking system . . . JOHN SCULLY and STANLEY SUMMER must have got together on that date by this time . . . The newly opened Price Premiums branch here is doing well under the excellent guidance of HARRY GERMAINE . . . IRVING A. ISAACS' suit for $200,000 against Sam Pinanski, M. J. Mullin, Publix NETOCO, New England Theatres Inc., and M. & P. Theatres Corporation called for an attachment up to that amount. However, last week Judge Sweeney reduced this against all the defendants to an aggregate amount of $15,000. The Isaacs suit is one of four Sherman Anti-trust suits brought by the consecutive owners of the Humboldt Theatre in Roxbury for the past five years and charges monopolization thruout New England for the period of five years. Later hearings will be held . . . BARNARD A. YOUNG and JACK GOLDSTEIN have organized an Intercollegiate Music League in Boston to plug new compositions by members . . . The Community Fund campaign for Greater Boston is being assisted by many theatre men. M. J. MULLIN, E. A. CUDDY, HY TINE and JOE BRENNAN have been appointed division chairmen in the Industry and Finance Division.

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Swing



PHIL (HAPPY-GO-LUCKY) REGAN soared to stardom with the No. 1 air and picture song sensation. "All My Life". "Happy-Go-Lucky" has two new hit tunes by the same composers, "Right or Wrong" and "A Treat for the Eyes". They're a treat for the ears.

"Smartly concocted melodrama with music—Regan's personality gets over impressively and in song he is comparable to several of the more highly touted stars." —*Daily Variety*

"A good combination of amusing entertainment elements has been blended in this picture—romance, comedy, melodrama, music, intrigue, mystery and suspense. Phil Regan's singing is the outstanding feature." —*M. P. Daily*

"Regan's voice is exceedingly pleasant to listen to. Especially catchy are the tunes given him to sing." —*Hollywood Reporter*

HAPPY-GO-LUCKY

Featuring
"RIGHT OR WRONG"
"A TREAT FOR THE EYES"
by the composers of "ALL MY LIFE"

with **PHIL REGAN**
EVELYN VENABLE
JED PROUTY • WILLIAM NEWELL

Directed by AUBREY SCOTTO • Screen Play by Raymond Schrock, Olive Cooper • Original Story by ERIC TAYLOR, WELLYN TOTMAN, ENDRE BOHEM
Produced by NAT LEVINE • A REPUBLIC PICTURE



REPUBLIC PICTURE

Independent EXHIBITORS
FILM BULLETIN

VOL. 3, No. 18 WEDNESDAY, DECEMBER 30, 1936 PRICE, 10 CENTS

A TRADE PUBLICATION, ISSUED WEEKLY FOR INDEPENDENT EXHIBITORS
—AND DEDICATED TO THE PROTECTION OF THEIR INTERESTS

LOOKING BACK

1936 was not a sensationally eventful year for the motion picture industry. Nothing revolutionary took place, but it was a twelve-month notable for certain trends, rather than isolated occurrences.

Most satisfying of these developments, of course, has been the strong recovery made by the boxoffices of the nation. Drooping sadly after six years of depression, they have been perked up considerably by the return of optimism and freer money. It is unfortunate that some of the major studios have failed to deliver better quality product consistently to enable exhibitors to realize to its fullest extent the better times. Tendency of these companies to concentrate on a limited number of "specials" and churn out far too many dual bill "cheapies" is retarding the industry immeasurably in its struggle to regain normalcy.

An encouraging note has been provided in the fine progress made by independent production during the fading year. Several new and promising producers have entered the field, while two or three of the established indies have upped their budgets considerably and improved their products to a great degree.

Grand National and Republic head the independent parade, with little to choose between their outputs and the average product delivered by the majors. It is by no means unlikely that during 1937 both of these organizations will make the strides necessary to place them on a par with the most important production factors.

In the major group Columbia has shown the most marked improvement. This company, notorious in the past for its policy of turning out its program pictures like sausages, and with about the same ingredients, is now spending money and apparently taking care with even those features in the lowest classification. In the "big" picture class, Columbia ranks very close to the top so far for the '36-'37 season and some of its announced product looks like strong boxoffice fare.

Paramount seems to be gradually regaining some semblance of equilibrium after its sieges of bankruptcy and mismanagement, although there are still evidences of carelessness and undue haste in many of its productions. It can only be hoped that Adolph Zukor will coordinate the company's studio operations to make the Paramount trade mark regain the significance for value it boasted in former years.

20th Century-Fox, despite an obvious bogging down after a sensational start this season, remains probably the most alert studio in Hollywood and ranks with Metro-Goldwyn-Mayer at the top of the heap.

The latter company lost Irving Thalberg and a fund of exhibitor goodwill that it may never regain. While the Metro "A" pictures are still tops, there have been more and more quickies turned out by this studio to pull down the earning average. The loss of virtually the entire Thalberg staff, unquestionably the most competent unit in the industry, will count heavily against Metro in its efforts to maintain its position on the peak.

The past year witnessed the construction of the strongest production organization United Artists has ever had. Selznick, Goldwyn, Wanger and Korda compose a group to be envied by every other company.

The new Universal organization is striving to overcome its deficiencies. The attempt to introduce "new faces" has virtues, but not from the viewpoint of the exhibitor who has contracted for the pictures on the understanding that some boxoffice names will be included in the casts with the newcomers. This is a defect in policy that the New U must change or suffer severely from loss of prestige.

Our staff joins us in wishing our many friends, subscribers and advertisers A Happy and Prosperous New Year.

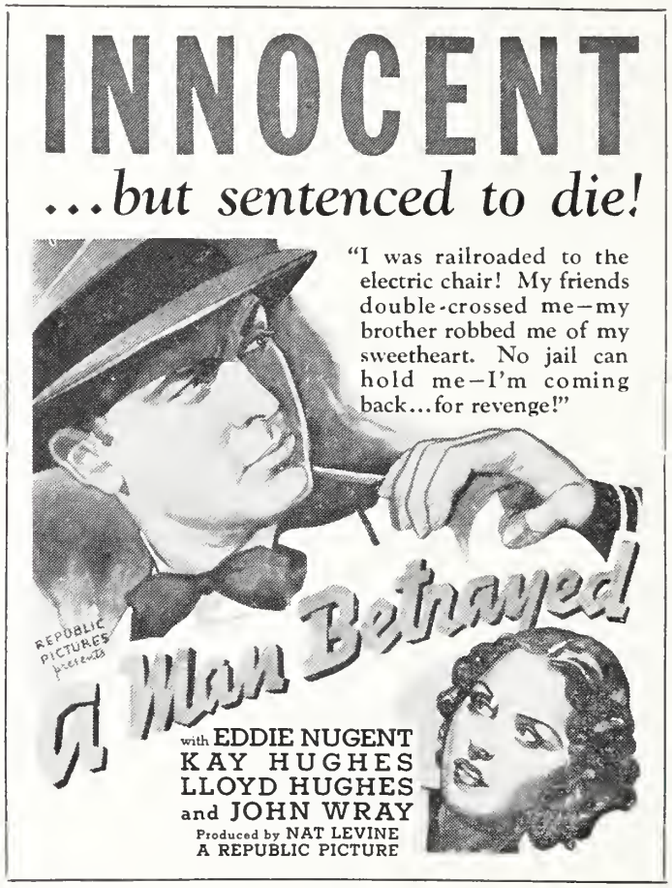
AWAKENING THE 'SLEEPERS'

The purpose and plan of this department is to bring forcefully to the attention of theatremen those pictures which are ordinarily overlooked or neglected in their advertising. Mr. Wolfe-Smith, prominent theatre publicity expert, aims to point out the latent exploitation angles in these "Sleepers" with the view to having you SELL them to the public in a manner that will bring you the best possible returns. Follow these "Sleeper" campaigns for bigger grosses!

By Wolfe-Smith

"They said they were my friends — and they double-crossed me! I was framed, accused of murder, sentenced to die in the chair for a crime I did not commit!" Thus screams the press sheet on this new Republic offering, and there, me pals, is the basis for your campaign on this melodramatic tale of "A Man Betrayed."

You have an exploitative title, a saleable story idea and little else worth mentioning. The cast are unmentionables from the boxoffice viewpoint, so that means you must make up your mind to go out and plug those angles that might interest the public.



Briefly, the yarn concerns a young chap who is high pressure man for an oil stock outfit, the honesty of whose bosses he has sudden reason to doubt. When he hops off by plane to South America to discover if the oil well he has been selling is really there, one of the partners commits suicide and the other two hire a crew of gangsters to make it look like murder by our hero. He is nabbed, sentenced to death and accidentally escapes from the train taking him to the death house, when the mug to whom he is handcuffed is snatched by his mob. The boy then decides to fight to clear his name and, with the help of his minister brother and a rival gang to the one that framed him, does the trick and gets the gal who has been true as true to him all through it.

All you want to be concerned with is that part of the story leading up to the frame-up and conviction. THAT IS THE EXPLOITATION ANGLE! People are always interested in the arguments, pro and con, on Capital Punishment. You can turn a mess of attention to this subject by dragging out all the old gags.

CIRCUMSTANTIAL EVIDENCE

Ask 'em: "IS IT RIGHT TO SENTENCE A MAN TO THE ELECTRIC CHAIR ON CIRCUMSTANTIAL EVIDENCE?" Streamer this bold question across one end of the lobby. Below it, this: "Hauptmann Was! . . . Mrs. Gray Was! . . . The Gigolo of Jersey Was! . . . And Frank Powell, 'A Man Betrayed,' Was! . . . Learn the Amazing Story of A Frame-up That Sent An Innocent Man to the Very Brink of Death in the Chair — 'A MAN BETRAYED'!"

Drop over and talk with the editor of your local paper about this subject and its interest to all readers. He may be sold an idea to run a feature story on famous cases of recent years in which men and women were sentenced to legal death on purely circumstantial evidence. Tell him that you will make a blow-up of the article, crediting his sheet, for display in the lobby and front.

ELECTRIC CHAIR

Scout around and try to locate an electric chair model for display in the lobby. The morbid and the plain curious always crowd around such things and it will be a grand idea to sell them this show with copy spotted around the chair.

STREET BALLY

Here is a simple street stunt that will pull the eyes. Handcuff two of your stooges together. The hat of one should be disheveled, his tie twisted, as though he had been in a struggle. The other is neatly dressed—the detective. On the back of the "captured" one, this copy: "I AM A MAN BETRAYED." On the flatfoot, this: "He Says He Was Framed, But the Law Will Take His Life! Learn the Facts At the Strand This Friday and Saturday." If they walk as far apart as the bracelets will allow, those two will attract a flock of attention and everybody will read that copy. No cost—and effective. Try it!

PRINTED MATTER

A special window card or sheet (or a teaser herald, for that matter) can be made very effective with simple copy, black on white, like this: "AN APPEAL FOR HELP! . . . I Was In Love and Eager, To Make Money, But Did Not Know That the Oil Stock I Was Selling Was Worthless. Now I Stand Accused of MURDER and Face Death In the Chair. I Am Innocent, So Help Me God, But No One Can Help Me. I Was Framed and the Law Will Take My Life On Circumstantial Evidence. I Am A MAN BETRAYED! . . . Learn My Story At The Strand Theatre This Friday & Saturday. CAN YOU HELP ME?" Use no cuts, one size of type.

All right, boys, it's in your laps to do with as you will. There's dough in this little piece if you'll do your share to get it.

So, until next year, with our kindest wishes for a happy 1937 full of bucks, we're signing off until then.

$ $ $ $ $ $

Vol. 3, No. 18 — Independent EXHIBITORS FILM BULLETIN — December 30, 1936

THE INDUSTRY'S NEWS
From An Editorial Viewpoint

CONGRESS EXPECTED TO ACT ON BLOCK BOOKING AND ANTI-PRODUCER CHAIN BILLS DURING '37 SESSION

Allied to Press Fight . . .

The motion picture industry may undergo one or two revolutionary changes during the coming year if the independent Allied States Ass'n and its proponents in Congress have their way.

Last year Allied devoted its energies to the measures aimed at prohibiting compulsory block booking and blind selling, but in 1937 the exhibitors' organization is taking on the added job of seeking enactment of a bill forcing the divorce of production and distribution from exhibition. Leaders of the group have been allowing no grass to grow under their feet during the legislative recess months and apparently will have a large and influential force of advocates in the national, as well as state congresses.

No Letup on Block Booking . . .

There is no indication that Allied will neglect its battle against the compulsory block buying practice in favor of the newer endeavor. Over a period of several years the indies have built a strong following for legislation on this issue among civic and church units interested in film betterment and it is extremely doubtful that they will fail to capitalize this goodwill and support.

The bills introduced at the last session of Congress by Representative Pettengill of Indiana and Senator Neely of West Virginia missed reaching the floor by the narrowest of margins. The Pettengill measure failed to get the approval of the House Interstate Commerce Committee after considerable debate and revisions largely, it is believed, because Allied and its backers did not approve of the changes made in the original draft.

In the Senate the Neely bill was passed by the full Committee, but was prevented by adjournment from coming up for debate on the floor. It is this measure which will probably be presented in both houses soon after the forthcoming session gets under way.

Anti-Chain Bill Ready . . .

The move to force the producer-exhibitors out of their theatre operations, first introduced at the Allied convention last June, has been receiving most attention from the active leaders during recent months. A bill has already been drawn by Rep. Patman of Texas and will be introduced in the House without delay.

The Patman measure would make it illegal for any manufacturer to engage in or have a financial interest in the retail sale of his product. Since motion pictures are specifically named as a product falling into the category covered by the bill, the producers are forestalled from seeking exemption on the ground that films are only leased.

Large Fund Raised . . .

Allied has raised a defense fund said to be in excess of $100,000 for the purpose of seeing this proposed law through to enactment. The drive for money was started immediately after the convention and has been carried on diligently by Al Steffes and Abram Myers, who have obtained pledges ranging from $2,000 to $10,000 from each unit.

It is planned to introduce bills similar to the Patman measure in many state legislatures as soon as they convene. Perhaps a dozen state bodies will have such legislation up for consideration before the middle of February. Bills outlawing block booking and preferred playing time will also be introduced into the state legislatures on the urging of individual Allied units throughout the country.

Allied Means Business . . .

The guiding hands of the indie organization mean business. They are convinced that no relief from onerous practices can be coaxed from the major film companies by negotiation and that legal and legislative steps are the exhibitors' only recourse. For this reason they have remained aloof from the M.P.T.O.A.'s "shadow-boxing" 10-point trade practice program. If the producers decide to make peace with Allied they will have to put any concessions they may offer into writing and into immediate effect.

G-B CAN'T SELL B.I.P.

20th Century Says No . . .

Exercising its rights as distributor of Gaumont-British product in the United States, 20th Century-Fox has notified Arthur Lee, vice-president and general manager of the English company, that it will not handle any pictures but those produced by G.B. This is aimed at the announced intention of Gaumont-British to distribute several features made by John Maxwell's B.I.P. company.

The 20th Century action is undoubtedly intended to embarrass Maxwell, who is seeking to gain control of G.B. from the

(*Continued on following page*)

Issued weekly at 1323 Vine Street, Philadelphia, Pa. Phone: Rittenhouse 7424. Mo Wax, Publisher and Editor;
Roland Barton, George Frees Nonamaker, Associate Editors.
New York Representative: Edward Larkin, Room 505, 729 Seventh Avenue, Medallion 3-2943.

(*Continued from preceding page*)

Ostrer Bros. The latter have sold their non-voting "B" stock to Maxwell, but have been balked from making a deal with him for their "A" shares by 20th Century and M-G-M, co-owners of 49 percent of the voting stock, who must give consent to any voting stock transfer.

RODGERS EXPLAINS M-G-M SALES POLICY TO U.M.P.T.O.

Wants No Misunderstanding . . .

Stating that he wishes to avoid any misunderstanding resulting from the discussion of his company's sales policy with leaders of the Phila. U.M.P.T.O. on Dec. 9th, William F. Rodgers, general sales manager of Metro, wrote the organization a letter this week explaining the reasons for the 1936-37 terms.

On the question of the company's ability to turn out 30 class "A" pictures, Rodgers stated that he told them that "no exhibitor shall be billed at terms higher than the picture merits, according to its boxoffice returns," and that exchange managers are authorized to make adjustments where justified.

Defends 40 Percent Terms . . .

The M-G-M executive declared in the letter that his company felt the merit of the four 40 percent pictures would justify the charge and that it was necessary to obtain such a high rental. If it is found that only two features during the season were worthy of classification at 40 percent, that is the number that will be billed at those terms, Rodgers stated. The 40 percent pictures are those that should gross more than 35 percent releases in his opinion.

"In respect to preferred time I did tell you that our first objective was to have our top 16 pictures protected with preferred playing time and that anything beyond that in the way of preferred time was a subject of individual negotiation," the letter states.

RE-NAME MONTAGUE DRIVE

Columbia Campaign . . .

Columbia has retitled the sales and liquidation drive in honor of Abe Montague, general sales manager. It will be known as "Columbia-Montague Sweepstakes." The campaign is to run from January 17 to May 1, during which the film company expects to release several of the biggest shows in its history.

CHICAGO DUALS SPREAD

Warners Follow B & K . . .

Chicago.—The local Warner Theatres are going dual next week, following the lead of the Balaban & Katz circuit, which recently broke down the four-year-old single feature policy in this city. Although some independents are still holding out, it is estimated that practically every theatre in the city will be dual billing within another month.

NEW YORK TIP-OFF

Observations and Opinions by **Larkin**

RUMORS

Within the past few weeks we have accumulated several engrossing rumors that might interest you. Likely as not they are more fiction than fact, but make good copy, so here goes. . . . Ray Johnston is being talked to by a person or persons who would like him to merge his new Monogram outfit with the Chesterfield-Invincible setup. Ray and Eddie Golden are old friends and former associates and both would probably be happy to be together again. . . . Maury Cohen, president of Invincible, is reported on the verge of giving up the ghost of indie production for a softer job with one of the major studios (RKO, 'tis said). . . . Then, it has been whispered in our ear that Warner Bros. will take over brother-in-law Harry Charnas' New Criterion to be their first run spot on the Main Stem. . . . All these have no more substance than wind, then, again, they may! . . . The merging of the two projectionists unions may finally be consumated this week. Deal by which Local 306, A.F.L., is to absorb the Allied operators has been stymied during the past month, but kinks are reported to have been ironed out and the local houses will no longer be troubled by cross-picketing. . . . Very little copy-worthy news broke during the past week. Most of the boys in the home offices didn't come back Saturday after Xmas and even on Monday they were shaking the cobwebs out of what they jocularly refer to as their brains. Most of the talk centered around what each will do New Year's Eve. That sort of stuff makes it tough for a guy like me to knock out a column for dear old F. B. . . .

HOLIDAY BIZ BIG

The Big Town first runs had the merriest Xmas in 6 or 7 years. Starting on the Holiday and continuing over the weekend, the picture palaces could have done well with rubber walls. Crowds packed them all practically every day from Friday to Sunday and even Monday and Tuesday found them pretty well filled with young people vacationing from school. . . . "After the Thin Man" (Metro) is a wow at the Capitol. "Born to Dance" didn't stand the stretching for a third week at this house very well and nose-dived badly in the last five days. . . . "Rainbow on the River" (RKO) with Bobby Breen in person is doing handsomely at the Music Hall for two full weeks. The Paramount has "College Holiday" (Paramount) since last Wednesday, plus Glen Gray's Casa Loma orchestra, and is pulling very strongly despite the picture's poor notices in the dailies. That may prevent it from getting a third week. . . . The Strand won't shatter any records with "Golddiggers" (WB). . . . Rivoli is strong with "Beloved Enemy" (U. A.). . . . Shirley Temple at the Roxy will show a large black figure for its second week, but the kid ain't what she used to be at the b. o. . . . Hurrah! The Criterion got a break with a first run pic, "Sing Me A Love Song" (WB), and is having its best week since the opening couple. . . . Rialto not so hot with "Jungle Princess" (Par.). . . . In closing, here's our best wishes for a prosperous and happy New Year for you and us. . . .

What the Newspaper Critics Say:-

Excerpts Culled From the New Film Reviews by the Most Reputable Critics in Leading Newspapers

A VALUABLE BOOKING GUIDE . . . USE QUOTES IN ADVERTISING

CAN THIS BE DIXIE
(20th Century-Fox)

". . . Frankly is trivial program material . . . Had the scenarists had a clearer idea of the plot, the picture might have been less jumpy . . . One of her lesser endeavors . . . The gifted Miss Withers has had better material . . ."

N. Y. MIRROR

". . . Average entertainment of the double feature variety . . . A good time is had by all performers, if not all perusers! . . ."

Thirer, N. Y. POST

". . . An extraordinary hodge-podge and not much help to Miss Withers who is being thrust more and more into the ways and manners of Shirley Temple when her real gift is for playing nasty but amusing brats . . ."

BOSTON HERALD

". . . Abuse of the talent of Jane Withers . . . Bad acting, poor direction and routine staging. The musical specialties and the dance numbers rate about the same as those in the average short . . ."

L. G. D., PHILA. LEDGER

●

GOLD DIGGERS OF 1937
(Warners)

". . . Warner Brothers come up with one of the best of their series . . . The humor of the piece is derived from slight macabre sources, but it is amusing. . . ."

Ollie Wood, PHILA. LEDGER

". . . The dull spots are quickly followed by brighter scenes which keep the spectator alert and laughing. It seems as if the Warner Bros.' annual extravaganza is improving, because this one, in its gaudy, irresponsible fashion, is legitimately entertaining. . . ."

Kanour, BALTIMORE EVE. SUN

". . . Passably tuneful song and dance show . . . Feeble, shambling and bogus attempt at satire and comedy. . . ."

Boehnel, N. Y. WORLD-TELEGRAM

". . . Better fun than its immediate predecessor . . . Presents a few fresh faces, has a better plot than most and boasts only one Busby Berkeley "production" number. . . ."

Finn, PHILA. RECORD

". . . The music and ensemble departments have a certain standardized pleasantness about them . . . A disappointing Christmas package. . ."

B. R. C., N. Y. TIMES

". . . Blithe, airy and pleasant film with a lot that entertains. It has sprightly music, it has songs by Dick Powell, it has comedy by Victor Moore and Glenda Farrell, it has dances, and it has "girls galore." . . ."

MacArthur, WASHINGTON EVE. STAR

". . . The music is so-so, a few of the songs are catchy; the Gold Diggers are comely, and there is a tap dancer, Lee Dixon, who enlivens the scene whenever he makes his whirlwind appearance. The entertainment won't overwhelm you, but should divert you, at least part of the time. . . ."

Tazelaar, N. Y. HERALD-TRIBUNE

STOWAWAY
(20th Century-Fox)

". . . Miss Temple gets a major opportunity. . . . Is humorously appealing and skillfully executed . . . The Gordon-Revel songs are catchy, but Miss Temple makes it triumphantly obvious that she is something more than a song-plugger."

Barnes, N. Y. HERALD-TRIBUNE

". . . A joyous, happy-go-lucky charade . . . A gay and light-hearted affair, concocted with fine technical skill and superior comic writing. . . . Mixes romance, music and comedy with such effortless dexterity that it emerges as grand light entertainment. . . ."

Boehnel, N. Y. WORLD-TELEGRAM

". . . For the first time in several starts she has an amusing script behind her, an agreeable adult troupe with her and a clever director before her. The combination has produced a thoroughly entertaining romantic comedy, unquestionably the best thing the gifted moppet has done since 'Little Miss Marker'. . . ."

Nugent, N. Y. TIMES

". . . Story isn't much and doesn't pretend to be. But it's sufficient for the need. . . . Not brilliant or novel, but somehow plausible and beguiling. Chalk up another one for Shirley Temple. . . ."

H. M., PHILA. RECORD

". . . Follows the regular formula of her films. . . . Miss Faye sings several song numbers nicely. . . ."

G. G., PHILA. LEDGER

". . . That the legion of Shirley Temple fans will be pleased by it all should surprise no one. . . ."

BOSTON HERALD.

". . . Shrewdly written and maneuvered to appeal to adults on holiday bent as well as to the youngsters . . . Shirley is enormously attractive. . . ."

Kanour, BALTIMORE EVE. SUN

". . . A good picture for the family trade, and one of the best of the Temple child's recent contributions. . . ."

Schneider, CLEVELAND PRESS

●

AFTER THE THIN MAN
(M-G-M)

". . . Its predecessor's equal in entertaining qualities. . . . The procedure very closely follows that of 'The Thin Man'. . . ."

Murdock, PHILA. LEDGER

". . . Just as delightful, if not more so, than the original. . . ."

WASHINGTON TIMES

". . . Absorbing and glibly amusing. . . . Entertaining, if no match for its predecessor."

Barnes, N. Y. HERALD-TRIBUNE

". . . An amusing, exciting, entertaining amalgamation of humor and melodrama that is nearly as good as its illustrious predecessor."

Boehnel, N. Y. WORLD-TELEGRAM

". . . If it is not quite the delight 'The Thin Man' was, it is, at the very least, one of the most urbane comedies of the season. . . ."

Nugent, N. Y. TIMES

RAINBOW ON THE RIVER
(R. K. O.)

". . . Sweet and sentimental piece of screen hocus-pocus. . . . Some good players have been gathered together to help matters along, among them Charles Butterworth, May Robson, Louise Beavers, Alan Mowbray and Benita Hume, but even their skilled efforts are unable to cover up the obvious and artificial pattern of the narrative. . . ."

Boehnel, WORLD-TELEGRAM

". . . It's just as sweet as sweet can be. Yesterday's audience seemed to enjoy it immensely. . . ."

Nugent, N. Y. TIMES

". . . Parents and others inordinately fond of the little ones will find a film dish entirely to their liking. . . . Bobby Breen, Eddie Cantor's protege, combines a childish soprano voice with some irritating adult mannerisms. . . ."

G. G., PHILA. LEDGER

". . . Extremely generous with the Breen boy's specialty, his singing. . . . Designed to put lumps in your throat and tears on your lashes. . . ."

WASHINGTON EVE. STAR

". . . If I ever see Bobby Breen again on the screen it will be too soon. He bores me beyond words, and his screen vehicle this time was made for his fans rather than for me. With them it should be a great success for it has every essential to make it a popular hokum melodrama. . . ."

Marsh, CLEVELAND PLAIN DEALER.

●

MORE THAN A SECRETARY
(Columbia)

". . . A comic trifle with far too few funny moments. . . . There are occasional ribald lines, as when a pert stenographer says that her mother admonished her to "take care of your body, for that's all you've got," but on the whole it is a production that is definitely on the dull side. . . ."

Barnes, N. Y. HERALD-TRIBUNE

". . . May be forgiven its reiteration of a familiar theme and be put down as an enjoyable picture. . . . Adult comedy. . . ."

CLEVELAND PRESS

". . . As a comedy it rings hollow wherever it is tapped. . . ."

Nugent, N. Y. TIMES.

". . . Rather pedestrian film of undistinguished quality. . . . Jean Arthur plays with considerable freshness, spontaneity and zest, while George Brent is capital as the stodgy editor. But the really fine performances in the film are contributed by the dependable Lionel Stander as the editor's physical culture mentor and by Dorthea Kent, who is superb as the blond cutie who causes all the complications. . . ."

Boehnel, N. Y. WORLD-TELEGRAM

". . . Jean Arthur gives the play brightness and appeal. . . . Nice entertainment. . . ."

CLEVELAND PLAIN DEALER

HIRLIMAN AMONG HOLLYWOOD'S MOST PROLIFIC AND ABLE PRODUCERS

This is the second of a series of articles by our West Coast correspondent, author of "Hollywood Flickers," on interviews with personalities prominent in the production field in Hollywood.

GEORGE HIRLIMAN

Presented by DAVID J. HANNA



The time-worn phrase, "quantity without quality," loses its import when mention is made of George Hirliman, for here is a man who, within the short space of two years, has carved a considerable niche for himself in this fabulous fairyland, Hollywood. His product is almost double that of even the most facile producers, he works on no million-dollar budgets, he has no long list of players, directors, writers and technicians under contract, yet his keen knowledge of showmanship and understanding of public reaction is evidenced in every film bearing the Hirliman name.

It is true that none of his films have earned fame as boxoffice "knockouts," but practically every one has been of a high standard for independent production. Hirliman is a believer in *consistency*, a virtue that is most valuable in the commercial-artistic business of making motion pictures. Without some fair degree of this asset, even the most brilliant of the producers may be responsible for several consecutive flops and find themselves on the well-known rocks.

Today Hirliman is perhaps best known as the producer of the George O'Brien Westerns. In landing this star, he won the most valued hoss opera player in the world, for none have maintained the consistent appeal that has been O'Brien's. Including the 16 Westerns featuring this star, the prolific Hirliman will produce a total of 36 features during 1937!

His recent alignment with the Van Bueren and M. H. Hoffman interests will bring the varied Hirliman interests into a more compact organization. Under the name of Condor Pictures, the new combination will absorb the producer's programs for Grand National and RKO releases, as well as his Metropolitan productions. E. H. Buckman, a Chicago banking firm, is behind Condor Pictures, which is capitalized at $2,500,000. Hirliman is president, and Albert H. Iberman, treasurer.

Their first production will hit the cameras sometime in January and will be a Grand National release. Based on the Anne Morrison Chapin story, "Love Takes Flight," it will boast an all-star cast. The production will be filmed in Hirliman's own color process known as "Horlicolor." Conrad Nagel will direct, this being the actor's first megaphone assignment. No members of the cast have been announced but the Studio currently is negotiating with several top boxoffice names for the leads.

"Numerous of our productions cannot be announced as yet," said Mr. Hirliman, "because in 1937 many of them will have news angle stories. And because the trend of news is ever-changing, it would hardly be possible to imagine our entire next season's output now. The headline is still the best form of exploitation, and if we can find or create sufficient dramatic interest in any news-worthy story, it will be filmed. Roughly, our program of three dozen pictures will be divided as follows: For Grand National release, eight pictures starring Conrad Nagel and Eleanor Hunt, and eight color pictures. These will be the "specials" of the season, having all-star casts and will be filmed entirely in Hirlicolor. For RKO there will be the usual program of sixteen Western stories starring George O'Brien. At the present time, the remaining four are merely numbers."

It is interesting to note that although film production in Hollywood has mounted to its highest point in motion picture history, one phase of picture-making has steadily declined, until, today, the making of Spanish versions for international release is in the hands of one man, our interviewee of the week. Four or five years ago practically every major Studio had a commitment of Spanish versions of its English pictures. But one by one, they gave up the fight. Independents now and then blossom forth with a Spanish speaking piece, but soon pass back into the oblivion from which they came. But Hirliman finds it a most lucrative field and the newly-formed Condor Pictures will continue to produce pictures for the Spanish speaking people.

"It's strange, though," remarked Mr. Hirliman, "this catering to Latin tastes. Quite the contrary of American films, except for gangster stories, which fill the house every night. But for instance, a good bloody, thundering adventure yarn must have rollicking music as well as colorful romance. American Westerns they dislike. Since their own Pampas workers are quiet, easy-going peasants, it is difficult for them to visualize the American cowboy. They consider them ridiculous. In South America the likes and dislikes of the nations of themselves are varied, in that the people of Paraguay will tolerate little that has to do with Brazil, nor do those of Argentine care to see anything of the Chileans.

"Several pictures on our next season's program," continued the producer, "will be filmed in Spanish. "Love Takes Flight" will have a Latin version and will be released through MGM. Some of the color musicals on the Grand National schedule will also have Spanish versions."

Hirliman's contract list is small. George O'Brien, Eleanor Hunt and Vince Barnett comprise the artists' list. Megaphoners are Ewing Scott, Louis Gasnier and David Howard. On the writing staff are David Levy, Dan Jarett and Ewing Scott.

Like every newcomer to the motion picture industry, Condor Pictures will have to battle for its existence. Not financially perhaps, since there seems to be plenty of money behind the corporation, but like anything new, it must first establish itself before the industry accepts it. However, we feel that with George Hirliman at the helm, it has a better than even chance to succeed. His record proves he has succeeded, not in the easy role of a seat-warming producer in a major studio but in the more difficult role of the ever-bandied "Indie." With skimpy budgets, pictures usually sans top flight boxoffice names, hastily written scripts and a too brief period before the camera, Hirliman has made money for the exhibitors, his distributors and himself.

Now, with a fresh influx of capital, some competent assistance from his new associates and his own aims and ability, our Mr. Hirliman may realize his ambition to produce real "specials" with outstanding talent working under him.

This man has imagination, vision and a keen knowledge of boxoffice values. The end of the new year should find him very firmly intrenched as one of the most dependable men in production.

AS I SEE THEM . . . REVIEWS OF NEW FILMS

By ROLAND BARTON

BOXOFFICE RATING:— ● Means POOR; ● ● Means AVERAGE; ● ● ● Means GOOD; ● ● ● ● Means EXCELLENT
Plus (+) and Minus (—) will be used occasionally to indicate slightly above or below the point rating.

At best this "point" system can give you only an arbitrary estimate of a picture's drawing power, so we urge you to read the entire reviews. Some pictures are particularly suitable for certain types of audiences and this must be covered in the detailed criticism.

STOWAWAY

BOXOFFICE RATING

COMEDY with Songs . . . Better than last two Temples . . . Story stronger and child star's part more varied . . . Rates ● ● ● where Temple clicks; only slightly less elsewhere.

20th Century-Fox

87 Minutes

Shirley Temple . . . Alice Faye . . . Robert Young . . . Eugene Pallette . . . Helen Westley . . . Arthur Treacher . . . J. Edward Bromberg . . . Astrid Allwyn

Directed by William A. Seiter

Undoubtedly the strongest of the last three Temples, this would have been good entertainment even without the starlet. That is something that could not have been said for any of the Temples dating back to "Little Miss Marker." The child still occupies three-fourths of the footage in "Stowaway," but the plot and the supporting cast make the film something more than mere frame for her antics. This will please not only the Temple fans, but others who have recently made it a practice to avoid her pictures. It should get above average grosses in most spots.

The plot is a light and diverting affair of little consequence. Shirley is the orphaned daughter of Chinese missionaries, who have been slain. She meets Robert Young, an American playboy, in Shanghai, gets him engaged and married to Alice Faye and saves them from a foolish divorce at the end. The finale, in which she sits on the bench of Judge J. Edward Bromberg and discusses the divorce action will bring a flock of laughs.

Shirley sings, dances and talks Chinese. She indulges in clever imitations of Fred Astaire, Al Jolson and other famous stars. She is more natural and more appealing than in her past two films, when she was almost irritatingly "cute." Young, Miss Faye, Bromberg, Helen Westley are extremely competent and several minor roles are excellently handled. Direction is snappy and nicely blends Shirley's bits into the story.

AD TIPS: Sell it as Shirley's best since "Little Miss Marker."

BARTON.

AFTER THE THIN MAN

BOXOFFICE RATING

COMEDY MYSTERY . . . Nearest approach yet made to "Thin Man" . . . Suffers from some repetition and weaker mystery, but comedy and performances are grand . . . Rates ● ● ● ● —.

M-G-M

106 Minutes

William Powell . . . Myrna Loy . . . James Stewart . . . Elissa Landi . . . Joseph Calleia . . . Jessie Ralph . . . Sam Levene . . . Allan Marshall . . . Teddy Hart

Directed by W. S. Van Dyke

The important fact about this sequel to "The Thin Man" is that it will satisfy the multitude of fans who relished its predecessor. The same author and scriptists, principal players and director have contrived to make "After" almost as amusing as the original. That the mystery is far less ably constructed will react only slightly against it, but the solution might prove a great disappointment to most spectators. The same brand of comedy that scored so heavily in the prior success is supplied almost as lavishly here, and, although the gags may seem repetitious in part, they will still bring plenty of laughs.

The Dashiell Hammett story plunges detective Nick Charles and his probing wife Nora into the mystery surrounding the murder of the errant husband of Nora's favorite niece. There are the usual number of very suspicious suspects and the climax follows the formula of having the least suspicious of them proving to be the culprit. In this case it happens to be James Stewart, who is the old sweetheart of the dead man's wife and far too likeable a character to be the killer.

William Powell and Myrna Loy are every bit as good as they were in the original. Their domestic camaraderie is pleasant and full of fun. Even Asta, the dog, joins in the spirit. The supporting cast is aces high right down the line. Van Dyke has turned in another shrewd, mobile piece of direction which rates him orchids.

AD TIPS: Sell it as "As Good As 'The Thin Man'", that will do!

BARTON.

REMBRANDT

Hollywood Preview

BOXOFFICE RATING

BIOGRAPHICAL DRAMA . . . Aimed directly at class audiences . . . Great performance by Laughton its chief virtue . . . Drags in spots . . . Rates ● ● — generally; ● ● ● for class houses.

United Artists (Korda)

75 Minutes

Charles Laughton . . . Gertrude Lawrence . . . Elsa Lanchester . . . Edward Chapman

Directed by Alexander Korda

This will unquestionably prove to be weak fare for the average theatre. Fictionized biography of the famous Dutch painter, "Rembrandt" will hold interest for the masses only because of the presence of Charles Laughton—and he will not disappoint them—but, being a heavy costume play, it is safe to predict that even many of his followers will pass it up. In class houses it should get good returns.

The story is principally concerned with the great painter's domestic life. First, there is his unhappy affair with his housekeeper, who constantly demands money and a more respectable life, keeping Rembrandt in a nervous state. He finds happiness and inspiration in a maid, who becomes his mistress. In keeping with her part in Rembrandt's life, she dies, a pathetically beautiful scene admirably played by Laughton and Elsa Lanchester. Running through this domestic story are several engrossing angles, as when Rembrandt takes a beggar from the street, dresses him as a king and, while reciting the Biblical story of David and Saul, changes his demeanor from that of a derelict to that of a majestic ruler.

Laughton, of course, has a Roman holiday as the sensuous, alternately despairing and happy artist. He is superb in the scenes when he recites passages from the Bible. Miss Lanchester (Mrs. Laughton) does a fine job as the kindly kitchen maid, and Gertrude Lawrence is competent as the housekeeper who nags the painter. Korda

(*Continued on page 8*)

REVIEWS

(*Continued from page 7*)

has mounted the film in a lavish production and his direction is good in spots. However, he permits the plot to drag in several spots.

AD TIPS: Sell this as Laughton's greatest performance. Ignore the story and concentrate on the star!

HANNA (Hollywood).

PLOUGH AND THE STARS

Hollywood Preview

BOXOFFICE RATING

DRAMA . . . Sombre, heavy story of Irish Rebellion . . . May profit by fame of "The Informer," but is of dubious b.o. value . . . Rates ● ● generally; ● ● ● in class spots.

RKO

72 Minutes

Barbara Stanwyck . . . Preston Foster . . . Barry Fitzgerald . . . Dennis O'Dea . . . Una O'Connor . . . Eileen Crowe . . . Moroni Olsen . . . J. M. Kerrigan . . . Bonita Granville

Directed by John Ford

RKO may have decided that the fame and belated success that befell "The Informer" after it won the Academy Award justified the production of this similar Sean O'Casey story. Exhibitors can only hope that this will prove to be the case. From the artistic viewpoint, this is comparable to its predecessor. Further, it has more of the ingredients that make for popular entertainment. First, a fairly strong female lead name, Barbara Stanwyck; secondly, a plot conflict that is far more apt to interest the female trade, that of the struggle between man and wife, his duty to her or his country, her duty to him or her happiness. While "The Plough and the Stars" will hardly be strong boxoffice, it should get average returns in most spots and above average in the class locations.

Played against the seething background of the Irish Rebellion, the story concerns Preston Foster, commander of the rebel forces, and his young wife, Barbara Stanwyck. She is forced to submerge her own happiness to her husband's fierce love for the Irish cause and his duty to the patriots who made him their chief. As the wife fights for her husband, there is picturized the struggle of a nation for its freedom. The scenes of the riot in the postoffice and the sudden, frequent brawls between the English soldiers and the Irish hold the spectator in suspense throughout.

The playing is excellent. Barbara Stanwyck has never been seen to better advantage, her usual shouting giving way to a reticent, grim performance that achieves its strongest effects in utter silence. Foster is powerful as the leader and this role should place him well along the road to stardom. Some of the other roles are played by members of the famous Irish Abbey Players. John Ford's direction again captures the deep, tragic and typically Gaelic humor that was so marked in "The Informer." This is a worthy companion piece.

AD TIPS: Sell this as the successor to "The Informer" by the same author, producer and director.

HANNA (Hollywood).

COLLEGE HOLIDAY

BOXOFFICE RATING

MUSICAL COMEDY . . . Miserable waste of excellent talent . . . Story so screwy it is stupid . . . Rates ● ● + solely on strength of names, but word of mouth won't help.

Paramount

87 Minutes

Jack Benny . . . George Burns & Gracie Allen Mary Boland . . . Martha Raye . . . Marsha Hunt . . . Eleanore Whitney . . . Leif Erikson . . . Johnny Downs . . . Ben Blue

Directed by Frank Tuttle

No properly managed studio would have permitted a script like the one used for "College Holiday" to reach the set. Nothing more incoherent has come to the screen this season and it is unfortunate, for an unusually strong musical cast, several good tunes and a few laughs have been wasted on it. The tipoff on Paramount's carelessness in making the picture is openly given the audience when Jack Benny makes a tag-line appearance at the end to tell them that the producers did not want to let the plot interfere with "art," so they tossed both out the window. They should have tossed out the script (or perhaps they did, and worked from memory!).

It is useless to explain the plot, for there is practically no sense to it. The various performers go through their individual acts at intervals, a song is sung here, a dance danced there. Poor Jack Benny has the weakest material since he has taken up the films. Burns and Allen strive for laughs and only succeed in a minor degree. Martha Raye sings loud and manages to be amusing on her sheer individual talent. Ben Blue scores the outstanding hit with his pantomime and helps Burns and Allen put over the film's funniest act, a burlesque of a classical dance. Johnny Downs and Eleanor Whitney are a pleasant couple and tap dance well together. The songs are pleasant enough, if not hits.

On the strength of the cast, this should pull slightly above average grosses, but those who see it won't advertise favorably.

AD TIPS: Sell that cast!

BARTON.

CASE OF THE BLACK CAT

BOXOFFICE RATING

MYSTERY . . . Just a so-so detective yarn . . . Cortez good as Perry Mason . . . Rates ● ● for action spots.

Warner Bros.

63 Minutes

Ricardo Cortez . . . June Travis . . . Craig Reynolds . . . Jane Bryan . . . Carlyle Moore, Jr.

Directed by William McGann

This is another of Erle Stanley Gardner's mystery tales featuring Perry Mason, the lawyer who likes to play flatfoot. There is nothing unusual or particularly noteworthy about it, but should afford detective story fans a mildly diverting hour. It may stand on its own where they like mysteries and rates fair as dual bill support.

The plot is a bit too involved to please this non-detecting reviewer and we fear that it will confuse all but the professionals. It seems that a mean old millionaire vanishes and is thought dead (stop me if I'm wrong!), but turns out to be alive after three people are murdered and a cat, which isn't black, meows weirdly occasionally.

Ricardo Cortez does well with the Perry Mason role. The director was much more concerned with getting eerie effects than with making the story make sense. However, we suppose mystery addicts aren't too concerned with logic, so they may like it.

AD TIPS: The title suggests ballyhoo ideas for lobby and front. Feature Ricardo Cortez, who is more popular than some previous Perry Masons.

L. J.

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Short SUBJECTS

FROM PHILLY
By Nonamaker

IT ALL HAPPENED DURING THE HOLIDAYS:—If you say Merry Christmas to SAM STIEFEL he is apt to go raving mad. On Xmas morning he was awakened around two o'clock and had to assist in taking a relative, stricken with appendicitis to the hospital. At nine o'clock he learned by wire that Mary Small, his radio headliner for Nixon's Grand, would be unable to appear due to illness, and almost immediately thereafter WILLIE BRYANT telephoned he had missed a bus in Pittsburgh and was consequently four hours late for Sam's re-opening of the Lincoln . . . Down at the S-W Earle they shoved vaudeville in so fast after settlement with musicians that the Rimac unit arrived minus proper costumes so they had to ransack all the local costumers for Spanish and Mexican dress . . . Out at the Orient Theatre the manager made a hurry call for cops when a boy patron started celebrating the holiday spirit by tossing lighted matches beneath seats in the crowded theatre. No one, it seems, thought the idea was very funny but the fourteen year old lad . . . HORLACHER's party, of course, was simply swell. Among other things OSCAR got several of the loudest of shirts . . . ELI EPSTEIN and CHARLIE ZAGRANS are vacationing in sunny (?) Miami over the holidays . . . JOE SUSKIN served his friends nothing but the best (Haig & Haig 'Pinch Bottle') during the party season . . . HOWARD PARKER also gave gifts that poured . . . Our condolences to FRANK McNAMEE, whose brother died in Cleveland on Xmas eve . . . BOB LYNCH out and around again. Comes into the office for a short time almost every day and is taking things easy at home. He looks quite well and seems none the worse for hospital wear . . . HARRY LA VINE expected back from Florida for New Year's . . . A. M. ELLIS will erect a new theatre at 4813 North Broad Street to be known as the Broad . . . S-W's Allegheny got going with split week vaude last Monday with IRV BLUMBERG from the Liberty, Tacony, brought into manage and BILL LAFFERTY of the Allegheny going to Tacony . . . NIXON, 52nd and Ludlow, gets vaude 3 days last half of week with MARTY GOLDENBERG sent out there to manage . . . SAM BLATT goes from Price Premiums to Dennis Games where he will again run 'Lucky . . . DAVE MOLIVER found a new car in his Xmas sock . . . So did DAVE MILGRAM . . . And ABE RESNICK . . . What is this anyway? . . . HERMAN RUBIN, Paramount, had infected thumb operated on. Doing okeh, but insists upon telling everyone how marvellously he stood the pain . . . The cat ate the bird in Connelly's Drug Store . . . And what happened to the Flicker Club? The treasurer promises to be around next week . . . LOUIS ('POP') KORSON is back from Hollywood, where he conferred with producer MAURICE CONN.

"Finest Theatre Painting and Decorating"

HARRY BRODSKY

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FROM BOSTON
By Bruce

I. B. "DUFFY" LEWIS says he is not the famous "Duffy" Lewis' of baseball fame. The genial owner of the Provincetown Theatre says the outfield is no place for him . . . SAM DAVIDSON is getting a swell break. A Boston newspaper is running a double page spread every Sunday about Custer's Last Stand. And Sam has the distribution rights to the serial "Custer's Last Stand!" Plenty of publicity at no cost! . . . GEORGE I. ROBERTS has sold his theatre in Vergennes, Vermont to the Interstate circuit. It looks like a hot race between E. M. Loew and the Interstate Circuit for the distinction of being the largest independent theatre circuit in New England . . . M. & P. are doing a little acquiring too. They just took over the Bayside Theatre in Hull from DANIEL J. MURPHY . . . There are rumors of new theatres in West Newton, Lexington and Concord . . . DAN MURPHY cannot exhibit on Sundays at Loring Hall in Hingham hereafter. One of those violently opposed to Sunday movies there is Deacon Riley a member of the all important board of selectmen. It is said that it is this same Deacon Riley who heads the Buck Printing Company which derives thousands of dollars a year from theatre advertising and printing! . . . BILL KELLY of Universal is said to be the greatest casino player in these here parts. E. M. LOEW is one of his admirers! . . . WARREN NICHOLS was in town from New Hampshire the other day and would like to know the name of the man who greets him so enthusiastically every Tuesday on the train . . . JACK MARKLE has organized a basketball team at the Coolidge Corner Theatre and states that the team is doing very well in the Brookline Municipal Basketball League . . . FRANK (somebody called him "Johnny" the other day and he doesn't like it!) LYDON firmly believes in making people happy. Perhaps that's why he is an exhibitor! . . . JULES BENEDIC is no longer connected with Independent Exhibitors. When last seen he was wandering about Albany . . . PHIL SMITH has made his choice. Hereafter he will devote his time and energy to theatre management having relinquished all his interest in Academy Pictures of New England to Imperial Pictures, Inc. LEO J. BRITTON, known as "Doc" around the district, has been appointed manager of the Boston branch by E. J. SMITH, JR., and LOUIS BERMAN of Imperial Pictures. The entire staff of the now defunct Academy Pictures has been retained . . . MIKE THOMAS has left for Caribou, Maine, Mike reports an increasing demand for those ingenious Philco Radio Bars . . . LOUIS GORDON came to town last Saturday and announced that he had purchsed the State Theatre, Farmington, Maine, from HARRY PAUL . . . The Cinema Club will hold its next meeting on January 20th according to president CHARLES REPEC . . . "DOC" BANGS is spending the holiday week in Lisbon, New Hampshire . . . JOHNNY SAVINA has been working night and day but he plans to rest up by doing some hunting in Berlin, Mass. He has his trusty .22 well-oiled and ready for action .

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. . . For, if they were, they would all disregard the primary consideration of **Reader Interest** in their selection of advertising mediums. And, they would all be hoodwinked into believing that the publications read in their own business circles are necessarily the ones read by the prospective BUYERS OF THEIR PRODUCTS.

FILM BULLETIN has very little to interest the high-priced executive who is concerned about what Mr. Soandso ate at the Tavern yesterday . . . . .

—But it has PLENTY for THE EXHIBITORS!

Independent EXHIBITORS
FILM BULLETIN

VOL. 3, No. 19 WEDNESDAY, JANUARY 6, 1937 PRICE, 10 CENTS

A TRADE PUBLICATION, ISSUED WEEKLY FOR INDEPENDENT EXHIBITORS
—AND DEDICATED TO THE PROTECTION OF THEIR INTERESTS

Those Ads In Feature Pictures: Who Is Being Paid For Them?

In a recent editorial FILM BULLETIN advised independent exhibitors to demand payment for exhibiting the commercial advertisements that are being inserted in feature pictures by certain major producers. A number of theatremen subsequently communicated with us to urge that we press either for discontinuance of the practice or for payment to exhibitors who provide the screens on which such ads are shown to millions.

Last week we received an interesting letter on this subject from a New England exhibitor, as follows:

"Since reading your editorial concerning the practice of some producers in slipping ads into their regular feature films, I have watched for them and have caught three advertisements in the pictures played at my theatre during the last four weeks. There may have been more, as I did not see every show.

"Personally, I don't think these ads do any great damage to a theatre when cleverly introduced, although I myself do not run any ad films, but what I do resent is the fact that the producers are getting paid for showing them in MY theatre.

"The Alexander Film Company has tried to sell me the idea of showing a 40 or 50 foot trailer, for which they would pay me a sum that would help me defray some of my incidental expenses. Yet I have resisted the temptation because I do not like the idea of forcing advertising on my patrons.

"I pay a high enough price for my film and I cannot see why the offending film companies should take advantage of a situation by keeping for themselves revenue that rightly belongs to the theatre that shows the ads."

Every theatre owner has just reason to resent the producers' disregard for their rights in their theatres. If an exhibitor does not wish to allow his screen to be used as an advertising medium for soft drinks, headache tablets, automobiles, liquors, etc., no producer is justified in taking the liberty to place such ads in pictures for which the exhibitor pays well. On the other hand, those theatremen who are willing to run screen ads are entitled to be paid for exhibiting them.

FILM BULLETIN is planning to investigate where the money paid by manufacturing concerns for advertising in entertainment films really goes. It appears that some studio heads may be the recipients personally, either in cash or in merchandise they keep for their own use. That should be a matter to interest the stockholders as well as the exhibitors who play their customary role of "patsies" in this matter.

MO WAX.

The Rise and Fall of Stars in '36

The Boxoffice Gains and Losses of Famous Hollywood Names Discussed

By ROLAND BARTON

It is often said in justification of the salaries paid our film stars that the hazards besetting their careers provide the reason for the staggering sums they draw for appearances in two or three pictures during a year. One need only survey the film skies of the season just past, or any season, to learn how quickly the brightest luminaries may dim and how suddenly new ones may shine forth in crowd-drawing brilliance.

1936 was an active year for the boxoffice astronomers. Through their powerful glasses they were able to discover several previously unknown stars in the distance. By keeping their hands on the quive ing pulse of the nation's boxoffice, they were able, too, to sense the gradual fading of some of the stars whose lustre had been dimmed by poor vehicles or the public's fickleness.

Since the changing values of star names is of utmost importance to the theatre owner, your film reviewer will discuss in the following paragraphs those players whose drawing strength has either increased or diminished during the year so lately closed.

ROBERT TAYLOR

Unquestionably, this handsome fellow made the most phenomenal advance of any American screen player during 1936. His appeal, however, unlike that of Clark Gable or Gary Cooper, is confined almost solely to the feminine trade. Where a greater virility is demanded in male stars as in action and rural theatres, Taylor's value is naturally limited and the films featuring him require the support of either additional names or outstanding production to bring anything near the grosses attracted by the very mention of his name in metropolitan first runs or average naborhood houses. What may be the life of this startling popularity he now enjoys is a moot question. At present he is more the "heart-throb" of shopgirls than the actor and, while his features may bring sighs from them for a long time, he must grow in acting stature if his following is to be increased and his boxoffice value made more permanent.

SIMONE SIMON

Although she won plaudits for sensitive emoting in her first two American-made films, this petite French girl's boxoffice potentialities were retarded in many places by the thickness of her accent. A number of exhibitors to whom we spoke about her reported that patrons complained of being unable to understand much she said. 20th Century would have been wiser to have delayed her debut for several months during which her tongue might have been better trained to handle English. Nevertheless, the heavy and clever exploitation accorded Miss Simon's name in advance of "Girl's Dormitory" brought her an immediate following, which is in prospect of being substantially increased by her role in the forthcoming "Seventh Heaven." Because she has exceptional ability and will undoubtedly overcome her speaking defects, we predict a bright and enduring future of popularity for "Seemone Seemone."

MARTHA RAYE

Paramount's heedless rushing of this vociferous clown may do her irreparable harm, but she is definitely one of the "finds" of 1936. After scoring heavily in "Rhythm On the Range" and "Big Broadcast," she was given a poor vehicle and a weak part in "College Holiday." Her fast-grown drawing power is being attested to by the fact that the quickie "Hideaway Girl" is pulling above average grosses in many spots, a result that must be attributed strictly to the popularity of Miss Raye's mugging and shouting. A grand clown of the old school, she can be a great favorite among the masses if Paramount handles her with some intelligence.

ERROL FLYNN

This husky Warner player is promising, but appears to be restricted to adventurous tales of swashbuckling heroes. More a man's star than a romantic favorite with the ladies.

BOBBY BREEN

This boy with the sweet voice is being badly handled and will alienate most of his followers with another "hammy" performance like that in "Rainbow On the River." If taught to act naturally he will have a limited following for a year or two.

RAY MILLAND

Tall, handsome, pleasant, this chap has been idle around Paramount's studio appearing in the cheaper productions too long. His performance in "Big Broadcast" boosted his stock considerably and he seems ripe for co-starring.

SHIRLEY ROSS

A "knockout" in "Broadcast" and a miserable role in "Hideaway Girl" has been her career so far. Easy on the eyes, a clever performer with a pleasant voice, she should be an important boxoffice figure before 1937 is out, if properly managed.

DEANNA DURBIN

Perhaps this 14-year-old girl should be listed next year as one of the 1937 "finds," but our Hollywood reporter advises us that she is a remarkable young lady who will immediately acquire a large and affectionate fan following, so we are taking this opportunity to scoop some of the other "discoverers."

THE RITZ BROTHERS

Not exactly stars, the value of this trio of mapcap clowns should not be underestimated by exhibitors. Their antics are particularly well suited for films and their act name will mean additional business for any picture with which it is connected, at least for a year or two.

CAROLE LOMBARD

By no means a newcomer, this striking blonde beauty must have doubled her boxoffice value by her performance in "My Man Godfrey," to our mind the finest comedy playing of the year. Watch the results on her next one!

THE THREE MESQUITEERS

Among Western fans the series starring Bob Livingston, "Crash" Corrigan and Max Terhune, as "The Three Mesquiteers," struck a popular note from the first and now ranks in the forefront of horse operas.

Vol. 3, No. 19 — Independent EXHIBITORS FILM BULLETIN — January 6, 1937

THE INDUSTRY'S NEWS
From An Editorial Viewpoint

ALLIED TO CONCENTRATE ON STATES IN ANTI-CHAIN FIGHT

Patman to Revise Bill . . .

The bill being prepared by Congressman Wright D. Patman of Texas. designed to divorce manufacturing from retailing, will contain no specific mention of motion pictures, as was originally intended, according to the current Allied bulletin. The measure did not meet the needs of independent exhibitors and encountered certain legal obstacles which apparently caused Allied leaders to decide against putting their forces behind the bill in its present form.

"It now appears that Mr. Patman is going to revise his bill in many particulars," the bulletin states, "among others, to eliminate all reference to motion pictures. This seems a satisfactory solution of the problem for the time-being. The legislation will have to be watched carefully and if it appears that it has any chance of going through in a form that would be beneficial to the theatre owners, an effort should be made to have motion pictures reinstated."

To Work on States . . .

Indication that the indie organization will confine its efforts to seeking the passage by state legislatures of bills aimed to force film producers out of theatre business is contained in the following remark: "With such a bill (Patman) pending in Congress, the States might be reluctant to assume jurisdiction in the matter, it being a favorite pastime of some States to pass the buck to the Federal Government."

It is understood that Abram F. Myers, general counsel of Allied, has already drafted a pattern bill for introduction in several States. Minnesota and New Jersey may be the first two states to consider this measure, the reaction in their legislatures being watched closely as a guide for the final form to be used in others.

Steffes May Be President . . .

Allied holds its annual board of directors meeting at the Emerson Hotel, Baltimore, on January 21-22, at which time election of officers will be held.

With Nathan Yamins seen refusing to consider a second term as president, it is believed in many quarters that Al Steffes of Minneapolis, a former president and now head of the anti-chain committee, will be elected to the post. It is possible, however, that the fiery Northwest leader will express a desire to be free to carry on the fight for legislation to sever production from exhibition and decline the presidency, if offered.

G-B's OWN EXCHANGE

Split With Fox Likely . . .

It appears increasingly likely that the strained relationship between 20th Century-Fox and Gaumont British will lead the English company to open its own exchanges in this country.

The two companies are at loggerheads over the refusal of 20th Century and Metro, co-owners of 49 percent of G. B.'s "A" stock, to give their consent to the Ostrer Brothers to sell their 51 percent to John Maxwell of B. I. P. Maxwell, however, has apparently assumed a commanding position in G. B. and it was announced that several of his B. I. P. pictures would be released through G. B. in the United States. 20th Century, physical distributors of G. B. product here, declared that they would permit no pictures except those produced by G. B. to be handled through its exchanges.

There the situation stands, with Gaumont British officials threatening to pull out of the 20th Century exchanges—and apt to do so as a matter of necessity.

NO CONCESSIONS — METRO

Favors Conciliation Boards . . .

Metro-Goldwyn-Mayer answered the M.P.T.O.A.'s plea for trade practice reform on Monday in much the same manner that other major distributors had answered previously. In effect, that answer is "Nothing doing!"

The only point of any consequence to which the M-G-M reply, issued by Al Lichtman, agreed is the plan to establish local conciliation boards in every territory. This the others had accepted

METRO STRIKE OFF

Phila. U.M.P.T.O. Quits . . .

After all the ballyhooing of a date strike against M-G-M in protest against the company's sales policy for this season, it now appears that officials of the Phila. United M.P.T.O. have decided to call it off. A meeting of the board is scheduled for Friday to consider a "compromise" that is said to have been offered the organization in return for calling off the strike. This "compromise" is reliably reported to consist of a guarantee by the distributor that every exhibitor will make a profit on all the company's pictures.

Issued weekly at 1323 Vine Street, Philadelphia, Pa. Phone: Rittenhouse 7424. Mo Wax, Publisher and Editor;
Roland Barton, George Frees Nonamaker, Associate Editors.
New York Representative: Edward Larkin, Room 505, 729 Seventh Avenue, Medallion 3-2943

MONOGRAM NAME STAYS

W. R. Johnston Drops 'Sterling' . . .

W. Ray Johnston announced this week that he would retain the name Monogram Pictures Corporation as the title of his new production-distribution company. Sterling Pictures will be dropped.

The Monogram trade mark will be used on the first pictures to be made for the 1937-38 program and all exchanges acquiring the new franchises will operate under the name of Monogram.

Officers of the new company are: W. Ray Johnston, president; Scott R. Dunlap, vice-president; J. P. Friedhoff, treasurer; M. S. White, secretary. Louis S. Lifton, who has been director of advertising and publicity for Sterling, retains the same post with Monogram.

'MR. DEEDS' BEST FOR 1936

N. Y. Critics' Selection . . .

"Mr. Deeds Goes To Town" (Columbia) was named the best picture of 1936 by the New York film critics.

Walter Huston's performance in "Dodsworth" was selected as the best among the actors.

Luise Rainer's Anna Held in "The Great Ziegfeld," the finest female role.

Rouben Mamoulian's direction of "The Gay Desperado" tops in his work.

MORE

INDEPENDENT EXHIBITORS

WILL READ

FILM BULLETIN

IN 1937

BECAUSE IT IS STEADILY

GROWING IN IMPORTANCE!

NEW YORK TIP-OFF

Observations and Opinions by **Larkin**

ODDS AND ENDS

Abe Montague, one of the more retiring sales managers in Film Business, must be finding it hard to get accustomed to all the publicity that has suddenly befallen him as a result of the Columbia-Montague Sweepstakes. However, he doesn't seem to be affected by it; you can still find him in Roth's (7th Ave.) with his favorite corned beef sandwich almost any afternoon he is in town . . . Warners have their fingers and dough in five legitimate shows currently running. They are: "White Horse Inn," "Brother Rat," "Boy Meets Girl," "Swing Your Lady" and "Promise." They are reported on the verge of purchasing another legit house in N. Y. and considering spots in several other metropolitan cities. Could it be that the Warner freres are looking ahead to television and thinking of broadcasting shows to film theatres in the areas surrounding their legit houses? . . . Maury Cohen's withdrawal from the Chesterfield-Invincible setup adds credence to reports that George H. Batcheller and Edward Golden may hook up Chesterfield with Ray Johnston's reorganized Monogram company . . . Because those entered in the drawings need not buy tickets to the theatres, Bank Night is legal in this state, the Court of Appeals ruled last week. This has always been the issue on which the theatre game operators have fought the legal battles to keep their biz out of the lottery classification. This victory should settle the question—for a while at least . . . The Paramount, Roxy, Rivoli and Strand hiked their admission prices to $1.50 in the first three cases and $1.25 at the Strand. They learned that good times haven't come back quite that strongly and that not many people will pay such prices for a movie—even loaded with Holiday Spirits.

FIRST RUNS BIG

All the central city movie palaces had something to cheer about over the New Year's weekend. Business was big in all of them from New Year's Day to Sunday, but slipped considerably starting Monday, when everybody must have been tired and broke . . . Cagney is doing handsomely at the Criterion, however, and that house has something elese to thank Warners for! . . . "College Holiday" (Paramount), with the assistance of the Casa Loma Orchestra, pulled a heavy second week and is being held over for one more, which will not have the benefit of a holiday and the same popular band. Another unit replaces it . . . "Gold Diggers" (Warner Brothers), was pretty much of a floppo and, although booked for three weeks, barely crawled through two and is being pulled Saturday, to be replaced by "God's Country and the Woman" . . . The Music Hall heard some of the sweetest b. o. music in months with "That Girl From Paris" (RKO) and it remains for at least another week . . . "One In A Million" (20th) is clicking for ace returns at the Roxy and is being held for a second week . . . "Beloved Enemy" (U. A.) good at Rivoli . . . "After the Thin Man" (Metro) big at the Capitol and staying for a third week . . . The Astor will probably drop "Lloyd's of London" (20th) at the end of this week. Helped by the holidays, but was no great shakes at any time.

PROLONG THE HOLIDAY SEASON WITH THIS TRIO OF REPUBLIC HITS!

Every day a holiday for your patrons with Republic Pictures for 1937. It's a party at the box-office!

A MAN BETRAYED

with **EDDIE NUGENT · KAY HUGHES**
LLOYD HUGHES and **JOHN WRAY**



HAPPY-GO-LUCKY

with **PHIL REGAN**
EVELYN VENABLE
JED PROUTY · WILLIAM NEWELL



OLE OLSEN · CHIC JOHNSON

in

COUNTRY GENTLEMEN

with **JOYCE COMPTON · LILA LEE**

Produced by
NAT LEVINE

AS I SEE THEM . . . REVIEWS OF NEW FILMS

By ROLAND BARTON

BOXOFFICE RATING:— ● Means POOR; ● ● Means AVERAGE; ● ● ● Means GOOD; ● ● ● ● Means EXCELLENT
Plus (+) and Minus (−) will be used occasionally to indicate slightly above or below the point rating.

At best this "point" system can give you only an arbitrary estimate of a picture's drawing power, so we urge you to read the entire reviews. Some pictures are particularly suitable for certain types of audiences and this must be covered in the detailed criticism.

THAT GIRL FROM PARIS

BOXOFFICE RATING

MUSICAL COMEDY . . . Some grand comedy and singing . . . Several dull stretches slow it down . . . Has enough to please everyone . . . Rates ● ● ● −.

RKO
104 Minutes
Lily Pons . . . Gene Raymond . . .
Jack Oakie . . . Herman Bing . . .
Mischa Auer . . . Frank Jenks . . .
Lucille Ball
Directed by Leigh Jason

This came fairly close to being a smash hit. Only a few lapses by the director and the cutter in retaining sequences that should have been omitted stand in the way of it being an entertainment and boxoffice wow. Those few lapses are enough to retard "That Girl From Paris" to the point where it gives one the squirms occasionally. However, it is above average in both the musical and comedy departments and diversified enough to please all classes of fans.

Lily Pons of the Met lets down her hair and plunges right into the fun with Jack Oakie, Mischa Auer and Frank Jenks. Her singing, meanwhile, remains a topnotch thrill. The above-mentioned three comics make the most of some good material, making the picture grand fun most of the while they are on the screen. "Seal It With a Waltz" is a lilting waltz that will be hummed as they go out, and one short musical bit on "The Blue Danube" is a swell combination of Pons' finest singing and hilarious comedy.

The story, a remake of one of RKO's first talkers, "Street Girl," has Miss Pons, a Parisian operatic star, leaving her intended husband at the altar and attaching herself to a nutty American musical quartet. They get a job in a cheap restaurant in Jersey and the place becomes famous due to the prima donna's warbling. Romance develops between Gene Raymond, leader of the band, and Miss Pons. They separate and she is on the verge of being shipped back to Paris when the boys decide to kidnap her and marry her off to Raymond in order to make her an American citizen. The finale is a scream.

AD TIPS: Play down Lily Pons and co-star Oakie and Raymond with her. Sell it as a riotous musical comedy to overcome the operatic tinge lent by Miss Pons' name.

BARTON.

BELOVED ENEMY

BOXOFFICE RATING

ROMANTIC DRAMA . . . Below Goldwyn standard . . . Story shallow and routine . . . Presence of Oberon and Aherne will aid draw . . . Rates ● ● +.

United Artists (Goldwyn)
91 Minutes
Merle Oberon . . . Brian Aherne . . .
Karen Morley . . . David Niven . . .
Jerome Cowan . . . Henry Stephenson . . .
Donald Crisp
Directed by Henry C. Potter

Not in production, story or direction is this up to the Goldwyn standard. While "Beloved Enemy" may get slightly above average grosses generally, it will be due principally to the drawing power of Merle Oberon and Brian Aherne. Word of mouth won't be favorable, since the story is commonplace and the direction is loose and misses opportunities in several of the potential dramatic high spots.

The romance is played against the background of the Irish Rebellion. Aherne, incognito leader of the rebels, falls in love with the daughter of the British representative sent to Ireland to size up the situation and advise the government on its future action. Merle persuades her father to urge conciliation and he recommends that the rebel leaders be invited to London to meet with the cabinet. Britain offers a compromise for peace, which is finally accepted by the deciding vote of Aherne. Several of his die-hard colleagues plot to take his life for this "betrayal" and he is shot in Dublin while making a speech, and dies in Merle's arms.

The story is spotty and full of holes that weaken the spectator's interest. Color and atmosphere are sadly lacking in the scenes in Ireland during the period of the revolt. The romance is allowed to predominate throughout, but is not deep enough to carry the film successfully. Aherne and Miss Oberon are a pleasing romantic team and their playing is excellent. Their performances, aided by those of Donald Crisp, Henry Stephenson and Jerome Cowan, make "Enemy" the mildly enjoyable entertainment it is.

AD TIPS: Sell Oberon and Aherne as a new romantic team that takes its place with the greatest.

BARTON.

A MAN BETRAYED

BOXOFFICE RATING

MELODRAMA . . . Well produced loaded with material, but story is too involved . . . Should please pop fans . . . Rates ● ● for action and rural houses.

Republic
56 Minutes
Eddie Nugent . . . Kay Hughes . . .
Lloyd Hughes . . . John Wray . . .
Edwin Maxwell . . . Theodore von Eltz
Directed by John H. Auer

This is a peculiar job. It appears that two separate and distinct stories were merged and the result is a film loaded with interesting situations, but a bit too diffused to make solid entertainment. It has been smartly directed, too, by John Auer and is capably played by a cast that lacks only name strength. It is a pity the authors of this screen play did not blend the two stories more adroitly; "A Man Betrayed" would have been one of the better Republic films if they had. As is it should please those in action and rural spots and serve for dualing in the nabes.

The story opens with the arrival of Lloyd Hughes, the missionary brother of Eddie Nugent, who is selling oil stock for a crooked mushroom outfit he believes on the level. Suspecting that no oil well exists, Nugent leaves for South America. One of the partners commits suicide and the others hire gangsters to make it look like murder and frame Nugent. He is sentenced to the chair, but inadvertently makes a getaway when the crook to whom he is handcuffed escapes.

At this point the story goes off on a new tangent, with Nugent and his brother taking refuge in the gymnasium headquarters of a rival gang to the one who framed him. John Wray, leader of this friendly gang, is won over by Hughes and determines to help him clear Nugent. They eventually prove that it was suicide and lead to the arrest of the two scheming partners. Nugent gets the girl who has been faithful to him throughout.

AD TIPS: See "Sleepers" Campaign FB issue of December 30.

BARTON.

SING ME A LOVE SONG

BOXOFFICE RATING

MUSICAL COMEDY . . . Commonplace musical has hilarious moments while Hugh Herbert is on screen . . . Rates ● ● for all but action houses.

First National

78 Minutes

James Melton . . . Patricia Ellis . . . Hugh Herbert . . . Zasu Pitts . . . Allen Jenkins . . . Nat Pendleton . . . Walter Catlett

Directed by Raymond Enright

One of the best comedy performances of the season makes this worthwhile. Hugh Herbert, in the role of a timid kleptomaniac, is a howl, and the word-of-mouth buildup the film will receive on the strength of his mirthmaking should bring the picture fair results. "Sing Me a Love Song" is ordinary stuff otherwise. James Melton is not our idea of a romantic hero, although his voice is pleasant to hear, and we regard his boxoffice value as negligible.

The trite yarn has Melton, as the wealthy playboy, going to work at the music counter in his own store, incognito. He falls for Patricia Ellis, who has no idea who he is until he is forced to take steps against the conniving managers of the store, who are out to wreck it. After he squares accounts with the villains and puts the store back on its feet, he finds the girlfriend and tells her he really loves her.

One scene with Herbert is a comic masterpiece. He plays four roles, as the klepto, his own father and two brothers. It will set the spectators on their ears and is a tribute to this shrewd comedian's talents. After mentioning Herbert there is little else to be said. None of the songs sounded like hits. Allen Jenkins and Walter Catlett have a few comic moments. The direction is average.

AD TIPS: Sell the complete cast on par, naming Herbert, Jenkins, Pitts, Pendleton with the two featured players.

BARTON.

EASY TO TAKE

BOXOFFICE RATING

COMEDY ROMANCE . . . Snappy bit of fluff that will please 'em, but has nothing to draw 'em in . . . Good for dual bills . . . Rates ● ● —.

Paramount

65 Minutes

Marsha Hunt . . . John Howard . . . Eugene Pallette . . . Jan Duggan . . . Richard Carle

Directed by Glenn Tryon

"Easy To Take" will please those who venture in to see it, but the problem presented the exhibitor is how to get them in. Nothing about the title, cast or story offers any strand that may be grasped to sell the picture, so it is automatically relegated to the lower half of dual bills, for which it was probably intended when planned in production. It is a pleasant enough, if inconsequential, romantic comedy, ingratiatingly played by a young and competent cast and given snappy direction by Glenn Tryon.

The plot has to do with a young chap, John Howard, who tells millions of children bedtime stories every evening. An old spinster leaves her fortune to her nephew, an incorrigible brat, and his dog, on the condition that Howard be the child's guardian. Reluctant to have anything to do with it, the yarn spiller is finally coaxed into accepting the position by his press agent, who sees good publicity. Howard begins to like the job when he sees that lovely Marsha Hunt is the boy's sister. Then follows complications, misunderstandings and the revelation to Howard that there really is no fortune involved. He tries to support the kid and his sister on his own meager salary, but the truth outs, the shamed girl disappears and only comes back to her sweetheart's arms when a fake broadcast to the effect that her brother is injured has been sent out.

AD TIPS: Book it with a drama or action film and let it ride.

L. J.

HATS OFF

BOXOFFICE RATING

MUSICAL COMEDY . . . Slow paced direction hurts good story idea . . . OK for duals . . . Rates ● ● —

Grand National

65 Minutes

Mae Clarke . . . John Payne . . . Helen Lynd . . . Luis Alberni . . . Skeets Gallagher . . . Franklyn Pangborn

Directed by Boris Petroff

This is tepid stuff. Starting with a good story idea, the scriptists and director somehow messed it up and turned out a rather slow moving, if mildly entertaining musical. It is fair fare for dual bills, but will have a struggle on its own in any spot.

The yarn is centered around the rivalry between the two expositions in Texas. Mae Clarke and John Payne are publicity directors for the competing affairs and both are out to build the best show. She wins her way into his heart and then double crosses him by stealing his stuff. By luring someone else to impersonate her, Mae is able to delude Payne right up to the climax, when he learns the truth and throws her over. Having really fallen in love with him, she quits her own show, hands him back the contract for a great showman, which she connived out of him, and joins him to make his show a great hit.

The comedy is only fair, most of it carried by ebullient Luis Alberni. The musical numbers have no sparkle and seem rather makeshift. Mae Clarke is the outstanding performer, but her material is lightweight. Petroff's direction is the weakest factor.

AD TIPS: Sell Clarke, Alberni and Gallagher. The title lends itself to ballyhoo. Dress a couple of stooges in top hats and have them walk streets tipping them to all passersby. Place copy on their backs

L. J.

"Finest Theatre Painting and Decorating"

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What the Newspaper Critics Say:-

Excerpts Culled From the New Film Reviews by the Most Reputable Critics in Leading Newspapers

A VALUABLE BOOKING GUIDE . . . USE QUOTES IN ADVERTISING

COLLEGE HOLIDAY

(Paramount)

". . . None of the plot makes sense and a little of it is beyond reason, but draw a line total up the columns, and the credit side gets all the laughs. . . ."

Marsh, CLEVELAND PLAIN DEALER

". . . Pretty cockeyed, but it's good, light holiday fun. . . ."

CLEVELAND PRESS

". . . All of the featured players work hard, but the story is too slapstick for their type of comedy. . . ."

BOSTON POST

". . . Nothing more nor less than an amusing collection of variety acts loosely strung together. . . . Everybody in the cast works hard and the results are probably better than even they expected after reading the scenario. . . ."

BOSTON HERALD

". . . Out of the ordinary and at times genuinely funny. . . . Although the story is trifling, it is so briskly paced, littered with snappy music and reasonably amusing burlesque and peopled with such an amusing cast that it completely disarms any form of semi-serious criticism. . . ."

Boehnel, N. Y. WORLD-TELEGRAM

". . . Grows tiresome when it should be humorous. . . . A variety show, stringing together a series of specialty acts on a mere suggestion of a plot. . . ."

Barnes, N. Y. HERALD-TRIBUNE

". . . A concoction of subdued Jack Benny, exaggerated Martha Raye, restricted Mary Boland, generous Burns and Allen and negligible plot. We found ourselves in complete accord with Mr. Benny's curtain speech when he remarked, rather apologetically, that they never permitted the story to interfere with art, but tossed both out of the window. . . ."

Nugent, N. Y. TIMES

●

SING ME A LOVE SONG

(Warner Bros.)

". . . An extremely amusing and entertaining film, thanks to Mr. Herbert's part in it. . . ."

Boehnel, N. Y. WORLD-TELEGRAM

". . . Performance by the increasingly amusing Mr. Herbert lifts the mediocre piece above its level and makes it a rollicking comedy. . . . Th song numbers are moderately enhancing."

Tazelaar, N. Y. HERALD-TRIBUNE

". . . With Zasu Pitts and Allen Jenkins contributing of their special comic talents and Nat Pendleton in a typical bodyguard-chauffeur role added to the funmaking of Mr. Herbert and Mr. Catlett, the film is really pretty gay fare."

J. T. M., N. Y. TIMES

". . . Plot is of no account for it is simply a vehicle for the singing of Mr. Melton and the clowning of Messrs. Hugh Herbert, Allen Jenkins, Walter Catlett, Nat Pendleton and Miss Zasu Pitts. . . ."

BOSTON HERALD

". . . It is primarily Hugh Herbert's picture, inasmuch as he supplies it with one of the daffiest impersonations of recent film history . . . Amusing, entertaining. . . ."

Schneider, CLEVELAND PRESS

". . . The story has a Cinderella theme, but it has been freshened by kidding and low comedy until the plot is a thin skeleton upon which to hang the clowning. . . . A funny picture."

Marsh, CLEVELAND PLAIN DEALER

". . . Makes excellent use of the tenor voice of James Melton and the antics of four expert film comics to carry a none-too-strong story through its allotted screen time. . . ."

G. G., PHILA. LEDGER

". . . Diverting little piece of musical comedy bric-a-brac. A rather incredible story along the Cinderella theme. . . . Most of the good moments in the picture are supplied by Hugh Herbrt."

H. M., PHILA. RECORD

●

Charlie Chan at the Opera

(20th Century-Fox)

". . . By far the best of the recent crop of Chan pictures. . . . Flows smoothly and swiftly."

T. M. P., N. Y. TIMES

". . . The best of the long list of Chan essays. . . . It is neatly contrived, flows smoothly and has dramatic substance. . . ."

WASHINGTON TIMES

". . . Should be enough for Chan fans. . . ."

Carmody, WASHINGTON EVE. STAR

". . . Good murder-mystery film fare. . . . Not the sort of thriller that keeps you on the edge of your seat. But there is a liberal injection of comedy and rapidly moving plot. . . ."

CLEVELAND PRESS

". . . Does not vary much from the usual formula. . . . All of these Chan yarns have good suspense but the reappearance of the wild-eyed, white-haired Karloff raises it to a high-voltage degree. . . ."

Pullen, CLEVELAND PLAIN DEALER

". . . There are too many loose threads in this film to make it one of the best of the Charlie Chans, but it has the merits of excitement and surprise. . . ."

W. A. M., BOSTON HERALD

●

BELOVED ENEMY

(United Artists)

". . . It is romantic and fiery and it is told with dignity and good expression. . . . A sentimental, conventional type of romance, but the telling of it is most persuasive. . . ."

Murdock, PHILA. LEDGER

". . . A notable production, deeply stirring, poetic in its simplicity and deep in its appeal."

Finn, PHILA. RECORD

". . . Bound to be disappointing, for all its virtues. . . . Brian Aherne and Merle Oberon succeed in distilling considerable power out of the fatal love affair. . . ."

N. Y. HERALD-TRIBUNE

". . . A fine and mature and dignified drama of the Irish Rebellion of 1921, it has the stamp of quality on each of its departments—story, direction, performance and production. . . ."

Nugent, N. Y. TIMES

". . . A stirring romantic tragedy. . . . Acted with somber, quiet beauty by an expertly directed cast, it emerges as a superior and stinging melodrama written to suggest how one impassioned Irish patriot was murdered by his friends who decided he had betrayed the Cause for the love of a beautiful English-woman."

Boehnel, N. Y. WORLD-TELEGRAM

". . . Highly romantic and suspense-filled tale. . . Truly a beautiful picture. . . . A trifle long in spots. . . ."

WASHINGTON TIMES

●

THAT GIRL FROM PARIS

(RKO)

". . . A joyous little charade, amusingly spoken, witty, tuneful and exceedingly diverting. . . ."

Boehnel, N. Y. WORLD-TELEGRAM

". . . Becomes an exceedingly gay and amusing screen offering. . . ."

Barnes, N. Y. HERALD-TRIBUNE

". . . This is no high comedy, but a medley of farce and slapstick of frequently dubious originality. . . . Most of it is brisk and slight and seasonally festive, and intermittently there is the lovely voice of Miss Pons to console us for its delinquencies. . . ."

Nugent, N. Y. TIMES

". . . . Miss Pons is in such magnificent voice. . . . Oakie does unusually good clowning. . . . Mischa Auer continues to climb as an eccentric comedian. . . ."

Marsh, CLEVELAND PLAIN DEALER

". . . Embellishing Miss Pons' high notes with good humor, the producers have concocted an engaging picture. . . ."

CLEVELAND PRESS

". . . Altogether favorable to the cause of entertainment and to Miss Pons' popularity. . . . A refreshing blend of inspired singing and excuses for laughter. . . ."

Kanour, BALTIMORE EVE. SUN

". . . Seldom, if ever, has a musical romance combined so perfectly, lovely music and entertaining comedy. . . ."

H. K., WASHINGTON TIMES

". . . . As devoid of sense as it is full of wit and gay good humor. . . ."

MacArthur, WASHINGTON EVE. STAR

AWAKENING THE 'SLEEPERS'

The purpose and plan of this department is to bring forcefully to the attention of theatremen those pictures which are ordinarily overlooked or neglected in their advertising. Mr. Wolfe-Smith, prominent theatre publicity expert, aims to point out the latent exploitation angles in these "Sleepers" with the view to having you SELL them to the public in a manner that will bring you the best possible returns. Follow these "Sleeper" campaigns for bigger grosses!

By Wolfe-Smith

'CALAMITY' has MASS-APPEAL Character

A-D-V-E-N-T-U-R-E! And in capital letters! That's the keynote of "Captain Calamity." It's a rollicking, roistering tale about the sort of swashbuckling, singing story book hero every man, woman and kid goes nuts about. . . . A battle for pirate gold . . . bloodthirsty cutthroats and a lovely girl. . . . Danger and drama. . . . All in COLOR!

Call it hokum, if you will, but since when do film fans object to romance, fist fights, action galore? They don't! They love it!

Get behind this, boys, and push. It has the elements that make for grand entertainment, but it hasn't the names to drag 'em in. That job is strictly up to you, so hitch up your britches and get down to the business of making your location "Calamity" conscious. Let's look at it. . . .

This guy Captain Calamity is a card. A handsome, reckless devil of a man who sails the South Seas in search of adventure—and always finds it. Two-fisted, devil-may-care, with a song on his lips, he is always ready for a fight or a frolic. He is also an awful liar.

He's what you should sell. First, pick up the swell press sheet the Grand National ad boys have turned out and get the gist of the copy. Tell 'em that "Cap" is the kind of a guy who will give men a thrill and ladies a heart-throb. Tell 'em it's the "Captain Blood" type of entertainment with the added kicks of singing and color. Plug George Huston as a great discovery, "last of the he-man singing stars."

PIRATE COSTUMES

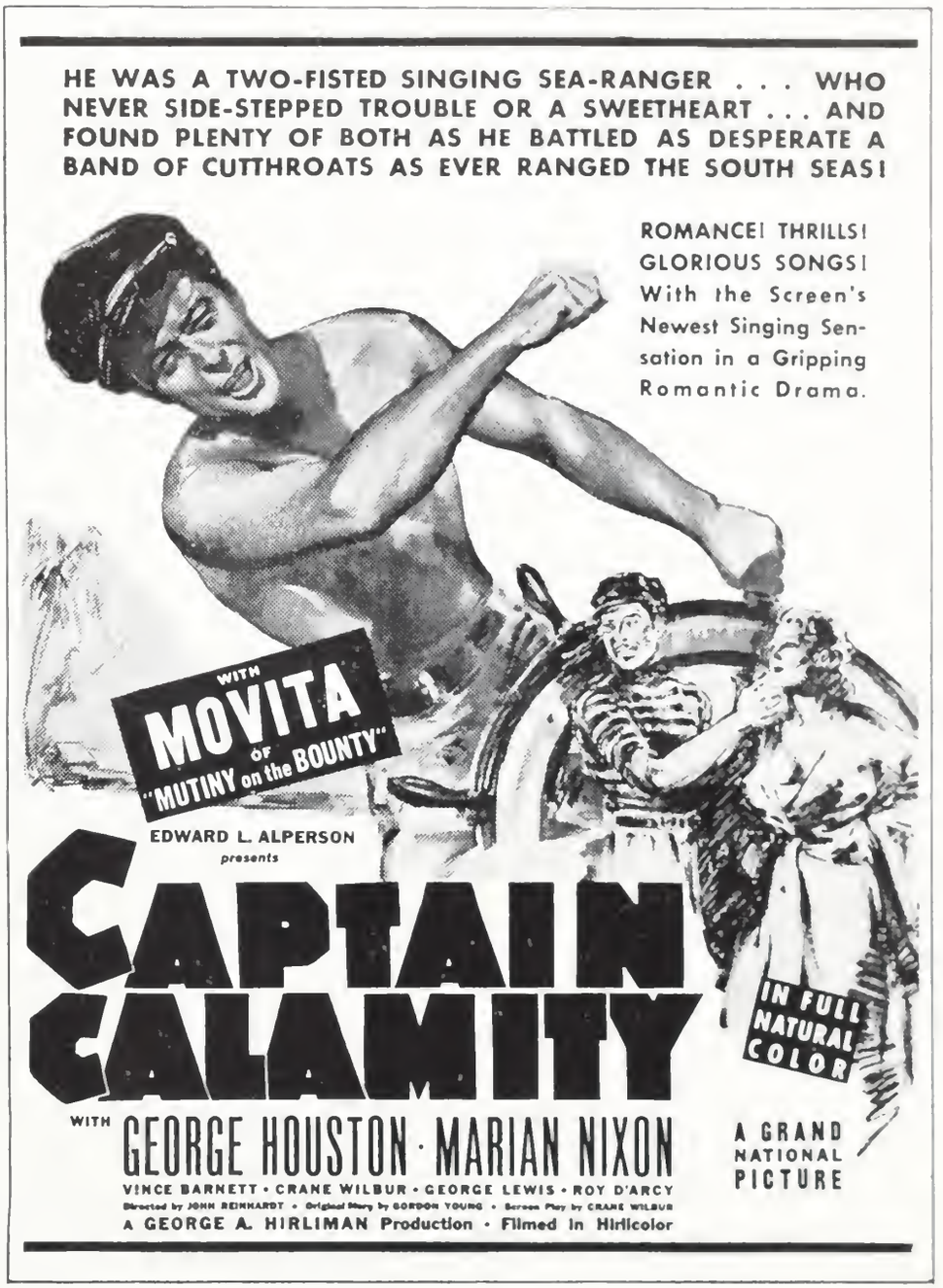
One of the stunts that is always reliable for getting advance attention is costuming the ushers. Dress them in pirate outfits that can be hired cheaply enough to make their use profitable.

STREET BALLY

Use this for a street ballyhoo as well. Dress one or two stooges as pirates and have them walk the main streets, copy on their backs.

TREASURE CHEST

Rent a large treasure box or have your sign shop build one of compo. Set it up in the lobby on a table or small platform. Buy a few five-and-ten strings of "pearls" and drape them over the sides of the chest to catch the eyes. Inside, on a false bottom, display a number of stills and copy.



PRINTED MATTER

Get up a special window card or sheet. Rout out the figure of "Cap" from mat No. 301 and place it in the upper right part of the layout. Here's your copy: "YOU MUST MEET This Two-Fisted Devil of A Man . . . A Song On His Lips . . . Adventure In His Heart . . . Liar and Lover Par-Excellence . . . A Man After Every Woman's Heart . . . He's 'CAPTAIN CALAMITY' and

(*Continued on page 10*)

THE RISE AND FALL OF STARS IN '36

(*Continued from page 2*)

JEAN ARTHUR

With "Ex Mrs. Bradford" and "Mr. Deeds Goes To Town" to her credit in 1936 and "The Plainsman" to start off '37, Miss Arthur shapes up as one of the most rapidly developing boxoffice prospects among the femmes. Her quirky voice and adroit playing has won her a host of fans that is constantly growing. Her producers should give her the recognition she deserves.

GARY COOPER

Ace performances in "Mr. Deeds" and "General Died At Dawn" convinced many people who formerly regarded Cooper as merely a personable chap and an awkward actor that he has real talent. Those two roles are bound to show results in the boxoffice returns on his future pictures.

SONJA HENIE

A delight to the eyes on ice skates, which should make her a good bet for two pictures. After that, featured bits, unless she develops into a far better actress than she has reason to be.

COMEBACK PREDICTIONS FOR 1937

We suggest you keep your eyes on these old favorites during the current year: GEORGE BANCROFT, RONALD COLMAN, LEE TRACY, RICHARD DIX, SPENCER TRACY, LEW AYRES, JAMES CAGNEY, ANN HARDING. Most of them have switched studios, which is what they needed.

But 1936 was not all brightness in Hollywood's heaven. Several seemingly fixed stars lost some of their lustre in the fickle public's eye. Boxoffice checkups tell us that the following names no longer lure the fans in as great numbers as the year before:

SHIRLEY TEMPLE

The brightest of all child stars was, until the middle of 1936, the topmost film name value in America, but her last three pictures have indicated a definite trend downward in her drawing power. Perhaps the fault lies with 20th Century-Fox, who allowed her material to become too routine and relied too steadfastly on the youngster's ability to attract the fans without assistance from capable supporting casts or strong stories. Her newest film, "Stowaway," indicates that the studio is now cognizant of that mistake and they may try to avoid it in the future. However, the "edge" is off little Shirley and the success of her future films will depend on their merit almost as much as on her presence in the cast.

MAE WEST

The buxom dispenser of burlesque in high class form still has her faithful following, but it is neither as faithful or as large as it was a year ago. Hamstrung in her technique by the new moral code of the screen, La West has been forced to observe more rigid bounds and her wisecracks lack some of their former zest. The undulating hips that made people laugh at first have become a bit monotonous and the star's insistence on making each of her films a virtual monologue have driven many fans away from her. The masses may yet find her funny for some time to come, but she has already lost caste with the upper classes, who saw her first as a clever satirist of things sexual in fiction.

PAT O'BRIEN

Without the support of James Cagney, O'Brien has never meant much at the boxoffice. During '36 what value he had was damaged by several poor roles. We doubt that he will be anything more than a supporting cast player in the future.

JANET GAYNOR

Perhaps it is the fact that her timid style is difficult to suit with roles, or it may be that she has been overshadowed in her past two films, but it is a certainty that this little lady has slipped appreciably in the public's estimation during the year past. It will take one or two exceptionally strong roles to bring her back to near her popularity of '35-'36.

JOE E. BROWN

They tell us Joe has many faithful fans "out in the sticks," but it is difficult to believe that even they have not cooled toward him after seeing his last three efforts. Perhaps W'arners just didn't care since he was leaving them, but it doesn't strike us as likely that RKO is the studio to give him the proper material and handling. Just a case of a comic's tricks getting stale!

KATHERINE HEPBURN

Her's is the wreckage of one of the most promising careers in filmdom. We do not know whether she or her studio is to blame for confining her to costume films, and stuffy ones, too, but the point is that La Hepburn has never lived up to the glowing premise held out by her triumphs in "Little Women" and "Morning Glory." During 1936 her popularity was all but completely destroyed by a succession of stories that had little appeal for the rank and file movie fans. Only in class spots does her name hold any attraction today.

DICK POWELL

Still one of the best-liked singing juveniles in films, Powell has slipped principally because the second era of lavish musicals has passed the peak and is going downhill. His limited talents make him little suited for any other type of picture.

WHEELER & WOOLSEY

We gamble the prediction that they will be making short subjects within another year or two, at most. They might be funny for two reels!

* * * * *

Thus, we have had our say on what the movie heavens hold for 1937. Our remarks are based on observation and opinion, both of which can be disturbingly upset by good pictures or bad. Perhaps some of those we have boosted to imminent stardom may plunge out of sight and memory due to a few poor pictures; perhaps one or two of those we have relegated to the scrap heap will shoot to the heights again on the wings of inspired performances in great hits. That's the gamble of stardom, the reason why an ex-peddler can demand $5000 per week for making ladies' hearts twitter.

AWAKENING THE 'SLEEPERS'

(*Continued from page 9*)

You Can Know the Pleasure of Seeing Him At The Strand Theatre on Friday and Saturday."

This same layout will serve well for the front page of a herald, too. It's the type of stuff the vast majority of movie fans like, so feed it to 'em from every angle.

Although we personally don't believe color itself means much at the boxoffice, we do urge you not to overlook it in this case. "Captain Calamity" is the first outdoor *adventure* film made in natural hues and it is an item worth selling.

As for the cast, go after "Cap" and let the others lay. This chap Huston has looks, an athletic figure and a fine voice. Your trailer should impress the ladies with his appeal and, if you follow it up strongly in your copy, he should attract them.

As we said back near the beginning of this opus, this is the kind of a show the masses enjoy, but you've got to tighten your belt and go to work on it. If you do, we guarantee extra and unexpected bucks for your b.o.

$ $ $ $ $ $ $

Short SUBJECTS

FROM PHILLY
By Nonamaker

CONFLICT! . . . It took no more than an announcement that HARRY FRIED was planning to build in Ardmore to stir up the following competitive note: A MERRITT TAYLOR, president of Philadelphia and West Chester Traction Co., will build a 750 seat theatre on the site of the old station in Ardmore. Warner Bros. to operate! Shortly after word of Fried's plan broke, rumors reached our ear to the effect that cetain parties were demanding to be cut in on the proposition—or else! There it is. Nice boys, some guys! . . . JACK ENGEL returns from one of those Bermuda cruises the end of the week. This time it was more than just a cruise; it was a honeymoon . . . Warners are reported reopening the Poplar soon . . . Among the Vine Streeters down with colds in this unseasonable weather are MRS. JOHN GOLDER and OSCAR (Iron Man) NEUFELD. Your humble paragrapher has been afflicted with chills these past couple of days, but climbed out of bed to type off these meaningless items for your benefit. Who said benefit? . . . WALT POTAMKIN leaves the Felts and goes to manage at West Grove . . . CHARLES COX goes to Morrisville . . . SMITH and HARRISON, the Europaites, scooped the houses in town by booking "Mr. Deeds" just before it was favored with the publicity attendant upon its winning the N. Y. Film Critics Award as the best film of 1936. With the same pic in line for the Academy Award, Columbia is setting itself ready to fill a flock of repeat bookings . . . Goodie, goodie! ABE RESNICK is a grandfather for the eleventh time and we're betting it doesn't even become monotonous to him . . . IZ BOROWSKY's brother Milt was admitted to the bar, so watch out! . . . Slow biz was reported by most houses this Monday and Tuesday. Letdown after all that holidayeering, no doubt. They have to stay at home and rest sometime! . . . HARRY LA VINE arrived back from Miami by plane Thursday evening. Says he left his mother considerably improved . . . SAMUEL J. and MARTIN EISENBERG and SAM BAFSKY have moved their Sun Display Studios to the 2nd and 3rd floors of 1335 Vine Street over the Exchange Restaurant . . . JOHNNY EHRLICH tried to get rid of a house full of kids into see "Devil Is a Sissy" Saturday night by offering them passes to come back some other time; but found few takers . . . DAVE ROSEN announces that all shipments for Horlacher can be left with him at Clark Film Distributors. Trucks stopping there at regular intervals . . . S-W's Center Theatre looks like it should be ready for opening within another month . . . And Paramount Exchange is scheduled to move into their brand, new building at 12th and Summer Streets with two weeks . . . NORMAN LEWIS is down south for a mid-winter vacation. With local weather such at it is the old seeking-warmer climes gag isn't working so good these days! . . . DAVE BARRIST and COLUMBUS STAMPER looked quite dapper all dressed up with white carnations in their button-holes as they strolled up Vine Street t'other day! . . . And that was a swell plug DAVE MOLIVER got in JEFF KEEN's Daily News column last week . . .

FROM BOSTON
By Bruce

FRANK HOWARD was reminiscing about Sunday censorship of movies in the good old days. Any picture showing drinks, even if on a table, or any semblance of dancing were banned. Even pictures with auto accidents were prohibited on Sundays for fear there might be a woman in the family way in the audience! GEORGE MILLER, manager of the Whalley Theatre in New Haven, is going to be married on January 10th. He is starting the new year right with "Sonny" Kramer! . . . DICK FLORA of Caribou, Maine, has organized the Booze & Card Club of which D. F. holds all four offices. Poor DR. OSCAR was beaten out for treasurer . . . Over 650 theatre men and their guests froliced at the Friar's New Year's Eve party at the Hotel Statler. SAUL SIMONS was the lucky door prize winner of a sterling silver platter. E. M. LOEW won a set of dishes. It looks as if he will have to take up housekeeping. Among other prize-winners were Mrs. Harry Segal, Art Travers, E. Cotton, and Tom Spry . . . MATTY SIMONS and his bride have returned from a honeymoon in Havana. Back to earth! . . . No cruise for SAMMY HAAS this year. He says that the only time he can get away is when he steps on a penny machine! . . . R. J. CURRAN, Metro salesman in the Maine territory, is reported ill . . . They ran a comedy reel at the Columbia Exchange that was filmed some 25 years ago. Some of the pioneer motion picture men were in that film. Among those seen in the picture were LOUIS B. MAYER, JAKE LOURIE, NATHAN GORDON, SAMMY HAAS, JOHN CASEY, DICK SEARS, SI BUNCE, and AL BEVAN. The pictures were taken in 1911 at the old Vitagraph Studio in Flatbush, New Jersey . . . It is understood that plans have already been drawn up for a new theatre in Lexington to be operated by RALPH SNIDER . . . Rumors are flying fast and furious concerning new theatre construction. Warner Bros. may build a new house in Woburn since their lease is running out shortly . . . E. M. LOEW opened up the Embassy Theatre in Rochester, N. Y. on New Year's Day . . . M. & P. Theatres is taking over the Hyde Park Theatre from M. SPIRO. They recently acquired the Bayside in Hull from DAN MURPHY. And 'tis said that M. & P. are going to construct a theatre in West Newton! . . . JOSEPH LEVENSON has gone to Hollywood to participate in the Zukor Silver Jubilee . . . A new premium deal is invading the district shortly based on the profit-sharing coupon plan. Marvelous prizes are to be the big drawing card . . . A. A. SPITZ was in Boston the other day on his way to the Huntington Memorial to be treated for an ear ailment . . . ABE MONTAGUE, Columbia's general sales manager, and SAM LOUBELL, salesman from Pittsburgh, visited the local exchange over the weekend. Sam used to sell for Metro and is a local boy . . . MORSE and ROTHENBERG have purchased the Strand Theatre building in Haverhill from I. M. LEVEN. They have had the lease on the theatre for several years now . . . New England Theatres, Inc., has obtained a ten year lease on the Metropolitan Theatre beginning April 1st, 1935, as specified in the Metropolitan Building reorganization plan which was approved by the court recently . . .

CLASSIFIED ADVERTISEMENTS

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Independent EXHIBITORS
FILM BULLETIN

VOL. 3, No. 20 WEDNESDAY, JANUARY 13, 1937 PRICE, 10 CENTS

A TRADE PUBLICATION, ISSUED WEEKLY FOR INDEPENDENT EXHIBITORS
—AND DEDICATED TO THE PROTECTION OF THEIR INTERESTS

Metro's "Subsistence Profit" Plan

Some exhibitors are hailing as a great victory the purported offer of Loew's sales executives to "guarantee a profit" on every Metro picture. This proposition was reported to have been made to leaders of the United M.P.T.O. of Eastern Penna. as a compromise to quell the nation-wide campaign of exhibitors against M-G-M's 1936-37 terms.

FILM BULLETIN cannot join in the enthusiasm for the scheme being shown by those exhibitor leaders who are either shortsighted or incautiously eager to accept any gift horse from the distributor without looking it in the mouth. We see a grave danger in Metro's offer and warn all independents to scrutinize the plan carefully before heralding it as a boon and a victory.

American labor fought for many years against the acceptance of the subsistence wage as the yardstick by which workers were to be paid for their toil. The subsistence wage meant a sum which enabled the worker barely to exist in food, shelter and clothing. Today, in normal times, with exceptions in some sections of our country, this reactionary attitude is no longer held.

In Metro's "guarantee of a profit on every picture" we see the danger that the plan will eventually lead to the fixing of a "subsistence profit" for the independent exhibitor. We fear that it may gently ease into general adoption of a policy that will limit the independent to a low and stationary profit allowance from the operation of his own theatre.

Assuming that the plan was to be adopted, who is to decide what a reasonable profit is in each case? On second thought, would the profit be reasonable, or would it be the lowest possible percentage of his gross the distributor could force the exhibitor to take?

If this strikes you as fantastic, hearken back to the manner in which block booking became **compulsory** upon the exhibitor; to the adoption and gradual increase in percentage pictures, 20 percent, then 25, 30, 35, and now 40 percent; to the system of selling unproduced pictures by meaningless numbers. Oh, yes, the ready and thoughtless acceptance of every new, pleasant-sounding scheme put forward by certain film companies has placed the independents in their present position, from where many of them are constantly shouting "robber" at the distributors and yelling for help, without ever trying to help themselves—except, perhaps, by occasionally gyping a percentage checker.

MO WAX.

AWAKENING THE 'SLEEPERS'

The purpose and plan of this department is to bring forcefully to the attention of theatremen those pictures which are ordinarily overlooked or neglected in their advertising. Mr. Wolfe-Smith, prominent theatre publicity expert, aims to point out the latent exploitation angles in these "Sleepers" with the view to having you SELL them to the public in a manner that will bring you the best possible returns. Follow these "Sleeper" campaigns for bigger grosses!

By Wolfe-Smith



A daredevil, freelancing reporter witnesses a struggle between two men on the deck of a train ferry traveling across the Mississippi to N'Orleans. He sees them both plunge over the side of the boat, hears a splash as they strike the water—and then silence as they vanish into the darkness of the pea-soup fog that envelopes old Miss like a shroud.

Sensing murder and a sensational story, the newshound watches the unloading of the baggage, claims as his own the two bags that are left unclaimed. From that lead he is soon at the home of a wealthy banker, whose lovely daughter tells our hero her father is missing. He has a story and he hotfoots it directly to the office of the leading newspaper in town. "Buy me and you buy this story," he offers, and the editor buys quickly. Now, all he has to do is solve the mystery. He does it—and how! Wins himself the dead banker's daughter, in the bargain!

Of course it isn't unusual, bright boy, but if you can't see the angles in it just don't bother disturbing the cobwebs that have been woven around your dogs up on the desk! This is plain, unadulterated mystery mellerdrammer, sweetheart, the kind that come to you by the bushel every season. BUT, what a neat method of killing a guy—by pushing him and yourself off a boat in the fog, and you a good swimmer!

First of all, we want to warn the brighter and more ambitious boys in the class not to try to tie up with the railroad line to get free space at every train crossing!

Our stunts on this one are coming to you, for the most part, right out of the press sheet, which too few of you guys ever go through thoroughly. In the case of Universal, a fellow we mention here from time to time, Joe Weil by name, is just about one of the smartest exploitation thinker-uppers in the business and the least you can do is show him the courtesy and do yourself the favor of learning what he tells you about how to make more dough for yourselves. Look over these simple, yet effective, gags that cost as close to nothing as possible and see what interest you can build in an ordinary picture, merely by giving it that little extra PUSH. We are using Weil's own illustrations.

BAGGAGE LOBBY DISPLAY

Get yourself a couple of old suitcases, letter according to the sketch, and set them in front of a contrasting compo background board that contains stills. Play a baby spot on them and you have a lobby display that will stop 'em. Or, have the cases constructed out of a simple wooden frame, covered with canvas and leather-stained crepe paper. If you do this, you can put lights inside the bags and light up the lettering in reverse.



FLOATING HAT DISPLAY

This looks tough, but it isn't. All you need is a large tub, artificial grass and bullrushes, and, as Weil says, you have a lobby



stunt that strikingly dramatizes "Crossing." Fill the tub with water, surround it with grass and bullrushes and float a hat on the surface. Copy like that in the illustration, on a white painted compo board, will do the trick.

SPOT DISPLAYS

Above are illustrated a couple inexpensive "spot" displays that will catch the eyes and sell the picture.

STREET BALLY

Have a few criss-cross "STOP" signs made of light wood and send stooges out with them to stand for short periods at the busiest street crossings in your naborhood. "Mysterious" on one piece; "Crossing" on the other, and a small strip below the cross giving the theatre and dates.





The 6-sheet and 24-sheet are both excellent for cutouts and these can be used very effectively to form the backgrounds for any of the stunts listed above.

There are other gags on the "Showmanship" page in the press sheet, but we like the ones we mention best. Drag your whatsis off the office chair and go to work on this show. Maybe some day people will call you a showman, instead of exhibitor!

S S S S S S

Vol. 3, No. 20

Independent EXHIBITORS
FILM BULLETIN

January 13, 1937

THE INDUSTRY'S NEWS
From An Editorial Viewpoint

NO RKO CONCESSIONS

Reject MPTOA Program . . .

"In conclusion, I should like to state that we will welcome any opportunity to cooperate by proper means with your very laudable attempt to bring about better conditions in the industry and improved relations between the exhibitor and the distributor."

Thus ends RKO's reply to the heralded 10-point trade practice program proposed by the M.P.T.O.A. But, only on the point of setting up local conciliation boards does the distributor find itself in accord with the organization's proposals.

The letter, written to Ed Kuykendall by Ned E. Depine, president of RKO, declares that his company is "willing to grant an unconditional minimum rejection privilege of ten per cent"—and immediately proceeds to place the same limitations on the same cancellation privilege as has existed in film contracts since the N.R.A.; the exhibitor must contract for all pictures offered by the distributor; notice of rejection must be given within a reasonable period after availability; no picture released by RKO for outside producers can be cancelled.

Score another "victory" for the M.P.T.O.A.!

CASH GIVEAWAYS SPREAD; LEGAL OBSTACLES GROWING

Catching On in East . . .

Cash giveaways, for years the principal boxoffice stimulant of mid-western movie houses, are now sweeping the eastern territories and possibly heading straight for trouble with legal authorities.

Hitherto most theatres in the east relied on merchandise prizes as the lure for their games, but the cash awards, often running up to several hundred dollars in average neighborhood houses, are attracting more and more people and exhibitors are turning to Bank Night and other drawing stunts that involve cash. In some cases, theatremen are using the old "Lucky," "Bango," "Bingo," etc., with cash prizes instead of merchandise.

May Be Heading for Fall . . .

Whereas it took several years for the local and state authorities throughout the west to take action against cash awards on the charge of violation of lottery laws, it is extremely doubtful if they will escape that long in the east. Having examples of recent police drives to stamp out the alleged lotteries in other states, police officials in the states in which the giveaways are just spreading are alert and familiar with methods for making it uncomfortable for exhibitors who give cash.

With Bank Night having been dealt crushing blows by recent court decisions in Denver and Boston, where it was ruled that they had no legal copyright or patent on the idea, the practice of cash awards by registration or any other device was tossed into the public domain. That means innumerable theatres will soon be operating their own stunts to give away money. That, in turn, will unquestionably result in a wave of unfavorable public opinion leading to the necessity of police action to bar them all.

METRO RIDICULES THE PHILLY STRIKE THREAT

Branch Uses Its Own Pickets . . .

The Phila. M-G-M exchange is having its own laugh about the threatened date strike by local indies, which fizzled after a few conferences between leaders of the United M.P.T.O. and Metro officials.

A FILM BULLETIN reporter was apprised of the fact that a "demonstration" was to be staged by pickets in front of the film company's Phila. branch. Apparently the word "staged" had been used advisedly, for, after keeping close surveillance on the exchange for some time, the reporter saw four men carrying picket signs emerge from the building and take posts on the pavement, while a photographer posed them and took pictures.

Lynch Directs "Pickets" . . .

The "pickets" were under the direction of branch manager Bob Lynch, who instructed the men on holding the signs to best advantage.

Inscribed on the cards were slogans to the effect that "Theatres Which Do Not Play Metro Pictures Will Go Out Of Business;" "Metro Has All The Big Pictures; Metro Has All The Big Stars."

Some fun, it seems!

CHANGE OF PUBLICATION DATE

Commencing with next week's issue the weekly day of FILM BULLETIN'S publication will be changed from Wednesday to Saturday

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GOLDEN REJOINS JOHNSTON

In New Monogram Setup . . .



Rapidly changing events in the independent film field brought two old associates together again in the reorganization of one of the outstanding indie outfits. Edward A. Golden suddenly resigned from his post as general sales manager of Chesterfield-Invincible Pictures last Saturday to rejoin W. Ray Johnston's new Monogram company in the same capacity.

Johnston and Golden, two of the most popular executives in the industry, were president and general sales manager, respectively, of the old Monogram Pictures Corp. and went to Republic in the same positions when the latter company merged several independents. Golden left Republic in Dec., 1935, to join Chesterfield-Invincible, and was chiefly responsible for working out that company's date deal with Allied.

Monogram Set for '37-'38 . . .

Johnston resigned from Republic late last summer and immediately plunged into plans for reorganizing Monogram, which is now under way with plans for 34 features to be produced during 1937-38.

Four prominent indie producers, I. E. Chadwick, Lon Young, Ken Goldsmith and Dorothy Reid, will supervise the company's production. First film scheduled to go before the cameras is "The Legion of Missing Men," which Chadwick will handle.

G-N TAKES OWN STUDIO

Five Stages . . .

Further evidence that the company intends to go places in the industry was contained in the announcement by President Edward L. Alperson last week that Grand National had entered into a ten-year lease for the Educational Studios in Hollywood as the home of all future G-N films.

The studio, one of the best equipped in the Movie City, is now prepared to house five shooting companies on its five modern stages. Ample space is available for expansion on the ten acres of ground space surrounding the studio buildings.

Meanwhile, it was reported that Grand National executives had already decided upon a program of 44 features for the 1937-38 season.

NEW YORK TIP-OFF

Observations and Opinions by **Larkin**

GORDON-GOETZ TO U.A.?

It is being reliably reported that the Max Gordon-Harry Goetz film producing venture will actually get under way shortly and that it will distribute its product thru U.A. Gordon, bright boy of today's legit, has been itching to get his fingers into the film business and the chances are that he will be a very valuable addition to any firm. The best of everything has been his motto for stage productions and he has turned out hits with uncanny regularity during the past several years. A few of Gordon's productions have brought fancy prices for the film rights and he reasons that he can put them on the stage and turn them into pictures himself for greater profit. He should be a gent to be reckoned with in film business. . . . Jimmy Cagney, whose difficulties with Warners included his refusal to be tossed around on all sorts of publicity stunts by the WB idea boys every time he slipped into N. Y. for a rest or to visit family and friends, has been cooperating nicely with Ed Finney and the Grand National staff, we are told. While the pugnacious star still won't permit himself to be hounded on his visits, Finney's gang have been smart enough to be considerate, and the result is a smoother relationship between Cagney and the G-N publiciteers, as well as more personal news stories than the Warnerites were able to eke out of him. Tact, boys, tact! Incidentally, Jimmy is due to get going on his second G-N film within the next couple of weeks. The story is ready and is said to be as actionful, but different than all the others. . . . Eddie Golden's quitting of Chesterfield-Invincible to join Monogram came as no surprise to this reporter, who had known the genial, rotund executive's desire to reassociate himself with his old side-kick, Ray Johnston. Pleasant fellows both, Ray and Eddie worked together like a well-oiled clock in the old Monogram days. Important things can be expected from the new Monogram outfit, mark these words!

BROADWAY BUSINESS

Only one new film opened at the first runs since last weekend, but a few of the holdovers wish they had replaced their screen occupants with new material. . . . "God's Country and the Woman" (WB) is a floppo at the Strand. It is being replaced by "Black Legion" this Saturday morning. . . . The Music Hall did so well the first week with "That Girl From Paris" (RKO) they thought it a cinch for holdover, but it skidded badly in the second. . . . "Beloved Enemy" (UA) is struggling through a third week and goes out Friday night, to be replaced by "Men Are Not Gods" (UA). . . . "College Holiday" (Par), as predicted in this column last week, couldn't stand the gaff of a third week without the aid of the Casa Loma Band, which quit the stage after the second week. . . . Three holdovers are doing very well, however. They are: "One In a Million (20th Cent.) at the Roxy for a third week; "After the Thin Man" (Metro) at the Capitol for a fourth, and "Great Guy" (G-N), which is still clicking nicely at the Criterion. . . "Lloyd's" (20th Cent.) finally quit the Astor and opens at pop prices at the Music Hall Thursday.

E. B. Derr Headed Three Major Film Companies At One Time

This is the third of a series of articles by our West Coast correspondent, author of "Hollywood Flickers," on interviews with personalities prominent in production.

E. B. DERR

Presented by DAVID J. HANNA

We were on our way to meet the man who, at one time some years back, had been the chief executive of three topnotch film companies *simultaneously!*

Finding Talisman Studios among the dove-tailing, twisting streets that make East Los Angeles a labyrinth, is a trip we hesitate to recommend to even the most seasoned citizen of the City of the Angels. But, should by any chance the object of your visit be E. B. Derr, your pioneering will have been worthwhile.

For, without a doubt, Derr is one of the most fascinating individuals in the motion picture field. He brings to his post as president of Crescent Pictures a background with almost the same amount of drama and interest as the industry itself.

1914 saw his beginning in the business when he became a theatre operator in Pennsylvania. "The days when pictures were just thrown in," he calls them. "Chaplin was the attraction then. Audiences never seemed to tire of him and many times the supply never met the demand. We had our own way of meeting this problem, however. We merely hied ourselves to the old General Film exchange and a few hours there would net us enough odd bits of film to make a Chaplin two-reeler. Sometimes the picture would open with Charlie stifling in the Sahara and end with him freezing in the Arctic, but the audiences loved it and begged for more."

Realizing that the production of motion pictures offered more lucrative returns, Derr and his associates took over FBO, which before long was producing thirty-six features and forty-two shorts a year. Mergers and affiliations between FBO, the Keith circuit, the advent of sound and the eventual entrance of RCA into the film world resulted in what is now RKO. Following the merger, Derr became chief executive of Pathe and remained in that spot until it was sold to RKO.

To us, whose only knowledge of mergers and stock and studio transactions is gained on rare visits to a friend in the mountains who long since discovered building fish ponds was more fun than guiding the destiny of a motion picture studio, this sounded somewhat bewildering. However, during that part of the interview we managed to sense a bit of the unusual and jotted it down in a prominent place among our notes.

With the flurry of mergers, affiliations and the purchases of entire studios, a strange situation arose. E. B. Derr was simultaneously the chief executive of FBO, Pathe and First National. Unparalleled in the history of the motion picture industry, it will probably never happen again, since it is unlikely that the bankers will again attempt to monopolize the entire film business.

Derr's greatest asset has been his unerring ability to develop stars. Cicardo Cortez, Helen Twelvetrees, Ann Dvorak, Ann Harding, George Raft, Robert Ames, Mary Astor, Paul Muni—all were given their first chances in Derr productions. Constance Bennett was brought over from Paris to star in her first talkie, "Sin Takes a Holiday," and in a short eleven months, Derr had made her such a force in the cinema firmament that Warner Bros. signed her at the unprecedented salary of *$30,000 a week!*

"One of the chief reasons for the formation of Crescent Pictures," said Mr. Derr, "is to develop our own stars and keep them. Heretofore I have worked to discover and exploit personalities only to find the Studio sold to someone else, at a profit, of course, and with the sale went the stars."

This year's program at Crescent will include four murder-comedy mysteries. A male player will head the cast of this quartette as the smoothing working detective. Four exploitation pictures, one of which will be the story of Alcatraz, and eight historical action pictures starring Tom Keene will round out the program.

"In Tom Keene," the producer continued, "I believe I have another potent boxoffice personality. Although only two in our series have been released, the response has been most gratifying. It seems we are actually accomplishing what we set out to do, which was to deviate from the run-of-the-mill type of action picture, and, while still retaining the speedy action and suspense so necessary to the success of this type of film, to present the hard riding and fist fights of the hero against a truly interesting background. And what better basis is there than American history?"

And at this point the genial Crescent Picture star, Tom Keene, arrived on the scene. A few minutes for the formal introductions and once more we were off on Derr's favorite theme of the action picture based on authentic historical facts.

"Do you know that Paul Revere made George Washington's false teeth?" demanded good looking, rugged Mr. Keene, his six feet towering over us while we murmured our apologies and wished our history teacher had apprised us of the fact.

"Do you know that Mark Twain's name means 'that's safe?' " queried Mr. Derr, as he leaned across the desk and handed us a cigarette. Once more we bowed before the wisdom of these two historians and quietly made our exit, while Keene and Derr discussed the right of France to sell us the Louisiana purchase.

And today we had seen this very same producer enthuse, believe in and trust a new departure in that type of film production. Aside from any commercial angle, we mused, here was one man with the courage and idealism to bring history to the screen under the guise of entertainment. To re-enact the early days of America, not in a single film, but with an entire series of pictures; to glorify on celluloid every State of the Union. "Every town which boasts a statue has a story, and even if we have to wash it to find the inscription, we will," he had told us. And so with an honest wish of "good luck" to E. B. Derr, we set about the less romantic task of finding our way home.

Addendum

John T. Neville is the historian for Crescent Pictures. On his shoulders rests the burden of research, and in fact much of the writing of the scripts is done by this able ex-professor. Frank Melford is in charge of production, and B. A. Morriarti bears the title of associate producer. These three men, plus Ted Loetf, whose exploitation is a high spot in Crescent Pictures' campaign to make the action picture educational as well as entertaining, form the crux of the organization behind E. B. Derr.

What the Newspaper Critics Say:-

Excerpts Culled From the New Film Reviews by the Most Reputable Critics in Leading Newspapers

A VALUABLE BOOKING GUIDE . . . USE QUOTES IN ADVERTISING

GREAT GUY
(Grand National)

". . . A nifty and exciting melodrama. . . . Exciting and gripping 'expose' melodrama—a melodrama that is guiltless of a single dull moment. . . ."

Boehnel, N. Y. WORLD-TELEGRAM

". . . The year that James Cagney has been absent from the films has marked no diminution in his talents for persuasive and engaging characterization. . . . He sets off an old tale with a vital and dynamic performance. . . ."

Barnes, N. Y. HERALD-TRIBUNE

". . . Crackling entertainment; and it bears unmistakable evidence of that Hollywood rarity, complete cooperation of the director and the story and casting departments. . . . There are interludes, deftly introduced, which permit Mr. Cagney to be the dynamic, knuckle-dusting Cagney of old. . . ."

J. T. M., N. Y. TIMES

". . . Although the film itself tells a rather familiar cops-and-robbers tale, it is illuminated by Cagney's presence to such a degree that it assumes a style and quality beyond its limitations. . . ."

E. F., PHILA. RECORD

". . . Typical Cagney action vehicle. . . . The story is right in the Cagney repertory and the supporting cast and production are all that could be asked. . . ."

H. T. M., PHILA. LEDGER

●

God's Country and the Woman
(Warners)

". . . Direct and hearty melodrama in which a punch on the jaw counts more than three pages of small talk. . . ."

Nugent, N. Y. TIMES

". . . Only moderately effective Technicolor. . . . The tale itself is melodrama of the open spaces at its least convincing points, but it has been resolutely staged and acted and should prove popular with city dwellers. . . ."

Barnes, N. Y. HERALD-TRIBUNE

". . . Technicolor that is better than usual. . . . A reasonably good yarn. . . There is very little plot. . . . Deserves a better than average rating. . . ."

Boehnel, N. Y. WORLD-TELEGRAM

". . . As melodrama it is as primitive as the Northwest woods which provide the settings. . . . There are legitimate thrills and excitements that even sophisticates, real or alleged, should find it easy to applaud. . . ."

Kanour, BALTIMORE EVE. SUN

". . . It is never unpleasant. And there are times when it is gripping. . . . Full of fisticuffs, including one interval when Miss Roberts socks Mr. Brent in the jaw. . . ."

Carmody, WASHINGTON EVE. STAR

SMARTEST GIRL IN TOWN
(RKO)

". . . Practically buried in whimsy. . . . If you would win the gal of your heart (so say RKO's script writers) the two prime requirements are that you should be a millionaire playboy and as persistently irritating as seven reels will allow. Wel, maybe the million dollars isn't essential, but you absolutely MUST be a complete itch. . . ."

H. M., PHILA. RECORD

". . . Gene Raymond and Ann Sothern as the upper and lower class protagonists do the best they can to make it light and engaging, but the material simply isn't there. . . ."

G. G., PHILA. LEDGER

". . . A light weight comedy. . . ."

BOSTON HERALD

". . . A landslide of laughs, fast action and novel situations. It's a sure cure for the blase blues. See it . . . just for fun!"

Rob Reel, CHICAGO AMERICAN

●

THE PLAINSMAN
(Paramount)

". . . A straightforward hoss opera that has plenty of action and excitement, an uncomplicated story, interesting, if not deeply drawn characters, and the slight excuse of history to hold the affair together. . . . Good entertainment. . . ."

Murdock, PHILA. LEDGER

". . . Virile, energetic and, unlike most previous De Mille productions, forthright and honest. It is also vastly entertaining. . . ."

Finn, PHILA. RECORD

". . . One of the finest films of the cinema year. . . . Teems with genuine dramatic fire. . ."

Rob Reel, CHICAGO AMERICAN

". . . Lusty, gusty romantic melodrama taken from the history of the West when it was really wild. . . . It is long, large and handsome; it is well staged, picturesque, sometimes exciting, sometimes amusing, and practically never dull. ."

E. L. H., BOSTON HERALD

". . . Grand entertainment for anybody, 'The Plainsman' is finely done, martial, thrilling, action-loaded Western drama and romance. . . ."

WASHINGTON TIMES

". . . Not since 'The Covered Wagon' have audiences been so captivated with the heroism and the villainies of an animated dime novel. . . . Absorbing entertainment of the flamboyant, highly theatrical sort. . . . As thrilling a panorama of crowded, turbulent events as even the most whooping enthusiasts for such things reasonably could desire. . . ."

Kanour, BALTIMORE EVE. SUN

SMART BLONDE
(Warners)

". . . Not only does the film lack the zip and dash that one can reasonably expect of a first-rate murder mystery, but its story is hackneyed, adolescent, extremely dull and completely wastes the talents of some really first-rate players. . ."

Boehnel, N. Y. WORLD-TELEGRAM

". . . Although the Warners deny making Class B pictures—the brothers label their product AA and A—'Smart Blonde' is pretty far down the alphabet. . . . I seem to remember having seen the story in pictures before; strange that the same mistake should have been made again. . . ."

Nugent, N. Y. TIMES

". . . Just one of those pictures which entertains and keeps you in a good humor while it is being unreeled and then passes on to the limbo of films that are forgotten even if not regretted. . . ."

MacArthur, WASHINGTON EVE. STAR

". . . . Primarily a murder mystery, yet it has plenty of laughs and occasional songs and dances, in night club scenes. . . ."

WASHINGTON TIMES

●

ONE IN A MILLION
(20th Century-Fox)

". . . Gives her opportunity to display her figure-skating ability to its best advantage, but it also provides plenty of comedy and good music. . . ."

Murdock, PHILA. LEDGER

". . . Scarcely a dull moment in a fresh, bright, lively production which is further enriched by the presence of the extraordinary Sonja Henie. . . ."

Finn, PHILA. RECORD

". . . Miss Henie goes through her classic repertoire with exactitude and spine-tickling finesse. . . . Merely a disconnected variety show and, on the whole, a good one. . . ."

B. R. C., N. Y. TIMES

". . . She (Miss Henie) is like poetry in motion, and performs on the ice with an inspired grace and technical perfection. . . . Dull stretches result from a surfeit of unimportant incidents and confused direction. . . . The Ritz Brothers perform gags with their customary comedy, while Minevitch and his Harmonicans intrude to play mad ditties, fight one another and clown generally. . . ."

Tazelaar, N. Y. HERALD-TRIBUNE

". . . Light, gay, tuneful and amusing, it moves along at a fast clip with unflagging interest. . . ."

Boehnel, N. Y. WORLD-TELEGRAM

AS I SEE THEM . . . REVIEWS OF NEW FILMS

By ROLAND BARTON

BOXOFFICE RATING:— ● Means POOR; ● ● Means AVERAGE; ● ● ● Means GOOD; ● ● ● ● Means EXCELLENT
Plus (+) and Minus (—) will be used occasionally to indicate slightly above or below the point rating.

At best this "point" system can give you only an arbitrary estimate of a picture's drawing power, so we urge you to read the entire reviews. Some pictures are particularly suitable for certain types of audiences and this must be covered in the detailed criticism.

Riders of the Whistling Skull

BOXOFFICE RATING

WESTERN . . . One of the most thrilling hoss operas of the season . . . Puts "Three Mesquiteers" close to top of Western list . . . Can be used wherever they like action-plus . . . Rates ● ● ● for action spots.

Republic

59 Minutes

The Three Mesquiteers: Robert Livingston, Ray Corrigan, Max Terhune . . . Mary Russell . . . Yakima Canutt . . . Roger Williams

Directed by Mack V. Wright

This slam-bang outdoor opera is composed of just about the neatest combination of old-fashioned cowboys 'n' Indians thrills and modern story twists we've seen in a blue moon. It starts off like a house afire and never once lets down until the producers slipped in a quick solution to get it under the line of proper running time. The way it was going up to that point, it looked like it could have continued for twice its length without making anyone tired of anything but jumping up and down and yelling. Yes, it's *that* kind of a Western and ranks as the best of the "Three Mesquiteers" series, all of which have been good. This one is good enough to deserve playing time in the better class spots where well produced action films are liked.

The Mesquiteers go out into remote sections of the Painted Desert with a group of scientists bent on locating the girl's missing father. After several of their party have been slain by arrows branded with strange cult signs, the action really starts and ends up with the Mesquiteers vanquishing a band of vicious Indians with the aid of a landslide, which engulfs them. They find the father.

AD TIPS: Sell this as a superior outdoor-action picture. Three cowboys on horses, labeled "The Three Mesquiteers," will be a striking street bally.

NONNIE

God's Country and the Woman

BOXOFFICE RATING

NORTHWEST OUTDOOR MELLER in Technicolor . . . Old-fashioned Curwood yarn modernized a bit, but not enough . . . Acting and color help . . . Rates ● ● for action and rural locations; less elsewhere.

Warner Bros.

85 Minutes

George Brent . . . Beverly Roberts . . . Barton MacLane . . . Robert Barrat . . . Alan Hale . . . El Brendel . . . Joseph King

Directed by William Keighley

Warners apparently relied on Technicolor to dress up this vintage 1915 story of the great Northwest outdoors for present-day consumption. Certainly any picture with a title as dated as "God's Country and the Women" is going to frighten off every modern younger than 60, so the efforts put into jazzing up the plot will probably go for naught in the boxoffice returns. It is mildly entertaining stuff, helped no little by the color, some striking logging scenes and the playing of a capable cast. But, oh, that title!

Beverly Roberts operates a lumber camp which is in keen competition with the one run by Robert Barrat. George Brent, dude brother of Barrat, is brought back from Europe by the latter, and he meets Beverly and falls for her. Little by little, Brent acquires virile manhood, fights his brother's tactics to force Beverly out of business, and finally dynamited the log jam that has been caused by Barrat.

Brent and Miss Roberts are a pleasant outdoor hero and heroine. Barton MacLane, Barrat and most of the supporting cast give capably of their efforts to make all this seem real. William Keighley's direction lends color and action to the story and manages to sustain interest fairly well.

AD TIPS: Sell the cast and the color. Play down the title as much as possible.

BARTON

10 LAPS TO GO

Hollywood Preview

BOXOFFICE RATING

AUTO RACING MELLER . . . Fast moving cheapie will click with kids and racing fans . . . Thrills and spills at track add to excitement . . . Rates ● ● for late runs, action spots and rurals.

Fanchon Royer Prod.

70 Minutes

Rex Lease . . . Duncan Renaldo . . . Muriel Evans . . . Marie Prevost . . . Charles Delaney . . . Tom Moore

Directed by Elmer Clifton

Auto racing holds a strong lure for many adults and all kids, and this swift moving indie film contains plenty of the action one witnesses at the tracks. The routine yarn is well played by a nicely balanced cast composed chiefly of old favorites, and those who like this sort of stuff should have no complaint. The midget auto race presents a novel angle. It rates fair grosses for cheaper action houses and rural locations.

The plot is principally concerned with the rivalry between Rex Lease and Duncan Renaldo, arch-enemies of the auto racing tracks. The latter is in league with crooked gamblers and upsets Lease's car in the big race. Ill, broke and minus his girlfriend, Lease comes to the rescue when his old friend, Tom Moore, the inventor of a new motor being used in midget autos, is in danger of having his invention stolen by Renaldo's gang. Our hero rides Moore's midget car to victory over his rival and wins back his girl.

AD TIPS. Feature the midget auto racing angle. You can rent one of those tiny cars and [illegible] nifty street ballyhoo.

HANNA (Hollywood)

(Continued on next page)

HONEST . . . IMPARTIAL REVIEWS YOU CAN TRUST!

REVIEWS

(Continued from page 7)

LARCENY ON THE AIR

Hollywood Preview

BOXOFFICE RATING

MELODRAMA . . . Has plenty of action, but shipshod production keeps it in lower brackets . . . Novel story and G-man angle will help . . . Has strong exploitation angle . . . Rates ● ● — for action and rural spots.

Republic

63 Minutes

Robert Livingston . . . Grace Bradley . . . William Robertson . . . Pierre Watkins . . . Smiley Burnette . . . Granville Bates

Directed by Irving Pichel

This little melodramatic number is hampered by lack of name strength and evidences of hasty production. However, in spite of these deficiencies, director Irving Pichel has contrived to throw in enough swift-moving action, suspense and love interest to deliver a moderately engrossing movie that should please the action fans and kids. Blue pencil it for any place where the patrons are choosy. The story is above average for this type of film and can perhaps be sold for fair grosses in the naborhoods.

Robert Livingston is a young doctor, whose ambition is to break up the ring controlling the manufacture of quack medicines. Using the radio as his medium, he soon finds himself being pushed off the air by the more affluent manufacturers. He becomes embroiled with a group of blackmailers headed by Granville Bates, whose daughter, Grace Bradley, provides the romantic interest. Livingston ties in with the G-men, and, posing as a quack, he gets the goods on his enemies in connection with a murder. A whirlwind finale has him chasing the crooked syndicate in a mad motor car dash through the mountains.

Livingston, who has been appearing in Westerns as one of "The Three Mesquiteers," is a pleasing juvenile who shows promise. The other performances, especially that of Miss Bradley, are competent. Pichel deserves credit for working up so much excitement with his direction.

AD TIPS: This looks like an exploitation lulu. The idea of a crusade against quack medicine fakers is in line with recent efforts of the Federal Government to check their practices. Play it up.

HANNA (Hollywood).

WE'RE IN THE LEGION NOW

BOXOFFICE RATING

COMEDY-DRAMA . . . Generally bad job . . . Direction misses fire repeatedly and color is spotty . . . Only suitable for lower class spots . . . Rates ● +.

Grand National

57 Minutes

Reginald Denny . . . Vince Barnett . . . Esther Ralston

Directed by Crane Wilbur

This has a few moments of action, but they are too few and far between to justify the balance of the film. Sloppy direction and poor color are outstanding deficits that will keep this relegated to the lower bracket action spots.

Reginald Denny and Vince Barnett, good comics when their material is decently written, wallow around in this shallow yarn about two ex-racketeers who join the French Legion for peace and quiet and get the unexpected. They are constantly drinking and squabbling over women. Eventually, of course, they prove themselves heroes in a pitched battle with the Arabs.

The climactic fighting sequence is fairly well done and will satisfy the action fans. Otherwise, thumbs down.

AD TIPS: Sell the Flagg-Quirt soldiers of fortune angle.

NONNIE.

WINGS OF THE MORNING

BOXOFFICE RATING

IRISH ROMANCE in Technicolor . . . Most beautiful color yet, but story is too slow for this country . . . McCormack sings . . . Rates ● + generally; slightly more in class houses.

20th Century-Fox

86 Minutes

Henry Fonda . . . Annabella . . . Leslie Banks . . . John McCormack

Directed by Harold Schuster

This has the thrilling beauty of a painted masterpiece. Technicolor did itself proud with the scenes of Ireland, where the film was made, but the ancient static quality and slow unfoldment of the story makes it definitely unsuited as mass entertainment. Strikingly beautiful to view at first, it becomes pretty boring when the story is relied on to hold the spectator's interest. Class houses may be able to sell it for fair returns, particularly in places where John McCormack's name is valuable. Elsewhere let it lay.

The fourth generation love affair between gypsies and Irish noblemen is pretty mucky stuff and never convincing. Fonda and Annabella, French girl and good, do their best as the idyllic lovers, wandering through the tinted scenery and making wishes while standing in the wishing spring and sleeping in haymows. McCormack, unfortunate in his first film appearance, again is not shown to best advantage, but sings several Irish ballads. The other players are adept with the material at hand. Some excitement is provided at the finish by a Derby race, but up to that point the action is noticeable chiefly for its absence.

AD TIPS: Sell this as the most gorgeous Technicolor film yet made. Feature Fonda and the new French discovery, Annabella. Mention McCormack's singing.

NONNIE.

Geo. Weeks Date Drive

Arthur A. Lee announced that G-B has inaugurated a date drive honoring George W. Weeks, general sales manager of the British company. The campaign starts immediately and continues until April 3rd. It will be known as "George W. Weeks Playdate Roundup" and will concentrate on four new pictures to be released by the company during the period. They are: "Strangers On a Honeymoon," "Man of Affairs," "Head Over Heels in Love" and "The Woman Alone."

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ADVERTISERS

Short SUBJECTS

FROM PHILLY
By Nonamaker

REPUBLICAN RIVALRY! . . . Although it is the offspring of a national sales and date drive by the Republic organization, the sectional contest between the Phila. and New York branches is going to be very interesting to observe. The N. Y. sales force have given the local staff a merciless ribbing ever since the big town boys beat them out for first place by the smallest fraction of one percent you can possibly imagine in last year's drive. It cost the Phila. gang dough and some plaudits they wanted very much. What, in effect, some of the New Yorkers said was that the Philly exhibs were really too tough for the local manpower, and that the staff *just didn't know how to sell them!* So, burning up, the Philly salesmen, led by branch manager HARRY LA VINE, offered to place a personal wager that they would lick the "big shot" big towners to a merry frazzle in the campaign that starts Jan. 18th and runs to March 1st. The N. Y. gang are publicizing their drive in honor of their popular boss, HERMAN GLUCKMAN, who is celebrating his 20th anniversary in the industry. The Phila. crew are going to work on any angle like that; with them it must be a matter of sheer salesmanship and cooperation from the theatremen who have some pride in their territory. If they lose, it may become necessary for LA VINE, BILL KARRER, JERRY LEWIS and FRANK HAMMERMAN, not to mention BILL PORTER and MARY MEADOWCROFT, to leave the country or remain here in shame and minus quite a few bucks! Don't you think YOU ought to give them some dates RIGHT NOW? . . . JACK HEXTER's son, Harold, operated on for appendicitis at Jefferson Hosp. and doing nicely. . . . LEW BERGER celebrated son's Bar Mitzvah last Sunday. . . . MIKE FELT pays premiums for old coins and Indian head pennies. . . . Fox resumes stage shows and orchestra this Friday. . . . We hear several downtown houses are dusting off their stages for vaudeville. The Standard, South Street, and Colonial, Moyamensing, among 'em. . . . BENNY HARRIS swears he is related to Benny The Bum; Benny being the bum! . . . Preferred's BILLIE MILLER is going to A. C. for a mid-winter health vacation. . . . SAM STIEFEL reported taking over the Riviera, Manayunk, from WILLIAM GREENFIELD. . . . MILT SMITH says Nat'l Screen Acc. will shortly open another display room on the Street. . . . WALT POTAMKIN back in the Felt fold again. . . . JOE CONWAY is still arguing with JOE SILVER of the Ledger about the use of that line "Tonight's the Night," by which he advertises Bank Nite in the newspaper. . . . ELI GINSBURG now selling Girls in the Gold Fish Bowls for SID STANLEY. . . . MRS. JOHN GOLDER back at her desk after a week's illness. . . . Nixon-Grand is supposed to become definitely a white house within the next couple of weeks. . . . IZ RAPPAPORT of Baltimore in town last week to look over vaude at Earle and Fays. . . . POP KORSON and ED BORETH are excited about the first Pinky Tomlin musical that just arrived in the exchange.

FROM BOSTON
By Bruce

Warner Brothers has a new office manager, one ELI LEAVITT by name, sent on from the New York home office with apparently complete control over the collection of accounts. Coincident with his appointment, many exhibitors are finding that their films are being sent by express, C. O. D., leaving them little choice but to pay on the spot, including express charges, plus previous overages, plus any money claimed as due Warner Brothers. It is explained that any adjustment in favor of the exhibitor will be returned. That is certainly rubbing the exhibitor the wrong way. As one well-known exhibitor put it, "A fat chance we have of getting anything back once they get the check—our bargaining position is nil." Several exhibs, who have had time enough, have refused the C. O. D. film, pulled their dates and booked other product. The exhibitors have already paid for a shipper without paying these express charges and they formerly paid up their accounts once a week. At any rate, Eli's high pressure tactics are incurring a lot of ill will as well as several cancellations. The sooner Eli Leavitt realizes that he is not always dealing with chiselers, but with decent New England showmen, the less damage he will do to the heretofore good name of Warner Brothers. . . . The E. M. Loew offices were saddened by the news of the death of Yetta Blank, E. M. LOEW's sister. She was 52 years old at the time of her death and had been ailing for some time. . . . JOE COHEN always eats fruit at the previews. . . . The film district was deserted Tuesday morning, as all the exhibs flocked to the Fenway Theatre to see the trade preview of "Lloyds of London." . . . ARTHUR K. HOWARD announces that the annual meeting of Independent Exhibitors will be held at the Hotel Touraine on January 26th. In addition to the election of officers, many matters of importance to independent exhibitors will be discussed. . . . BOB WOLFE, sales manager for Wholesale Film Company, has just returned from Springfield, sad and weary, as his wife is in the Springfield Hospital with pneumonia. His company has acquired the rights to six new pictures. Bob tells us that the entire Loew circuit in New York has signed up "I Cover Chinatown," and that many RKO houses are also taking it. . . . MIKE THOMAS spent the weekend in Manchester, New Hampshire, and reports that business is excellent. . . . EDDIE KLEINE, of the Bay State Film Company, has acquired the rights to the Freiburg Passion Play, an eight reeler. Fastnacht takes the part of Christ. . . . ART SHARBY believes in re—everything. He is remodeling and redecorating the Star Theatre, Island Pond, Vermont, as well as renaming it the Roxy. . . . SAM DAVIDSON spent the week in Bridgeport and New Haven, leaving the Cameo Screen Attractions office in charge of WALTER GILLIS. . . . HENRY SPERLING, manager of the Central Theatre, Manville, R. I., is ill with the grippe. . . . Practically the entire Columbia staff attended the Abe Montague Eastern Sales Convention at the St. Moritz in New York, headed by branch manager TIM O'TOOLE. . . . THAD BARROWS was elected president of the Boston Projectionist Union for the eighteenth consecutive time. . . .

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M. Lawrence Daily, Notary Public, Phila

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BIG WORDS
PRINTED SMALL

More Exhibitors Will Read Film Bulletin in 1937, because it is rapidly growing in Importance and in Circulation. A unique trade paper built on the solid rock of INDEPENDENCE!

Independent EXHIBITORS
FILM BULLETIN

OL. 3, No. 21 SATURDAY, JANUARY 23, 1937 PRICE, 10 CENTS

A TRADE PUBLICATION, ISSUED WEEKLY FOR INDEPENDENT EXHIBITORS
—AND DEDICATED TO THE PROTECTION OF THEIR INTERESTS

A Vicious Circle

As the practice of enticing patrons to movie theatres by offering expensive merchandise gifts or huge cash giveaways continues to make advances, it becomes more and more evident that the industry is whirling in the course of a very vicious circle that is bound, ultimately, to bring both producer and exhibitor naught but harm.

It strikes us that the industry is behaving very much like a dumb animal, butting its head against a stone wall and refusing to heed the instinct warning that its action will result in death. However, men, not animals, are guiding the destiny of the motion picture industry and it is high time that those responsible for the stupid course it has taken do something to guide it back in the direction of sound entertainment business.

It is no blind devotion to the cause of the exhibitor that leads us to point the accusing finger at the producers of films. We recognize all the faults of the independent theatre owners. Far too many of them do not hesitate to resort to every conceivable cutthroat business device to beat competition. Many of them try their best to be worthy of the title "chiseller." But, in seeking the basic cause for most of their methods of operating so-called motion picture theatres, we are persistently led back to the source of the film supply—the studios.

Eliminating from our considerations those exhibitors who would practice cutthroat competitive tactics under any circumstances, we point to the alarming spread of "bargain" shows, giveaways of dishes, cash, merchandise and double features among reputable theatremen. They are adopting countless schemes for boosting their grosses, and, listening to them, one learns that it is not competition, but the low quality of the greater portion of film product that is leading them to seek stimulants for their boxoffices.

Try as they may to place the blame elsewhere, it rests right in the laps of the producers. The "B," "C" and "D" quickies turned out by them forces the exhibitor who uses an average quantity of film per season to find some means of bolstering at least half of the pictures he plays. Be it dual billing, Bank Night, dishes to the ladies or "Lotto," it enables him to save himself from losing on the weaker pictures what he might have profited on the better ones.

It requires nothing more than common sense to realize that FEWER and BETTER pictures must be the formula adopted by the major producers if the nation's theatres are to be rescued from degeneration into cheap and unattactive business houses not far different from the corner grocery.

We appeal to the better judgment of the producers to realize that flooding the market with poorly made pictures will not maintain them in a strong position, but that it will WRECK THE ENTIRE INDUSTRY, themselves as well as the exhibitors!

MO WAX.

AWAKENING THE 'SLEEPERS'

The purpose and plan of this department is to bring forcefully to the attention of theatremen those pictures which are ordinarily overlooked or neglected in their advertising. Mr. Wolfe-Smith, prominent theatre publicity expert, aims to point out the latent exploitation angles in these "Sleepers" with the view to having you SELL them to the public in a manner that will bring you the best possible returns. Follow these "Sleeper" campaigns for bigger grosses!

By Wolfe-Smith

HOW CAN A MAN BURIED ALIVE COMMIT MURDER ? ? ? ? ?



Boys, there's a mystery angle that will stand any whodunit fan right square on his or her ear, as the olde saying goes. And, further, if you get behind that catchline with a little umph! this little Columbia quickie is apt to surprise you with a neat gross for the couple of days on which you really expect to lay an egg.

Here, briefly, we're laying out the basic plot of "FIND THE WITNESS":

A temperamental opera warbler is jealous of her magician hubby and follows him when he thinks he is deserting her. Because of an innocent squib in a newspaper gossiper's column, the hot-blooded tamale rants and raves against the prestidigitator's secretary, a cute trick whose relationship is really strictly business.

Next day, the magician's wife is found dead—MURDERED! The accusing finger points directly at his secretary.

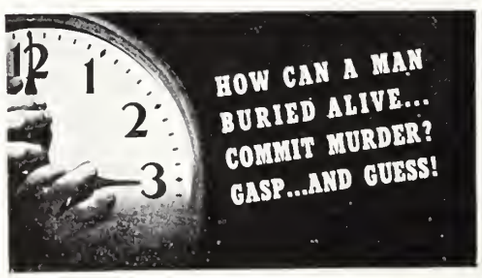
Despite all the evidence against her, the reporter boyfriend of the gal is sold on the idea that the hoodwinker himself did the slaying. BUT, he has to prove it! At the time of the killing the magician was performing the trick of HAVING HIMSELF SUBMERGED UNDERWATER IN A SEALED CASKET FOR THREE HOURS! . . . Yet, *he did commit the crime during that time!*

It's a lulu of an angle and, incidentally, your only hope for pulling "Witness" out of the dual bill class. If you pull a few little stunts based on that lead catchline and the title, you can make it worth a single bill booking.

ADVANCE TEASERS

Tease 'em to death with the catchline and title. Both are provoking and are bound to intrigue anybody who likes to play flatfoot. You can build plenty of interest weeks in advance by spotting cards around the lobby asking the question: "HOW ? CAN A MAN BURIED ALIVE COMMIT MURDER ? ? ? ?" A line of small type should inform them to "Learn the Answer in 'Find the Witness' . . . Coming Soon."

Probably, you seldom, if ever, use your invaluable screen to tease 'em about one of your coming shows. Do it this time and amaze yourself with the reaction. Make up a short strip of direct trailer using the above copy and spot it between two of your regular trailers.



(This will make a striking art display)

STREET BALLY

Dig out one of the old street gags. You might use the comic Sherlock Holmes to good effect on this. Rent a Sherlock cap and the largest magnifying glass you can lay hands on. Send one of the stooges out to walk the streets, peering intently at various objects through the glass. On his back an oilcloth sign should carry the same catchline and the title and playdates.

You can get laughs with this stunt if you employ an old vaude comic to wear a baggy suit and big shoes to do the street sleuthing.

LOBBY STUNT

Have your sign shop build a box about the size of a casket. Get a couple of old chains and locks and do the box up like it is sealed to keep something inside. Set this up on a table with a compo board background containing the following copy behind it:

"HOW ? CAN A MAN BURIED ALIVE COMMIT MURDER ? ? ?"

"The Great Mordini Was Sealed In This Casket 50 Feet Down In the Ocean When His Wife Was Murdered. Yet They Accused Him of the Crime! IS IT POSSIBLE?

"Learn the Amazing Answer in 'Find The Witness'!"

If you care to elaborate on the gag, do it this way: Get a long glass case, fill with water and place a small box at the bottom to designate the casket. Use same copy.

On the outside, special window cards or sheets bearing the catchline query will stir up head-scratching. "FIND THE WITNESS" CAN BE SOLD!

S S S S S S

There's money in this!

Vol. 3, No. 21 — Independent EXHIBITORS FILM BULLETIN — January 23, 1937

THE INDUSTRY'S NEWS

From An Editorial Viewpoint

ALLIED ANTI-CHAIN BILL INTRODUCED IN ONE STATE LEGISLATURE

State Unnamed . . .

Baltimore, Jan. 22.—The Special Defense Committee of Allied made the startling revelation today (Fri.) that the bill designed to force the film producers out of theatre business has already been introduced in one state legislature. This was told the board of directors, assembled at the Emerson Hotel here for the annual meeting. The name of the state, however, was not disclosed and could not be learned from any of the members. Confidence that it will be passed within one month was expressed by Allied leaders.

As reported previously in FILM BULLETIN, the independent exhibitors organization will pursue the policy of taking this measure to every state legislature in the country. No drive on this issue will be made in the National Congress, it was reported by the Committee.

Officers Re-elected . . .

The board, representing delegates from every unit in the country, voted the re-election of all incumbent officers.

Yamins, whose acceptance of the presidency for another term came as a surprise in view of several statements that he hoped to be relieved of the burdens, opened the meeting on Thursday by stating that he sees, as two of the greatest dangers to independent exhibitors, the threat of affiliated chain expansion and the vertical unionization of the entire industry.



NATHAN YAMINS

Abram F. Myers, chairman and general counsel, told the delegates that the organization's finances are in good shape. He declared that the organization will push for enactment of the Neely-Pettengill bills against compulsory block booking and that a huge public following is behind them in this drive. The Neely bill will be known during the current session of Congress as Senate Bill S 153 and the Pettengill measure as House Bill HR 1669.

Insurance Plan Adopted . . .

The Theatre Liability Insurance plan with Lloyds was explained in detail by Arthur K. Howard, business manager of the N. E. unit. It was adopted by the board and will be taken up immediately by eight units, in addition to New England, where it has been effecting savings for exhibitors for over a year.

A committee consisting of H. A. Cole, Walter Littlefield and Sidney Samuelson was appointed to work out the details of an organization house organ to be known as "The Allied Bulletin."

DROP IN INDIE THEATRES DURING 1936; CIRCUITS UP

Still 12, 511 Indies . . .

Interesting and important data concerning film theatres in this country is contained in the annual report of the Film Boards of Trade for 1936. Issued this week, it makes known the fact that the end of last year found a total of 16,258 theatres, with total seating capacity of 10,440,632, operating in the United States, a gain of 880 over 1935.

Of the 880 increase in operating houses, 570 were reopened situations, while 310 were new constructions.

The vast majority of the nation's movie houses are still individually and independently operated, the total of this class being 12,511. This, however, is a decrease of 341 over 1935. Independent circuits gained 446 theatres, giving them a total of 3,910.

Affiliates Increase . . .

Evidence of further encroachments on theatre business by film companies is furnished by the figures showing an increase of 205 such houses during last year. This makes a total of 2,397 owned by the several theatre-operating producers.

Not many exhibitors in metropolitan territories know that there are still 903 unwired theatres in the country, although this is many less than the 1,519 in existence at the end of 1935. Still managing to operate are 36 of those silent spots. 300 others operate occasionally with portable sound equipment.

Territories having the largest numbers of operating film houses are: (1) New York, 1,047; (2) Philadelphia, 764; (3) Chicago, 754; (4) Boston, 716. Boston, however, has more seats in its lesser number of houses than Chicago.

Issued weekly at 1323 Vine Street, Philadelphia, Pa. Phone: Rittenhouse 7424. Mo Wax, Publisher and Editor;
Roland Barton, George Frees Nonamaker, Associate Editors.
New York Representative: Edward Larkin, Room 505, 729 Seventh Avenue, Medallion 3-2943.

REPORT G-B MAY QUIT PROD.

Ostrer Statement in London . . .

A press despatch from London on Thursday quoted Isadore Ostrer, president of Gaumont-British Pictures, as saying that his company is considering the discontinuance of production within the next two months. A definite decision will be reached by the directors before the end of March, he is reported to have stated.

Ostrer, with his brother Maurice, left the United States last Thursday, Jan. 14th, to return to London after unsuccessfully attempting to iron out their difficulties between 20th Century-Fox and M-G-M, co-holders of a minority interest, and John Maxwell, British film leader, who is seeking to buy control of G-B from the Ostrers. The two American companies must approve any deal for the transfer of the Ostrer holdings—and they have refused to allow the Ostrers' 51 percent of "A" stock to go to Maxwell.

May Be Only Strategy . . .

It is quite likely that the Ostrer statement is intended as a strategic manoeuver designed to induce 20th Century and Metro to retreat from their stubborn position against Maxwell control. Perhaps the reasoning behind the move is that if the company's future is painted black enough the opposition may withdraw while they can still salvage a fair return for their interests.

Fortunately for the Ostrers, if this is a stratagem, the British film skies are rather clouded at the moment. Financial circles are reported to have decided against making any further substantial investments in English production. Further, there have been rumors that Gaumont-British will pass its regular semi-annual preferred dividend at the end of March. All this would seem to add credence to I. Ostrer's declaration upon his arrival in London, but it is reasonable to assume that it was a piece of strategy.

PARA GETS JUMP; LISTS 22 OF ITS '37-'38 FEATURES

Some in Production . . .

Beating the gun by several months, Paramount announced Thursday that 22 of its features on the 1937-38 program have been selected and several are already in actual production.

The pictures listed are:

A remake of "Beau Geste," in Technicolor, starring Fred MacMurray.
"Spawn of the North," in Technicolor, starring Carole Lombard.
"Buccaneer," Cecil B. DeMille production with Franciska Gaal, Randolph Scott.
"Angel," Ernst Lubitsch production, starring Marlene Dietrich.
"I, James Lewis," starring Claudette Colbert.
"Double or Nothing," with Bing Crosby, Martha Raye.
"High Wide and Handsome," starring Irene Dunne, directed by Rouben Mamoulian.
"Big Broadcast of 1938," with Jack Benny, Burns and Allen, Leopold Stokowski.
"Bluebeard's Eighth Wife," with Claudette Colbert, Fred MacMurray.
"Souls At Sea," with Gary Cooper, George Raft.
"One More Spring," starring Bing Crosby.
"Artists and Models," with Jack Benny.
"Victor Herbert," with Irene Dunne.
"Madame Butterfly," with Gladys Swarthout.
"Caviar for His Excellency," with George Raft.
"What Ho," with Gary Cooper.
"Show Business," by Fannie Hurst, with Jack Benny, Gladys Swarthout.
"Gambler's Maxim," with George Raft, Frances Farmer.
"Cuckoo College," with Jack Benny, Martha Raye, Yacht Club Boys.

A second Marlene Dietrich vehicle, one Mae West picture, and a Harold Lloyd comedy complete the advance schedule.

NEW YORK TIP-OFF

Observations and Opinions by **Larkin**

QUICKIE PROBLEM ACUTE

The film company big shots are, for the first time in several years, allowing themselves to be troubled by exhibitor protests against the flock of dual bill quickies that come out of every major studio. The theatre owners are squawking that they are being pushed harder and harder to devise bigger and bigger giveaway stunts to attract some patrons to come in on the days when one or two of the "weakies" are exhibited. From Hollywood has come word that many of the big time showmen running circuits affiliated with Paramount told Adolph Zukor and his production associates that the problem is becoming acute and that it is doing the industry serious damage. Dual billing two bad ones isn't helping any, either, the Paramount exhibitors told them. Rather, it makes the situation worse, bringing complaints from the customers and keeping them away for weeks thereafter. The plea was to cut down on the number of out-and-out duallers and pour more time and money into the production of a better grade "B" product. It is probably too much to expect the filmcos to follow this advice to any appreciable extent immediately, but the conviction is growing among the wiser heads that the gap between the top pictures and the next classification cannot continue to be as great as it is at present. . . . There doesn't seem to be any danger that G-B will pull its product out of the 20th Century exchanges very soon. However, it does seem inevitable that this will come about by the time next season rolls around. However, it is not likely that the English outfit will attempt the expensive job of opening its own distribution offices throughout this country. Chances are, and we hear propositions already are being made, that G-B pictures will be released through one of the lesser majors (possibly Universal) or one of the bigger independents like Grand National or Republic.

"GREAT GUY" STAYS 4th

The Criterion continues to smile with the fourth week of Cagney's "Great Guy" (G-N), keeping pace on length of run with "After the Thin Man" (Metro), which ended its 4th Thursday, being replaced by "Camille." . . . The Paramount packed them rather tightly during the past week, first of "The Plainsman" (Par). This looks like it will stay for at least three weeks. Reviews were great and Broadway seemed just ripe for a good old fashioned western! . . . Disappointment of the week: "Black Legion" (WB) at the Strand is doing just about, despite some of the swellest notices of the season. Audience is heavily male, with the femmes staying away in droves. . . . "One In a Million" (20th Century) held nicely for a third week at the Roxy. . . . "Men Are Not Gods" (UA) received a critical drubbing from the newspaper boys and, while getting through the first week just-about, seems headed for red ink in the second. . . . "Lloyds of London" got surprisingly good returns at the Music Hall in first week at pop prices and stays for a second. . . . "Hideaway Girl" Par) so-so at the Rialto.

Indies Must Depend on Word-of-Mouth Advertising, or Fail, says Nat Levine

This is the fourth of a series of articles by our West Coast correspondent, author of "Hollywood Flickers," on interviews with personalities prominent in production.

NAT LEVINE

Presented by DAVID J. HANNA



Although he is today burdened with the direction of a thriving studio turning out a program of over 50 feature films, Nat Levine is still hailed by the industry as "King of Serial Makers." As he basks in the limelight as chief executive of Republic Pictures, one of the most flourishing and promising Independent companies, it seems a far cry from the days when his principal occupation was the annual production of a group of 15 episode thrillers, which invariably brought innumerable squeals of delight and countless shudders from awe-stricken children.

Nat Levine has grown in stature as a producer with his advancement to a spot of importance in this business and art. He is probably the most sought-after producer outside of the major group and not infrequently rumors are heard of fabulous offers made to him by various studios. With characteristic modesty, this reticent, yet dynamic man listens, then reaffirms his conviction that the real hope of the industry lies with the Independents—that is, those Independents who strive to advance the artistic and commercial values of their products by pouring into them their ingenuity, originality and sense of the public's tastes. Levine *believes in* Independent production, believes that eventually it may prove to be the backbone of an art-industry that is becoming too routined, too careless of its output.

His tone, as well as his words, drives home to the listener that here is a man who is wrapped up in enthusiasm for his job, yet has the necessary hard experience to know its scope, its limitations, its eternal hardships. Hear him:

"The independent producer has little chance to survive unless he can, somehow, contrive to convince the public that he can offer something different, something better than the average. Pages of publicity, exploitation stunts and ballyhoo will never have the same potent effect on the boxoffice as word-of-mouth advertising. One pleased, entertained patron can do more towards making a picture successful than two pages of newspaper copy," Nat Levine speaking.

"Here at Republic," he continues, "we have had to learn the true meaning of the word 'entertainment.' Our long struggles with limited budgets, stories that are not so carefully devised, and second rate names in the casts have all been obstacles that require ingenuity to overcome. Unless we overcome them and justify the confidence and expectations of the exhibitor and the theatre patron, we are failures. In place of films featuring some established star names, we must make pictures that entertain the great mass of movie-goers."

That his company is accomplishing its purpose with reasonable frequency may be gathered from the fact that Republic is rapidly making strides forward, both in the advancement of the quality of its product and in the respect it is earning from the nation's theatremen.

Fifty-six features, including Westerns, will emanate from the Republic lot this year. Among them will be two starring vehicles for the former Met Opera songbird, Marion Talley, two or three musicals featuring the pleasant Irish tenor, Phil Regan, who left Warner Bros. to accept a contract from Levine. There will be, also, several features starring the famed comedy team of Olsen and Johnson, whose film careers started so auspiciously in "The Country Gentlemen."

Another newcomer to the studio is Guy Kibbee, who will star in a group of pictures, the stories of which will be selected to fit his unique personality. The first will be "Special Orders," with the rotund comedian creating the role of Jim Hanvey, a new type of comedy detective. Penned by Octavus Roy Cohen, it promises to result in a series built around the same character.

Perhaps the shrewdest move yet made by Levine will prove to be his teaming of those two veteran comediennes, Alison Skipworth and Polly Moran. They have already completed their first Republic feature and enthusiasm ran high in the projection room during the showing of an uncut print.

The difficulties of the better Independent producers, who desire, but cannot obtain recognized names for their productions is forcing them to search for "new faces" that show histrionic or musical ability. Levine, sensing the necessity for the development of new talent, has established the Republic Talent School, from which he hopes to draw personalities that will strike the public fancy while under contract to their sponsoring studio.

He has to his credit the discovery and development of Gene Autry, a young man who seems destined to achieve the very top of stardom in his field. The singing cowboy was a creation by Nat Levine, additional evidence of the man's keen appreciation of what the public will accept as "entertainment." It has been copied by other producers, but today Autry has the fastest growing following of any Western star, because his discoverer was first with the idea.

In "The Three Mesquiteers," he may have another "find," the idea of three inseparable cowboys striking the same note that made Dumas' famous Three a classic of romantic literature.

It is because the Independent field fosters the sort of ingenuity that resulted in the discovery of a singing cowboy, the creation of a cowboy trio, the teaming of two almost-forgotten, but inimitable duo of comediennes, that Nat Levine turns a deaf ear on those attractive offers from the major studios and remains where his creative talent may have more freedom.

NO. 1

FRANK BUCK

HEADLINE HERO OF A THOUSAND DEATH-DEFYING ADVENTURES



His First Serial!

Big boxoffice because Buck is constant front-page news . . . his animal shows smash records everywhere . . his books are best sellers . . . he's tops on the air . . . he's advertised in biggest newspapers and magazines!

JUNGLE MENACE

with
SASCHA SIEMEL
Brazilian "tiger man" who kills with a spear!

COLUMBIA'S FOUR

NO. 2

CAPT.
FRANK HAWKS

HERO OF RADIO'S MOST POPULAR JUVENILE PROGRAM



Set 214 records . . . won 14,000,000-reader poll as most popular aviator..radio club has 1,500,000 members..honorary president multi-million-membered Junior Birdmen...advertised every week in cartoon sections reaching 30,000,000 homes!

Extra! Flying Lessons!
Each chapter will be followed by aviation facts and instruction. Tremendous tie-up possibilities!

Nationwide Contest
will land serial in all papers. Winners fly to California as Hawks' guests!

THE ADVENTURES OF THE MYSTERIOUS PILOT

For Audiences Of Adults And Juveniles



NO. 3

Every week — every installment will be serialized in big-circulation Argosy. L. Ron Hubbard — famous action writer — stunt pilot — world adventurer — wrote the excitement-jammed yarn with one of the best boxoffice titles in years!

THE SECRET OF TREASURE ISLAND

NEW-STYLE SERIALS!



NO. 4

Every school-child —every adult—read breathlessly the exploits of Wild Bill. His thundering story — bursting with the glory of the Old West—will make a serial that's tops for thrills!

THE GREAT ADVENTURES OF

WILD BILL HICKOK

or Any Theatre–Any Day Of The Week!

AS I SEE THEM . . . REVIEWS OF NEW FILMS

By ROLAND BARTON

BOXOFFICE RATING:— ● Means POOR; ● ● Means AVERAGE; ● ● ● Means GOOD; ● ● ● ● Means EXCELLENT
Plus (+) and Minus (—) will be used occasionally to indicate slightly above or below the point rating.

BLACK LEGION, The

BOXOFFICE RATING

MELODRAMA . . . Gripping, vital topical story based on recent Detroit exposures . . . Swell for male trade, but has nothing to draw women . . . Rates ● ● ● for action houses; ● ● + elsewhere.

Warner Bros.
80 Minutes
Humphrey Bogart . . . Dick Foran . . .
Erin O'Brien-Moore . . . Ann Sheridan . . .
Robert Barrat . . . Helen Flint . . .
Addison Richards
Directed by Archie L. Mayo

Warners can well be proud of this job. It is a daring and courageous dramatization of an important social problem typified by the urge of many Americans to join so-called "patriotic" hooded organizations. "The Black Legion," based on the recent disclosures of the Detroit band, reveals such outfits in all their vicious, un-American ugliness. It is tense, thrilling film fare that will keep the men on the edges of their seats, but will probably prove too strong for the feminine trade. For that reason, it will hardly achieve the boxoffice success it richly deserves. Too, the lack of outstanding names, especially weak in the female lead, will retard it. Action houses should get good returns without trouble, and it can be sold strongly in predominantly Catholic, Jewish and Negro locations.

The plot traces the degeneration of Humphrey Bogart, a decent factory worker, who joins the Black Legion when a foreigner is appointed foreman over him. He sinks deeper and deeper into the morass of hatred fed by the leaders of the gang, who are actually racketeers in it for the money they make through the sale of equipment and the dues from the sucker members. His wife leaves him and finally he is led to kill his best friend, who threatens to give the police information about the Legion. Jailed for the crime, he promises to take the blame without involving them when the Legion's leaders warn him they will kill his wife and child if he squeals. However, he tells the truth and leads to the arrest and conviction of the guilty ones.

Performances are topnotch. However, honors go chiefly to the scriptists and Director Archie Mayo. At all times it is attention-compelling and often exciting. It leaves a vast impression on the spectator.

AD TIPS: This offers the showman great opportunities. The obvious angle is to connect it up with the Detroit case. BARTON.

UNDER COVER OF NIGHT

Hollywood Preview

BOXOFFICE RATING

MYSTERY . . . Average detective yarn helped by novel unfoldment . . . OK for lower half of duals in better class spots . . . Rates ● ● for action and rural locations.

M-G-M
71 Minutes
Edmund Lowe . . . Florence Rice . . .
Nat Pendleton . . . Henry Daniell . . .
Sara Nayden . . . Dean Jagger . . .
Frank Reicher . . . Henry Kolker
Directed by George B. Seitz

The only claim to distinction this average murder mystery might claim resides in the fact that the identity of the killer is made known to the audience at the outset and the suspense developed in the detective's moves to ensnare him. Nevertheless, "Under Cover of Night" boils down to melodrama spiced with murders and it is definitely limited in appeal to fans who like to solve these gory things. Outside of the action and, perhaps, rural houses, where it should get fair returns, this is second flight dual bill material.

The story, studded with murders, takes place at a university, where the head of the physics department is retiring because of old age. Competition is keen for the position, but Henry Daniell seems sure of being named. He owes his success to his wife, however, and when she prepares to leave him, because he has fallen in love with a student, he murders her. The notes of a new scientific formula, which his wife had prepared, are lost and the frantic search for the papers leads to more murders. Daniell leaves evidence accusing Dean Jagger, an instructor who is in love with the president's daughter. Edmund Lowe, a graduate of the school, irons out the mystery and captures the killer just as he is about to kill Florence Rice, Jagger's fiancee.

Lowe is characteristically breezy as the detective. Standout performance is delivered by Daniell, who makes a splendid foil for Lowe's sleuthing. Direction keeps the action flowing at fair pace.

AD TIPS: Sell angle: "You know the Killer—BUT, CAN YOU TRAP HIM?" HANNA (Hollywood).

CAREER WOMAN

Hollywood Preview

BOXOFFICE RATING

COMEDY-DRAMA . . . Better-than-average "B" picture . . . Well acted and directed . . . Has strong selling angle . . . Rates ● ● generally; better if sold.

20th Century-Fox
70 Minutes
Claire Trevor . . . Michael Whalen . . .
Isabel Jewell . . . Eric Linden . . .
Gene Lockhart . . . Edward Brophy . . .
Virginia Field . . . El Brandel . . .
Directed by Lewis Seiler

With the sensational selling angle provided by its similarity to the recent newspaper headlines about the mountain girl who killed her father as he tried to beat her, "Career Woman" should bring surprisingly good returns to those exhibitors who will exploit it. It is an engrossing little film of the "B" variety, capably acted and directed, and boasting several dramatic high points. If played "cold," it will attract fair grosses and won't be hurt by word-of-mouth comment.

Claire Trevor, recent law graduate, watches clever and famous lawyer Michael Whalen trick a jury into acquiting his client, and she determines not to be a dishonest member of the Bar. Whalen makes a play for her, but Claire slights him and returns to her small home town. Before long she is defending Isabel Jewell, who accidentally killed her father after he found her in the arms of the son of the local prosecutor. Claire finds herself up against the prejudices of the small town jury, which regards Isabel as a "bad girl." Whalen, learning of her plight, comes to her rescue and, by a shrewd trick, wins sympathy for the girl, a victory for Claire, and her for himself.

Most of the action takes place in the courtroom and, thanks to well-written speeches and adroit playing, rings truer than the usual thing. Miss Trevor is an intelligent lawyer, not just pretty. Isabel Jewell makes every one of her scenes count for the utmost. The direction is creditable, Lewis Seiler having judged wisely in keeping the plot always directed toward the courtroom climax.

AD TIPS: Sell the sensational angle of the small town girl on trial for killing her brutal and narrow-minded father. Hint at its similarity to the recent mountain girl case. HANNA (Hollywood).

Hollywood Preview

HOLY TERROR, The

BOXOFFICE RATING

COMEDY MELODRAMA with songs . . . Better than last two Jane Withers' films . . . Routine yarn enlivened by kid star . . . Rates ● ● or slightly better.

20th Century-Fox

68 Minutes

Jane Withers . . . Anthony Martin . . .
Leah Ray . . . El Brandel . . .
John Eldredge . . . Joe Lewis
Directed by James Tinling

Her producers haven't been doing right by the personable little prankster, Jane Withers, of late. While "The Holy Terror" cannot be said, by any means, to do her talents justice, it is better than the last couple films in which she has appeared. The story, while routine, has some melodrama and is embellished by fair comedy and the delightful singing and dancing of the young star. It should get at least average grosses generally.

Little Jane is the daughter of John Eldredge, officer of a naval airplane station. A new plane is in process of invention and foreign spies are after the plans. Leah Ray, who sings pleasantly, alone and in a duet with Tony Martin, operates a cafe near the plane grounds and finds her place in the hands of the enemy, who are attempting to photograph the plane from their vantage point. Jane, with the aid of a parachute squadron headed by Martin, capture the spies at the crucial moment. And, as usual, the kid brings about the inevitable clinching of the lovers.

Supporting cast is uniformly good. El Brendel provides some of the fun with his dialect comedy. The Ray-Martin duet, "There I Go Again," is a hummable number. James Tinling's direction cooks up suspense out of the formula plot.

AD TIPS: Sell it as Jane's best since "Ginger." The title is a lulu for teasers. Use it!

HANNA (Hollywood).

COUNTERFEIT LADY

BOXOFFICE RATING

CROOK MELODRAMA . . . Strictly second rate stuff, but packed with the sort of action pop fans enjoy . . . Good stuff for dualling . . . Rates ● ● — on its own in action and rural houses.

Columbia

59 Minutes

Ralph Bellamy . . . Joan Perry . . .
Douglass Dumbrille . . . George McKay
Directed by D. Ross Lederman

This is one of Columbia's quickies, but it is loaded from start to finish with action, suspense and chases that should give the fans of this sort of stuff a grand time. Take a lovely lady gem thief (who isn't really a thief), a handsome and not-too-honest private detective, a flock of police and a few gunmen—all after the same valuable diamond, and you've got something. That's what "Counterfeit Lady" has and it makes for second rate, but exciting, entertainment. Acceptable for dual billing anywhere, it might be made to stand on its own in the action and small town locations, with a bit of selling.

Joan Perry steals the valuable "Blue Marquee" diamond from Dumbrille's jewelry shop by the clever trick of concealing it in chewing gum until after the police search her. Dumbrille employs Bellamy, a private detective, who demands a huge fee because he knows Dumbrille had obtained the gem in some crooked manner. Pursuing Joan, Bellamy eventually falls in love with her and when he learns that the stone had been stolen from her father, outsmarts the two thugs also sent by Dumbrille because he suspected Bellamy's plans. With the help of the police, the detective nabs Dumbrille and his henchmen and wins the girl.

The principal roles are handled very well. Miss Perry is easy on the eyes and an adept performer. Bellamy is reserved and impressive as the flatfoot. Dumbrille is as villainous as usual, and that's good. Lederman's direction keeps the meller hopping at a fast clip throughout.

AD TIPS: Refer to 'Sleeper' campaign, issue of December 23rd.

BARTON.

Hollywood Preview

SHE'S DANGEROUS

BOXOFFICE RATING

CRIME MELODRAMA . . . Quickie hasn't much to recommend it . . . Will serve for dual bills only . . . Rates ● + generally; slightly better in action spots.

Universal

67 Minutes

Tala Birell . . . Walter Pidgeon . . .
Cesar Romero . . . Walter Brennan . . .
Warren Hymer . . . Samuel S. Hinds . . .
Jonathan Hale . . . Richard Carle
Directed by Lewis R. Foster & Milton Carruth

About the only thing this familiar crook yarn has to recommend it is a fairly novel climax. Otherwise it is the same story that has been done on the screen innumerable times before, cluttered with a load of hard-to-believe situations. Lacking any names that will attract the average fan, it looks like it will be lean pickings in most spots. However, the cheaper action houses might be able to pull it out of the red by plugging the female detective angle and featuring Cesar Romero.

Yarn has Tala Birell as the special investigator for an insurance firm. Attempting to uncover whereabouts of some stolen bonds, she ties in with the gang of which Romero is head. Learning the hiding place of the bonds, she eludes the gang to tell her boss. Meanwhile, Romero kills his higher up and, as he starts off with Tala in a plane to secure the bonds, tells her of the murder. He has also destroyed the papers proving her identity as a detective and she is sought with Romero for the killing. The plane breaks down and they are given shelter by Walter Pidgeon, a doctor. They are captured and sentenced to die in the chair. Pidgeon's efforts result in the warden staging a phoney execution of the girl and Romero breaks down and admits her innocence of the crime.

Performances are all adequate, with Romero outstanding as the gang leader. Miss Birell hasn't many opportunities in so weak a story, but does well with the material at hand. The direction doesn't strengthen it to any noticeable extent.

AD TIPS: Sell the angle of a woman handling a man's work, risking her life on a dangerous mission, etc. Use the title to tease.

HANNA (Hollywood).

Hollywood Preview

MIGHTY TREVE, The

BOXOFFICE RATING

HOMEY DRAMA . . . Lower calibre stuff . . . Simple story of man and dog . . . Passable for duals . . . Rates ● +; more for rural spots.

Universal

68 Minutes

Noah Beery, Jr. . . . Barbara Reed . . .
Samuel S. Hinds . . . Hobart Cavanaugh . . .
Alma Kruger
Directed by Lewis D. Collins

Strictly dual bill fare. This Universal quickie is one of those simple, sentimental family pictures that will be very weak in the cities, but should get fair returns in rural sections. There are some appealing moments for animal lovers, but practically nothing to attract the vast majority of film fans. Cast names are meaningless.

Story concerns young Beery and his dog, Treve. Financial difficulties bring about the auction of Beery's ranch, and among his possessions goes Treve. The dog escapes his new master and follows Beery to the ranch of Barbara Reed, where he has obtained work. Complications arise, what with the girl's uncle, who has an unholy dislike for dogs; the arrival of the dog's purchaser, and some sheep found dead. It all turns out right, however, when it is found that Treve killed a wolf and saved many more sheep. The romance between Beery and Barbara blossoms.

Beery's performance is good, his attachment to the dog being natural and sympathetic. Director Collins has kept the story flowing smoothly, although its pace is never fast.

AD TIPS: Play up the angle of a man and his dog. This can be sold to the children especially.

HANNA (Hollywood).

What the Newspaper Critics Say:-

Excerpts Culled From the New Film Reviews by the Most Reputable Critics in Leading Newspapers

A VALUABLE BOOKING GUIDE . . . USE QUOTES IN ADVERTISING

CAMILLE

(M-G-M)

". . . Lavishly dressed film . . . There are times when it moves slowly . . . Taylor comes through his greatest screen test with more than many suspected him of having in the way of talent. . . ."

Carmody, WASHINGTON EVE. STAR

". . . Garbo does a superb job of acting. . . . Picturesquely mounted and handsomely costumed. . . . Taylor's acting is still pretty stiff. . . ."

Schneider, CLEVELAND PRESS

". . . Pictorially a beautiful picture. . . . Taylor has not had sufficient experience to handle young Armand Duval with a sufficient degree of conviction. . . . A most wondrous shell—beautiful to behold but without the life which once made it the snappiest of plays the stage could offer. It needs flamboyant acting and it doesn't get it. . . ."

Marsh, CLEVELAND PLAIN DEALER

". . . A magnificent production. . . . Garbo is superb. . . . A mature film eminently worth seeing. . . ."

Finn, PHILA. RECORD

". . . A cunningly told tale, filled with sound technique, fat acting parts and an abundance of heart-throbs. . . . The Swedish star comes through with one of the finest performances of her career. . . .

Murdock, PHILA. LEDGER

●

THREE SMART GIRLS

(Columbia)

". . . Bright and amusing. . . . The first surprise picture of 1937. . . Deanna Durbin's performance as the brainy little minx is a smooth one. The child has talent as well as charm. . . ."

Schneider, CLEVELAND PRESS

". . . A wholesome, frequently amusing piece of sentimentality about father - and - daughter love. . . ."

Pullen, CLEVELAND PLAIN DEALER

". . . Gay, amusing. . . . Debut of Deanna Durbin, young radio soprano, who proves herself the possessor not only of an unusually mature and agreeable singing voice, but of a pretty face and a distinct talent for comedy."

E. L. H., BOSTON HERALD

". . . One of the most entertaining pictures to reach the screen in many moons. . . . A good story, original and logical; fresh and smooth direction; intelligent and sparkling dialogue, and a splendid cast. . . ."

BOSTON POST

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BROKEN BLOSSOMS

(Imperial)

". . . Dolly Haas emerges as an actress of distinction. . . . On the whole, a slow, monotonous and clumsily constructed offering that never quite manages to overcome its obvious melodramatics. . . ."

Boehnel, N. Y. WORLD TELEGRAM

". . . Dolly Haas is a source of endless delight. . . ."

B. R. C., N. Y. TIMES

". . . A maudlin romance, much over-acted, and, of course, outmoded as to both substance and treatment. . . . But as a human-interest story to pull at the heartstrings and broad entertainment dripping with pathos, 'Broken Blossoms' is in its unique way diverting. . . ."

Tazelaar, N. Y. HERALD-TRIBUNE

". . . Dolly Haas, a German actress, plays the leading part in this harrowing tragedy with compelling force and integrity. . . . A great story, greatly presented. . . . Entertainment at its best. . . ."

J. W. B., WASHINGTON TIMES

". . . Is moving at all times—but not moving fast enough. . . . Splendid acting in this English film. . . ."

Carmody, WASHINGTON EVE. STAR

●

WE WHO ARE ABOUT TO DIE

(RKO)

". . . Most commonplace of deathhouse melodramas. . . . Uses every standby of the formula prison story. . . ."

Nugent, N. Y. TIMES

". . . Proves to be fascinating in a morbid kind of way. . . . Little conviction in either the story or the characters, and while the lurid plot seems to go on forever, it has enough variety to keep the undiscriminating amused. . . ."

Tazelaar, N. Y. HERALD-TRIBUNE

". . . Violent and harrowing melodrama, even if it is considerably less than satisfactory as propaganda against the evils of capital punishment. . . ."

Boehnel, N. Y. WORLD-TELEGRAM

". . . A morose, morbid tale. . . . Powerful, gripping drama holds audience interest in tight rein until the later scenes . . . but here the letdown comes as be-whiskered theatrical devices are employed in bringing about Thompson's eleventh-hour vindication. . . ."

Rob Reel, CHICAGO AMERICAN

FUGITIVE IN THE SKY

(Warner Bros.)

". . . Fairly interesting, if incredible, action picture in which Warners blandly repeat the story of Paramount's "13 Hours by Air." . . . Cast, while minor, is convincing and contains a few new faces. . . ."

Nugent, N. Y. TIMES

". . . A conventional murder mystery that confines much of its action to the interior of a transcontinental airplane. . . . Plenty of thrills."

Finn, PHILA. RECORD

". . . An active and enterprising melodrama. . . . The cast satisfactorily fills the minute acting demands of the piece. . . ."

PHILA. EVE. PUBLIC LEDGER

". . . A simple film but one satisfactorily exciting. . . . The cast all contribute performances well above the average. . . ."

Boehnel, N. Y. WORLD TELEGRAM

●

Masterpiece-Trio Releases

Releases for the next two months, at the rate of three per month, have been fixed by the Masterpiece and Trio Exchanges in Philadelphia and Washington respectively. They are as follows:

February 1, Frankie Darro in "Headline Crasher;" February 15, Kermit Maynard in "Galloping Dynamite;" February 20, "Secret Agent," a C. C. Burr production; March 1, "Trail of the Hawk," musical western with George Eldredge; March 10, Frankie Darro in "Devil Diamond;" March 15, "A Nation Aflame," Halperin production; March 30, Maynard in "Valley of Terror."

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Short SUBJECTS

FROM PHILLY
By Nonamaker

A mob of exhibs invaded the Columbia exchange last Friday afternoon to hear the coast-to-coast telephone broadcast opening the Columbia-Montague Sweepstakes, sales and date drive honoring ABE MONTAGUE. After it was all over, the boys repaired themselves to de Place de la Schnopps, where HARRY WEINER treated the boys to a gulp or two . . . HERO! . . . HENRY SORK, exhibitor, made the headlines Wednesday morning in the role of hero. Driving along a dark highway Tuesday night he witnessed a tussle between a woman and her estranged half, the latter firing a pistol at her head. Rescuing the lady and with her on the running board of his car, Sork rushed her to a police station. The tender hubby was picked up and jailed, if you're interested . . . LESTER KRIEGER was tendered a bachelor farewell party at Benny the Bum's Tuesday evening. And NATHAN SABLOSKY got the same thing Thursday nite for the same reason . . . AL DAVIS sails for South America on January 29th . . . JIM CLARK got wet at the Roosevelt inaugural Wednesday in the company of this town's Democratic politicos . . . ARTHUR LEE and BUDD ROGERS in town Tuesday for a "quickie" visit to confer with G-B manager HERB GIVEN . . . SIG WITTMAN dropped in the same day for a meeting with JOE ENGEL . . . BIRTH DEPARTMENT: BILL SPIEGEL, Lyric, Germantown, is the proud daddy of a girl . . . MARTY GOLDENBERG, WB Nixon, is boasting about a new boy . . . AILMENT DEPARTMENNT: JOE SUSKIN is at home nursing an absecessed tooth . . . Down-with-the-flu group of the week: DAVE ROSEN of Clark Film Service, FRANCES WEISS and FRIEDA LEIBERMAN of Columbia, OSCAR NEUFELD's heart-throb and your struggling correspondent, who tried the old pint of rye cure and got the most pleasant pie-eye of his career! . . . SI PEARLSCHWEIG, who left G-B last Saturday, is now selling for MRS. GIVEN's Action Pictures . . . Horlacher's are campaigning to have all exchanges put on film inspectresses at night to facilitate early matinee shipments. They report that theatres in the terriory have steadily advanced their opening hours. Whereas the usual opening time was between 1.30 and 2.30, it is generally between 11 and 12 noon now. Often prints are not ready for the early matinees and theatres are complaining to the delivery company . . . OSCAR FORMAN called to vehemently deny, for WILLIAM GREENFIELD, that the latter was negotiating with SAM STEIFEL to turn over the Riviera . . . Spotted I. REFOWICH, upstate exhibitor on one of his infrequent visits to Philly this week . . . Add to the Down-with-the-flu group of the week: SID STANLEY of the Fays, JEFF KEEN of the Daily News and HENRY MURDOCK of the Ledger . . . W-B's Poplar opened . . . LARRY DAILEY is going in for handball just to make OSCAR eat his taunts . . . The Fed Government had so much success with its Social Security reel in the nation's film houses that it has been decided to make a series of subjects dramatizing every important governmental project, we hear . . . WHITEY MOLITCH is back in town to stay . . . EARLE SWEIGART is the new chairman of Variety Tent 13's membership committee . . . 'Tis an ill wind, etc.

FROM BOSTON
By Bruce

TIMOTHY O'TOOLE and ED ROSENBAUM saw to it that the Abe Montague Sweepstakes started off with a bang at the Boston Columbia exchange last Friday. Over seventy-five exhibs, press and employees listened to the nationwide telephone hook-up. Among the exhibitors were EDDIE ANSIN and E. HAROLD STONEMAN of the Interstate circuit, PHIL SMITH, MAX LEVENSON and BEN ROSENTHAL of the Levenson circuit, ADOLPH BENDSLEY of Wellesley, S. RESNICK of Andover, J. MASCERELLI of North Abington, and ART HOWARD. And when they all left they were in a "refreshed" state of mind. Prosit, Columbia! . . . P. BEDARD is down in Florida away from the cares of the Bellevue Theatre and the cold of St. Albans, Vermont . . . Another Vermonter, MRS. EMMONS of the Bijou, has gone South . . . E. R. HUTCHINSON thought he would like warmer weather too, and came down from Burlington, Vermont, to Boston for the change . . . Everybody seems to be traveling. MR. and MRS. HARRY COHEN spent a whole week in New York . . . Then, too, a traveling auditor is in town, J. M. CUMMINGS of Metro . . . JOE COHEN is a tennis enthusiast—better stick to golf . . . PEARLY CAREY of Newport, Maine, is proud of his son who is all set to get a pitching berth on the university baseball team . . . ARTHUR L. TUOHY has only one night a week off from his duties as assistant manager at Loew's Orpheum. He must have been doing some fast courtin' for he is going to marry Sheila McCormick shortly. Miss McCormick is also associated with the motion picture business as secretary to HARRY WASSERMAN, M. & P. district manager . . . An epidemic of colds is prevalent. MARTHA FERRIS has had tough sledding with a very bad cold . . . Columbia is without the services of its office manager, HY YOUNG, and its head booker, ABE BARRY, because of the grippe . . . KEN DOUGLASS has an attractive Capitol Theatre Supply exhibit in the offices of the Independent Exhibitors' office. Many an exhib fools around with the gadgets and there is a game to see who can get the most color combinations from the color-glo lamps. BILL McLAUGHLIN has the edge so far . . . ARTHUR KING HOWARD has announced that the annual meeting of Independent Exhibitors will be held at the Hotel Touraine on Tuesday, January 26th. Officers will be elected. The nominating committee headed by FRANK LYDON includes BILL McLAUGHLIN and DICK RUBIN . . . "Great Guy" should get off to a great start at the Keith Memorial. HARRY SEGAL, branch manager for Grand National states that the James Cagney film opens there on the 22nd . . . From Milo, Maine, we hear that Mrs. WALTER MILLS is recovering from an auto accident . . . CARL H. NILMAN has opened the Playhouse in Hinsdale, New Hampshire after a thorough reconditioning including a change of name. The house was formerly called the Monitor . . . THAD C. BARROWS, head projectionist at the Met, following his re-election as president of the Projectionist's Union for the eighteenth time, announced that the union had given up the fight against 2000 foot reels . . . SAM KURSON has a new theatre in Middlebury, Vermont . . .

CLASSIFIED ADVERTISEMENTS

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Last Sunday evening, on his coast-to-coast network, Cantor sang "The Trouble With Me Is You," outstanding hit from "With Love and Kisses," and introduced the star of the picture, Pinky Tomlin, as his guest star. Advertising you couldn't buy!

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TRIO PRODUCTIONS, Inc.
203 "I" STREET, N. W., WASHINGTON, D. C.

Independent EXHIBITORS
FILM BULLETIN

Vol. 3, No. 22 SATURDAY, JANUARY 30, 1937 PRICE, 10 CENTS

A TRADE PUBLICATION, ISSUED WEEKLY FOR INDEPENDENT EXHIBITORS
—AND DEDICATED TO THE PROTECTION OF THEIR INTERESTS

"And Now, Mr. Zukor!"

Mr. Adolph Zukor
Paramount Studios
Hollywood, Cal.

Dear Mr. Zukor:

We have encountered your picture so often in the trade press during the past few weeks that we have come to feel that we may almost call you Adolph. Please believe, however, that this letter is not intended to inject a jarring note in the chorus of adulation that has occasioned the celebration of your Silver Anniversary in film business. It is because we regard you as a man of some business acumen and vision that we address these remarks to you.

You are back in the saddle at the Paramount studio, the company you once directed to a position of eminence in the industry, and which, in the past several years, delivered to exhibitors more tripe under the exalted title of "motion picture entertainment" than any other prominent major studio. And now, Mr. Zukor, that the industry has honored you, we hope you will not delay in getting down to the serious business of striking off of Paramount's future schedule those so-called features that are put into production DELIBERATELY intended to be nothing more worthy than program "fillers." You probably know that we are referring to pictures like "Along Came Love," "Hollywood Boulevard," "Timothy's Quest," and "Easy to Take," to mention a few of many.

We know that it is beyond human ability to make all pictures successful as artistic achievements and as boxoffice attractions, but you know, Mr. Zukor, that our industry was built by the fervor and vision and hunger of the men who pioneered, you among them, to advance the merit of films. You must know, too, that it will inevitably be destroyed by the influence of madness that has crept into the policies of most of the people now controlling production—an influence of greed, of desire to so monopolize the film market that they do not hesitate to glut it with trash which will eventually alienate the millions who now flock to the nation's movie theatres.

It is too much to hope that you will heed the warnings of theatremen and reorganize Paramount's production plans to eliminate the unwanted and worthless pictures? Isn't there something in the view that a studio that makes less pictures will probably make better ones, that these will receive more of the theatres' playing time, that the public therefore will not be surfeited with "program" pictures and decide to seek its entertainment through some other medium?

It has become the habit of the producers to blame all the industry's ills on exhibitors, but it is in Hollywood that there exisits a crying need for common sense and showmanship. Look over your own branch of the industry Mr. Zukor, and try to do something about it, please. We should like to join in honoring you on your next anniversary.

Most sincerely,

MO WAX.

AWAKENING THE 'SLEEPERS'

The purpose and plan of this department is to bring forcefully to the attention of theatremen those pictures which are ordinarily overlooked or neglected in their advertising. Mr. Wolfe-Smith, prominent theatre publicity expert, aims to point out the latent exploitation angles in these "Sleepers" with the view to having you SELL them to the public in a manner that will bring you the best possible returns. Follow these "Sleeper" campaigns for bigger grosses!

By Wolfe-Smith



Boys, HERE'S AN ANGLE!

"Larceny On the Air" is an expose of fake patent medicine manufacturers and their crooked advertising methods. And, if you shake off the cobwebs and go after that EXPOSE angle, this neat little programmer is going to get you some surprise dough.

The yarn has a young doctor blasting away at the fraudulent patent medicine racket via radio broadcasts. The publisher of a health mag offers to sponsor his broadcasts and then proceeds to shake down the manufacturers for dough, in exchange for which he orders the crusader to lay off. The idealistic young doc decides that his only chance is to get on the inside and ferret out the fake medicine men's methods by direct action. By locating a victim who had been poisoned by a phony radium "cure," our hero nabs the leaders of the ring in an exciting finish.

You may or may not know that the Federal Government has been talking about adopting legislation to curb the advertising of the patent medicine firms who promise to cure any ailment known to man with some salve or lotion. Much has been written in the newspapers about it and the problem has received the attention of millions of people during the past couple years. Here's your chance to capitalize that interest by hailing this as the "first motion picture to expose the frauds who advertise fake cure-alls."

Your naborhood druggists should be setups for the campaign. Firstly, they all claim that they handle only the best tested products. Secondly, they will be flattered by copy that urges drug buyers to "heed the advice of your pharmacist rather than the advertisements on unknown drug products." This sort of stuff is bound to win you plenty of window space for still display and copy. In simple language, glorify the pharmacist, the established naborhood druggist—and do it in dignified style.

"10,000,000 *GUINEA PIGS*"

A book entitled "10,000 Guinea Pigs" did a grand job of blowing the lid off the phony advertising methods employed by patent medicine manufacturers. Get to your local book shops and have them give this book prominent space in their window, surrouded by a few stills and copy on "Larceny."

In return, use copies of the book in a special lobby display on the picture, urging your patrons to read the book, as well as see the picture. The book store will cooperate to get a credit line in your lobby layout.

For both lobby and front displays, have blowups made from portions of "10,000,000 Guinea Pigs" and supplement it with copy plugging the picture as "The First Film Daring To Expose This Menace To Your Life and Ours!"

LOBBY DISPLAY

Set up a counter across one end of the lobby and display a number of medicine bottles with labels blanked out or with fake ones pasted over the originals, poison labels and a skull or two. On the white compo background behind the counter, streamer this headline: "YOU MAY BE TAKING POISON LABELED MEDICINE! THOUSANDS DIE YEARLY FROM FAKE PATENT MEDICINES! Now, for the First Time, THE TRUTH IS TOLD! (Title and playdates)." Have a woman in nurse's outfit sitting beside the display.

STREET BALLY

In his idea-filled press sheet, Al Adams gives you a pip. He tells you to "Hire a tall, thin man and dress him up in a skeleton costume. . . . Have your artist make up a sign for the man's back carrying the following copy: 'I was a patent medicine addict. Now look at me. If you want to avoid my fate go to the Rex Theatre and see Larceny On the Air. It dares tell the truth about the great dope racket that yearly claims hundreds of lives and millions of dollars!' "

(*Continued on page 7*)

Vol. 3, No. 22

Independent EXHIBITORS FILM BULLETIN

January 30, 1937

THE INDUSTRY'S NEWS

From An Editorial Viewpoint

PHILLY CRACKS DOWN ON ALL THEATRE GAMES

May Have Been Error . . .

Opposition of Philadelphia police to theatre games, dormant for over a year, was suddenly revived last Tuesday evening on an order from Mayor S. Davis Wilson to put a stop to all "Bingo and Radio Games." It appeared, subsequently, that the action had been directed against places that operate such games as the sole attraction and the Mayor rescinded his order insofar as it applied to theatres, churches and charitable organizations.

The order sent to all police stations by Acting Superintendent of Police Taylor stated: "You will make an immediate investigation in your district with reference to Bingo and Radio Games, or any other games of this type. Where you find this type of game being operated, you will notify all persons concerned that same must be eliminated at once." The police assumed it to be all-inclusive and several theatres did not conduct their games this week.

Mayor Defends Indies . . .

At a meeting attended by over 60 exhibitors, game dealers and attorneys in Mayor Wilson's office Friday afternoon, the city's chief executive explained that his order resulted from the offer of two "out of town men" to pay the city $1,000 per week if the authorities would okeh their opening rooms to play "Bingo." It was his desire, he said, to prevent professional gamblers and racketeers from organizing a syndicate in the city for operation of the games alone. They will be prosecuted, he warned.

The Mayor came to the defense of independent theatremen who conduct games as an added attraction when they were attacked by counsel for Warner Bros. Theatres, who declared that the games lowered the dignity of the business. "Picture business should stand alone," declared Morris Wolf, the circuit's attorney.

"I do not blame independent theatres for trying to increase their business by using games as an added feature," Mr. Wilson retaliated, "since they obviously are not in a position to get as good a run on pictures or as good product, perhaps, as the Stanley Company."

The Mayor stated that he personally felt that theatres, churches and charitable institutions should be permitted to conduct games, but that it was a matter to be decided in court, he said. He told the exhibitors that they would have four weeks in which to prepare for a test case, which will be given preference on the court calendar for an early hearing.

PRODUCTS, SALES TERMS FOR '37-'38 TO BE SIFTED BY ALLIED MAY CONVENTION

Board Adopts Jersey Idea . . .

A practice that has been indulged in by some Allied units to aid their members in ascertaining the basic sales policies of the film companies will be adopted by the national independent exhibitors' organization at the annual convention to be held in Milwaukee early in May. This was decided by the board of directors, who held their annual conclave in Baltimore last week.

Under the plan, originated by the New Jersey unit, every exhibitor present at the meeting is handed a form listing every important distributor and the standard rental terms and requested to check the terms asked from him by each of the companies. A consensus is then drawn and variations in the sales policy of each distributor noted. The device is aimed at blasting the argument of film men that they are bound by "national" sales policies.

Urge Exhibs Not to Buy . . .

The Allied bulletin issued by general counsel Abram F. Meyers following the board meeting urges independent exhibitors not to sign film contracts until after the Milwaukee convention, in order that they might benefit by the results of the product and sales terms analysis conducted there.

"With knowledge of this plan only the most reckless and improvident exhibitors will sign 1937-38 contracts before that time," the bulletin states. "Won't you join in making this campaign effective by deferring your buying for the time being and by attending the nation-wide conclave on this subject in Milwaukee?"

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ALL CINCINNATI THEATRES DARK; PITTSBURGH ESCAPES

Flood Waters Receding . . .

The raging Ohio River closed down every movie house in Cincinnati last Monday when the flood waters crippled the city's power supply. Some theatres will be forced to spend thousands of dollars to replace equipment damaged by the inundation, but the majority of houses were closed because of lack of electricity.

Throughout Eastern Ohio, West Virginia and states bordering the Mississippi vast sections of land and entire towns are being hit by the flood, making theatre operation impossible.

Pittsburgh, one of the worst sufferers in last spring's flood, seems to have escaped unscathed this time. For several days it appeared that the theatres which were completely refurnished following the previous holocaust would see those investments wiped out. But, at this writing, the rushing waters are reported to be receding and Pittsburgh seems safe.

The loss to theatres in equipment is only a small portion of the damage wrought on exhibitors in the flooded areas. The irreplaceable loss of revenue resulting from closings and reduced income for months to come is the much harder blow.

KUYKENDALL ESTIMATES

Bad Mathematician . . .

According to one of the trade dailies, to which he speaks freely, Ed Kuykendall, President of the M.P.T.O.A., estimated that the major distributors have accepted to date approximately 33-1/3 per cent of his organization's ten-point program for trade practice reform. The rotund gentleman from Mississippi, who tours the country incessantly on behalf of the producer-owned theatres, has been a notedly poor mathematician on many occasions in the past, and does not seem to be improving.

In no case has a distributor accepted any of the reforms suggested by the M.P.T.O.A. other than the plan to establish local conciliation boards. This statement deliberately excludes the fact that the companies which have not levied a score charge in the past agreed to continue that policy in the future.

Kuykendall needs an adding machine!

REPUBLIC'S BIG PLANS?

Big Shots Huddle on Coast . . .

Hollywood, Jan. 28.—Reports are heard here that a revolution in the set-up of Republic Pictures is in the offing. Heads of the company, including Herbert J. Yates, Nat Levine, E. H. Goldstein and Herman Gluckman, are conferring on a purported scheme to split production among a group of first class producers, all responsible to head-production man Levine.

It has been rumored that the bigwigs had been talking to several outstanding producers formerly associated with major companies, among them is said to be Jesse L. Lasky and Carl Laemmle, Jr. Whether or not there is any substance to these reports has not been learned, inasmuch as the Republic executives are reluctant to disclose their plans.

NEW YORK TIP-OFF

Observations and Opinions by **Larkin**

NEW U's FIRST BREAK

Friends of the New Universal were beginning to despair of the company's ever coming through with a solid boxoffice hit when "3 Smart Girls" came along. Everyone who wants to see this outfit go places is happy that Deanna Durbin's debut is such a howling success and is hoping that this picture may prove the charm that will bring further success. **Charles Rogers** has been having extremely tough sledding out at the U studio. Without even one outstanding boxoffice name as a bulwark, he has been forced to experiment with unknowns. That in itself would not be so bad if he were backed by a limitless bankroll, allowing him to put them in pretentious productions. But that has not been the case and, consequently, the product he turned out up to "3 Smart Girls" was little desired by theatremen everywhere. Universal commitments from theatres were not being filled and many probably will not be filled, even if a flock of hits are turned out between now and the new season. The New Universal is a personable outfit that can capitalize the exhibitor goodwill turned over to them by Uncle Carl **if it can only deliver the product!** Here's hoping they do! . . . Al Friedlander has a novelty on his hands in "The Robber Symphony," advertised as the "first sur-realist picture," which opened at the Venice here on two-a-day. The British-made film was concocted by a musician who intended to express the story's action by music, with the characters saying almost nothing and pantomiming strangely. It received mixed notices from the local dailies, but got enough good reviews to assure it of fair business for a limited run. . . . Warners are digging down into their jeans again to finance **more legit.** They are reported as backing two new plays soon to open. At present they are in the legit field much more heavily than any other film company. Need for film stories is probably the motive. . . .

'SMART GIRLS' ACES AT ROXY

The first run situation on Broadway this week finds the Roxy doing socko business with **"3 Smart Girls"** (U) and the strong stage support provided by Borrah Minevitch & Rascals. It wound up the first week strong enough to fix it almost definitely for a 3 week run. . . . **"Great Guy"** (G-N) still good enough at the Criterion to hold for a 5th week. . . . For the second straight week the flop of the week must be **"Black Legion"** (WB) at the Strand, where it continues to draw a fair male trade, but makes the ladies walk on the other side of the street! . . . **"Camille"** (Metro) did handsomely in its first week at the Capitol. Looks set for three. . . . **"The Plainsman"** (Par.) remains at the Paramount through next Tuesday, completing 3 weeks of very good biz. . . . The Rivoli managed to squeeze thru with **"Men Are Not Gods"** (UA) as its tenant for a second week. **"You Only Live Once"** (UA) opens Saturday (today) with strong advance buildup. . . . Music Hall has no complaints against **"Lloyds of London"** (20th Cent.) inasmuch as it held fairly well for its second week. **"Plough and the Stars"** (RKO) started Thursday and is a tough one to figure, but we have our doubts! . . . **"Criminal Lawyer"** (RKO) started off nicely at the Rialto Tuesday. **"Under Cover of Night"** (Metro), which preceded it, did fairly well for one week.

Youthful Maurice Conn Started His First Film Production With $1000

This is the fifth of a series of articles by our West Coast correspondent, author of "Hollywood Flickers," on interviews with personalities prominent in production.

MAURICE CONN

Presented by DAVID J. HANNA

Scan your library shelves in search of one of those ancient five-cent masterpieces of fiction, the Horatio Alger novels, and between the faded covers of almost any one of those editions you will find the parallel to the story of our Producer of the Week.



Maurice Conn is the personification of the typical Alger hero. A few years ago his name was meaningless to the Motion Picture Industry; today, at the comparatively tender age of 30, he is widely regarded as one of the most promising men in the production field. And, in the few years that have witnessed his rise to recognition, he seems to have absorbed a lifetime of experience.

One thousand dollars (yes, $1000!), plus a wealth of nerve and imagination, were Conn's assets as he started on his career as a film maker. He resigned his position as associate producer with Nat Levine's Mascot company to organize his own unit. Renting space at Talisman Studios, he hired Kermit Maynard as his star and produced a Western titled "The Fighting Trouper." Thus began that unit of Conn's enterprises known as Conn Pictures. Hardly an auspicious inauguration, but not unlike that of other men now at the top of the ladder in this industry.

From that single Western has grown an organization which will produce between 28 and 36 features this year. The Maynards are now an annual series of 8 outdoor films of established boxoffice value in action houses.

Two other units, Ambassador and Melody Pictures, comprise the balance of the Conn organization. The former is responsible for the Frankie Darro series, 8 action melodramas that have struck an extremely popular note with the juvenile and matinee trade in naborhood and rural theatres. They are definitely above average attractions of their class.

Young Mr. Conn this season took his first excursion into higher bracket film production. Sensing the potentialities of Pinky Tomlin's pleasant vocal and shy comedy talents, he signed the song writer-actor to a long-term contract and plans to make 6 musical features per season under the banner of Melody Pictures, his most pretentious venture. The first Tomlin vehicle, "With Love and Kisses," is now being released and was sent off to an unusually strong start with the help of a shrewd publicity campaign that featured Pinky's appearance on Eddie Cantor's radio program two weeks ago, during which the pop-eyed comic also sang one of the songs featured in the picture. It is alert stunts of that sort that lend credence to the general impression that this young man is headed places.

Conn recently returned from New York, where he met with his franchise-holders to discuss distribution plans for the 1937-38 season. In the course of the meeting he asked the frank reactions of the exchangemen as to his future production plans, whether they felt the need for more Western melodramas or musicals.

"As a result of my survey," he told this writer, "the bulk of my program next season will be 75% musical and melodrama. To that end our production budgets will be raised and standardized at a forty thousand dollar minimum and a one hundred thousand dollar maximum."

Asking a producer outright for his own views on what formula he would lay down for the making of successful pictures is a question we have carefully avoided throughout this series of interviews. Perhaps it has been our fear of receiving a lengthy theoretical dissertation on the virtues and ills of the motion picture industry, with particular stress on the speaker's virtues. However, on this occasion we blurted out the query in a weaker moment and, to our astonishment, Mr. Conn calmly gave us a formula which we believe should be framed and placed on every producer's desk in Hollywood.

"The simplest way to insure the success of a picture, or at least to minimize its chances for failure, is to make it exactly what it is intended to be. A Western should be just that. Today, in an attempt to lure patrons of other types of entertainment, much of the riding and outdoor shots are being replaced by indoor sets. This defeats the producer's very purpose. The Western fan dislikes the slower moving indoor action and resents any lengthy deviation from the wide, open spaces, where action is a prerequisite.

"On the other hand," our host and interviewee continued, "it is hardly possible that the lover of the drawing room comedy will find a Western very much to his liking, even though the picture may be camouflaged with parlor sets. So it must be with any type of picture. A melodrama should be melodrama; a comedy, comedy; a drama, drama. Not, by any means, that there must not be digressions that fall naturally into the plot. But they must not be forced or so long that they divert the spectator's attention to the basic theme. It has long since been proven that it is impossible to please everyone, but, by aiming a picture at a definite type of audience, you will come out with a winner in the vast majority of cases."

And so, with this prescription tucked away in our notebook and mind, we left Maurice Conn. On our way across the lot, we dropped into the office of Ted Richmond, the man whose exploitation ideas have had much to do with the boxoffice success of Conn's pictures. Before long the desk and floor were littered with press sheets, old and new, and from them we gained a factual view of an independent company's progress—from those first cheaply printed 4-page press sheets down to Richmond's beauty on "Love and Kisses."

By all means, we urge you to keep at least one corner of one eye focused on this Conn outfit.

AS I SEE THEM . . . REVIEWS OF NEW FILMS

By ROLAND BARTON

BOXOFFICE RATING:— ● Means POOR; ● ● Means AVERAGE; ● ● ● Means GOOD; ● ● ◎ ● Means EXCELLENT
Plus (+) and Minus (−) will be used occasionally to indicate slightly above or below the point rating.

THREE SMART GIRLS

BOXOFFICE RATING

COMEDY-DRAMA . . . Vastly amusing and sentimental film for all audiences . . . Deanna Durbin's debut great success . . . Should build to heavy grosses on word-of-mouth plugging . . . Rates ● ● ●, except, perhaps, for action houses.

Universal

83 Minutes

Deanna Durbin . . . Binnie Barnes . . .
Alice Brady . . . Ray Milland . . .
Charles Winninger . . . Mischa Auer . . .
Nan Grey . . . Barbara Read . . .
John King

Directed by Henry Koster

Perhaps many of your patrons, as we did, will look forward to "Three Smart Girls" merely because it serves to introduce Eddie Cantor's radio protege to the films. But, Deanna Durbin, while her personal share of the film is a grand success, is not all there is to the picture—not by a load of entertainment! Engratiating is the word for it. Its unforced comedy, reserved sentiment and unaffected romance creep on you with you hardly aware of it, until that misty-eyed finish suddenly makes you realize how much you have really enjoyed it.

The story is very simple, dealing with the efforts of three young sisters to rescue their middle aged father from the clutches of a blonde adventuress and return him to the longing arms of the wife, whom he divorced ten years before. Led by the fiery youngest sister, Deanna, the corps uses every known weapon in feminine warfare and recapture their dad only by making his sense of fatherhood grow stronger than his passing affection for the attractive villainess. Young Miss Durbin displays a winsome personality and a bell-like, if immature, voice and acts like she was born to it. She is outstanding, but by no means does she overshadow a great suporting cast. Binnie Barnes, as the blonde menace; Alice Brady, her giddy, scheming mother; Ray Milland, the handsome nobleman who wins one of the girls; Charles Winninger, the father who wanted to be young again; Mischa Auer, again a screamingly funny titled drunk; Nan Grey and Barbara Read, the other two sisters; Lucille Watson and John King. Each one makes his or her role tell. Henry Koster's direction is "safe," allowing the story to unfold itself without any notable directorial touches.

AD TIPS: Sell the rescues, as well as Deanna. Most of the critics have hailed it, so use excerpts on a blow-up.

BARTON.

YOU ONLY LIVE ONCE

Hollywood Preview

BOXOFFICE RATING

DRAMA . . . Sombre tragedy that will be too heavy for most film fans . . . Excellent in spots, dull in others . . . Rates ● ● +, at best, generally.

United Artists (Wanger)

87 Minutes

Sylvia Sidney . . . Henry Fonda . . .
Jean Dixon . . . Barton MacLane . . .
William Gargan . . . Jerome Cowan . . .
Chic Sale . . . Margaret Hamilton . . .
Warren Hymer . . . Guinn Williams

Directed by Fritz Lang

An intriguing story idea and the presence of Sylvia Sidney and Henry Fonda should pull this through to slightly above average grosses, but the picture will prove too heavy for the majority of film fans. It is grim, sombre melodrama, with many moments of gripping suspense. Yet, on the whole, it is disappointing. Somewhere along the line it fails, dragging along at an almost tedious pace, which tends to reduce the tragic import of the story's high points. However, for those who like their filmfare in deep, tragic chunks this is a natural. It is definitely NOT shopgirl entertainment. Class houses should get the best returns and action spots will benefit by the prison background and the escape-chase theme. It will fail in getting much response from that vast middle class audience.

Fonda, three times a convicted criminal, is sentenced to die for his fourth offense on circumstantial evidence. His love for his young wife, Sylvia, turns to hate because it was upon her advice that he chose to face the situation rather than run away. She manages to smuggle into his cell and he makes his escape with her, killing the prison chaplain, lone barrier to his escape. As he is escaping his pardon arrives, but, unknowing, they continue on his way. Hunted, despairing, the young couple slowly make their way to the border. Their child is born by a wayside. Then, just as they are about to cross the border, they are killed.

Its virtues and its faults rest squarely on the shoulders of director Fritz Lang. He is responsible for the almost breathless tenseness of some of the sequences and for those stretches of dullness. This does not compare to the admirable job he did with "Fury." Sylvia Sidney is surprisingly weak in her role, at times disturbingly stilted. Fonda however, is excellent. His characterization is deftly shaded, first as the wrongly convicted man, as the fugitive and through all his alternately hate and love for his wife. The supporting cast is well balanced.

Don't Pull Your Punches

Hollywood Preview

BOXOFFICE RATING

BOXING MELODRAMA . . . Quickie with pugilistic background is fair entertainment for pop spots . . . Good performances help . . . Rates ● ● − for cheaper nabes and rural locations.

Warner Bros.

67 Minutes

Barton MacLane . . . June Travis . . .
Wayne Morris . . . James Robbins . . .
Joseph Crehan . . . Maxie Rosenbloom . . .
Dickie Jones

Directed by B. Reeves Eason

This is somewhat better than the usual cheapies Bryan Foy has been turning out for Warners, some of which have hit new lows recently. The yarn, projected on a background of the boxing ring, has its moments of heart throbs, action and comedy, making it fair entertainment for the cheaper naborhoods, action and rural houses. In better class spots, it will get by on dual bills. MacLane and Travis are two fair names, the former being liked by action fans.

Wayne Morris is a cowboy stranded in the big city. In a street brawl he beats up the ranking contender for the heavyweight championship after the latter has abused a newsboy. The attendant publicity brings the cow puncher into the limelight and before long he is fighting his way to the championship. Meanwhile, he finds himself in love with June Travis, sister of another contender for the crown, Barton MacLane. The fight for the honors and MacLane wins, but Morris gets the girl for consolation and a happy windup.

MacLane is aggressive and handles himself neatly as the pug. Morris, a newcomer, demonstrates good potentiality which should materialize after he has several more roles under his belt. Balance of the cast is satisfactory. B. Reeves Eason's direction keeps the action moving at a fair clip and gets plenty of excitement into the fighting scenes.

AD TIPS: Plug the conflict between brother and lover for the championship. Circulars in form of fight billing. Appeal to sporting fans.

HANNA (Hollywood).

AD TIPS: This must be sold according to the class of patronage. Spots where they like comedy or romance require stress on the stars. Action houses will do best by plugging the prison break and chase angles. Class audiences will respond to the intriguing story.

HANNA (Hollywood).

MEN ARE NOT GODS

BOXOFFICE RATING

DRAMA . . . Improbable story not helped by some cheap melodramatics . . English production . . . Only Hopkins name will save it from complete flop . . . Rates ● ● —

United Artists (Korda)

82 Minutes

Miriam Hopkins . . . Gertrude Lawrence . . . Sebastian Shaw . . . Rex Harrison . . . A. E. Matthews

Directed by Walter Reisch

It is difficult to understand how the usually particular Alexander Korda allowed a story as full of holes as this one to reach the camera stage. For the most part it is quite boring and when some action does take place it is cheaply melodramatic. The cast, all English aside from Miriam Hopkins, is adequate, but neither the story nor the direction are. For its boxoffice returns it will have to depend solely on Miss Hopkins strength, but word-of-mouth advertising will tear it down.

On the plea of the actor's wife, Miriam Hopkins rewrites her boss' review on "Othello," changing condemnation of the actor to praise. After she is fired, the play becomes a success and she meets the actor and falls in love with him. The wife, soon to become a mother, pleads with Miriam to give up her husband. Learning of this, the actor determines to choke to death his wife, who plays Desdemona opposite his Othello, during the choking scene in the play. As he starts to do this, Miriam cries out from the gallery and breaks up the performance. When the husband learns of his wife's condition, he parts with Miriam.

Why he would pick out a stage on which to commit murder isn't explained and hardly anyone wil care. The cast tries to make it seem sensible, but the odds lie with the story.

AD TIPS: Sell Miriam Hopkins. The title is a honey and can be used to entice early customers.

BARTON.

RED LIGHTS AHEAD

BOXOFFICE RATING

COMEDY-DRAMA . . . Homely stuff about grandpop showing family error of their screwy ways . . . Pleasantly done with good performances . . . lack of name strength relegates it to duals . . . Rates ● ● — for rural locations; less elsewhere.

Chesterfield

79 Minutes

Andy Clyde . . . Lucille Gleason . . . Roger Imhof . . . Paula Stone . . . Ann Doran . . . Frank Coghlan, Jr. . . . Ben Alexander

Directed by Roland D. Reed

This is old-fashioned, homey fare for the family trade. Lacking name strength, it will necessarily drop into the lesser spot on most dual bills, but its mild, pleasant humor and touches of drama makes it OK supplementary entertainment. Although Andy Clyde's performance as the shrewd old grandfather is good, his name will mean very little to the boxoffice.

The plot has the harassed mother; the lodge-joining, gold mine-buying father; the intellectual and occult-delving daughter; the daughter who almost slips off the right path; the son who aspires to be a radio announcer and practices constantly; the kid brother who saves the daughter from the seduction-bent crooks. Strung together, you have the usual rags-to-riches plot, with foxy grandpop testing the mettle of his family.

The cast, with hardly an exception, turns in neat performances. The direction is routine, but keeps the story flowing smoothly.

AD TIPS: Sell it as a comedy of the "Typical American Family."

NOXNIL.

WOMAN IN DISTRESS

BOXOFFICE RATING

MELODRAMA . . . Diverting, if lightweight, stuff . . . Grand performance by May Robson . . . Good for dualing . . . Rates ● ● — on its own.

Columbia

68 Minutes

May Robson . . . Irene Hervey . . . Dean Jagger . . . Douglass Dumbrille . . . George McKay . . . Paul Fix . . . Gene Morgan

Directed by Lynn Shores

This is a combination of several standard movie formulas which usually please the mass trade. The ingredients, a band of crooks who pilfer a priceless Rembrandt painting, a sympathetic old lady who is the victim, and a couple of newspaper reporters, male and female, who are constantly striving to out-scoop each other—when they aren't cooing. In this Columbia offering, these ingredients have been neatly handled and competently blended to make a diverting programmer. The crook angle should make it a fair subject for action houses, while the presence of May Robson in the cast should assure fair returns for the nabes and rural spots.

When it is suddenly discovered that Miss Robson, a spinster living in a small Maine town, owns a painting which may be a Rembrandt long believed destroyed, the two reporters and the band of crooks set out to get there first. The thieves make off with the canvas, but find themselves unable to dispose of it, because the old lady alone knows the identification marks on the back. As a climax, the victim and the girl reporter, who has become the woman's confidante, are about to be put to a novel death by the irate crooks when the other reporter arrives to save them.

Miss Robson's performance is her usual workmanship, which means outstanding. Others are competent. The direction manages to keep the action moving at a fair clip.

AD TIPS: The stolen Rembrandt angle offers lots of lobby display opportunities. Sell Miss Robson strongly.

LET'S MAKE A MILLION

Hollywood Preview

BOXOFFICE RATING

COMEDY . . . Typical Horton vehicle, but weaker than most . . . Will hardly satisfy even his faithful following . . . Oke for duals . . . Rates ● +

Paramount

60 Minutes

Edward Everett Horton . . . Charlotte Wynters Margaret Sedoon . . . Margaret McWade . . . Purnell Pratt . . . Porter Hall

Directed by Raymond McCarey

Except for the presence of Horton in the cast, there is little to recommend this as entertainment in any form. The story is weak, routine and chock full of loop holes that make it hard to swallow, even as comedy. Nor has the direction imbued it with any pep. The burden of the entire yarn rests on the star's shoulders, but, despite all his usual mugging, the laughs come few and far between. It is definitely quickie stuff that will serve only as the second feature on dual bills.

Horton is a respectable citizen of a small town. He receives his government bonus and there comes the problem of spending it. A business associate induces him to make an oil investment and before long the entire town is buying the bogus oil stock. The fraud is exposed and Horton is disgraced, the whole town believing him a crook. With the aid of the romantic element, Charlotte Wynters, he manages to get an honest oil man to drill the well and, of course, the oil gushes in abundance, bringing the happy ending.

AD TIPS: Distribute circulars as bogus oil stock forms. Teaser catchline: "Want to Become a Millionaire? . . . Invest the Price of Admission and Get a Million Dollars Worth of Laughs, etc."

HANNA (Hollywood)

Col. to Roadshow 'Horizon'

Columbia is casting about for a theatre on Broadway in which to roadshow Frank Capra's "Lost Horizon." The studio has advised hom office officials that the film, on which considerable re-shooting was done, will be ready for release February 1.

Awakening the 'Sleepers'

(*Continued from page 2*)

If you like the more shocking sort of thing, you might hire a hearse and spread this copy over the sides: "Here goes the remains of a fool who tried to cure himself with fake patent medicines. Beware, lest you suffer this fate! See the true facts about this racket in Larceny On the Air at the Rex Theatre Starting Thursday!"

Now, on the level, this looks like one of the "hottest" exploitation bets we've encountered in a couple of months. For pete's sake, don't let it slip through your fingers!

What the Newspaper Critics Say:-

Excerpts Culled From the New Film Reviews by the Most Reputable Critics in Leading Newspapers

A VALUABLE BOOKING GUIDE . . . USE QUOTES IN ADVERTISING

MEN ARE NOT GODS
(UNITED ARTISTS)

". . . If not completely convincing—is decidedly entertaining in its odd mixture of farce and melodrama. . . . Miss Hopkins' role is an exuberant one, calling on all the more explosive emotions from sheer farce comedy and funny falls to dramatic tirades. She negotiates them all in vivacious, believable fashion. . . ."
Murdock, PHILA. LEDGER

". . . Without a doubt, the best modern subject film to be made by British producers. Although the picture is of considerable length, it never lags. There is an unwonted freshness about its style. And, best of all, it mounts to one of the most exciting climaxes this reviewer has witnessed in many films—especially those of the comedy-drama genre. . . . Somewhat trite in the solution of its triangle problem. . . ."
Finn, PHILA. RECORD

". . . A film so ponderous and so dreary and one so often on the verge of ludicrousness. . . . Has about it the mustiness of old melodramas—a ten-twenty-thirty-cent flavor. . . . Dialogue is hackneyed, adolescent and fearfully dull."
Boehnel, N. Y. WORLD-TELEGRAM

". . . Has considerable charm as well as pathos, if not the wells of wisdom it obviously hopes to reveal. . . . Miriam Hopkins in her early comedy scenes has never been better. . . . Where the story fails is in its power to move one sufficiently, as a triangle of this kind should. . . ."
Tazelaar, N. Y. HERALD-TRIBUNE

●

BELOVED VAGABOND
(COLUMBIA)

". . . From William J. Locke's sentimental novel, British film makers have fashioned a gently nostalgic picture. . . . Unpretentious and forthright. And, if you meet it on its own ground, it is simple and genuine and not a little appealing. . . . Cast plays it with unaffected simplicity and the old world setting lends an appropriate atmosphere. . . ."
H. M., PHILA. RECORD

". . . Maurice Chevalier makes a welcome, and highly favorable, return. . . . Captures the warmth of the book with a quiet simplicity and pastoral charm that remind one of 'The Constant Nymph'. . . . Told to the accompaniment of a tripping and playful musical score. . . ."
L. G. D., PHILA. LEDGER

". . . A pity that the gay and debonair Maurice Chevalier, long absent from our screens, should be compelled to return here in a picture like this one. It may be filled with whimsy in England, but its a complete bore here. . . ."
Marsh, CLEVELAND PLAIN DEALER

". . . A fluffy and moderately beguiling trifle. . . . Chief claims to attention are its lilting music, its mild charm, and some very interesting pictorial effects. . . ."
Schneider, CLEVELAND PRESS

PLOT THICKENS
(RKO)

". . . Reasonably entertaining baffler, barring our faint wince at the sight of Zasu Pitts trying to fill the saturnine shoes of the Hildegardes of Edna May Oliver and Helen Broderick. . . ."
Nugent, N. Y. TIMES

". . . James Gleason, who has played the blundering Inspector Piper throughout the whole series of five Piper-Withers films, is amusing as ever. I do not, however, care for Miss Pitts as Hildegarde. . . . Fairly well told little mystery yarn, not new but passably entertaining."
Schneider, CLEVELAND PRESS

". . . The hard-boiled Mr. Gleason and the fluttery Miss Pitts get a nice quota of laughs."
BOSTON POST

". . . Agreeable combination of comedy and mystery. . . . Contains its full share of humor. . . . Zasu Pitts brings her fluttering methods to the Hildergarde Withers part. Previously, Edna May Oliver and Helen Broderick had appeared in this role, both of them making a better job of it than Miss Pitts. . . ."
W. T. C., Jr., BOSTON HERALD

●

ACCUSED
(UNITED ARTISTS)

". . . Moves with uncommon sluggishness through a series of unimpressive shots of a musical comedy rehearsal to a mildly dramatic murder trial. . . ."
Nugent, N. Y. TIMES

". . . The lovely Dolores Del Rio lends an excellent decorative motif to the proceedings, but neither she nor Douglas Fairbanks, Jr. succeeds in capturing the quality of suspense and excitement that is so essential in this type of screen compound. . . . The unraveling of the mystery is ponderously arrived at. . . ."
Barnes, N. Y. HERALD-TRIBUNE

". . . Begins as a 'triangle' and wobbles a little unconvincingly into 'detection'; but it is a spirited and engrossing film that can be recommended as generally enjoyable entertainment. . . . Good mixture of humor, romance and homicide. . . ."
Boehnel, N. Y. WORLD-TELEGRAM

". . . Though its excessive dialog tends to slow down the action, the talk is pointed and brisk, thus imbuing the courtroom sequence with enough punchiness to make a fairly tense and exciting climax. . . ."
Schneider, CLEVELAND PRESS

'Smart Girls' Are U's

In this department last week Columbia was erroneously credited with the production of "3 Smart Girls." Both Universal and we would like you to know that it is a New Universal production.

BLACK LEGION
(WARNER BROS.)

". . . A savagely direct and uncompromising study of mob terrorism and violence. . . . An outstanding and memorable motion picture. . . . In no sense a mere tract, but a smashing human drama. . . . Not a pleasant film, but it is one that will haunt you with its vivid imagery and its stark emotional power for a long time. . . . Humphrey Bogart is excellent. . . ."
Barnes, N. Y. HERALD-TRIBUNE

". . . Editorial cinema at its best—ruthless, direct, uncompromising. . . . Direction, writing and performances are as strong as the theme."
Nugent, N. Y. TIMES

". . . Biting, scathing, courageous and exciting expose melodrama. . . . Absorbing entertainment as well as fiery indignation. . . ."
Boehnel, N. Y. WORLD-TELEGRAM

". . . Thrilling cinematic piece—an expose of mob rule against Americanism. . . . The result is powerful, often unpleasant, but always important, because it carries FORCE! . . . A startling film. . . ."
WASHINGTON TIMES

●

SINNER TAKE ALL
(MGM)

". . . Absorbing film that moves along smoothly. . . . Breezy piece with clever dialogue and a wealth of new angles. . . ."
Rob Reel, CHICAGO AMERICAN

". . . High pressure melodrama, the streamlined tempo. . . . Almost lacking in comedy relief, with very little romance, this murder case is nevertheless enacted with an acute starkness. So honestly told is its complex story that it doesn't need any false teasers to whip up your attention—but the mystery is a tough nut to crack. . . ."
Pullen, CLEVELAND PLAIN DEALER

". . . Well-scrambled murder mystery in which one killing follows quickly upon the heels of another and threatens to decimate the cast before the final clinch and fadeout. . . . Theatre detectives will find 'Sinner Take All' right up their alley. . . ."
R. B. C., BALTIMORE EVE. SUN

"Finest Theatre Painting and Decorating"
HARRY BRODSKY
2315 WALNUT STREET, PHILA., PA.
RITtenhouse 7828 ● TRInity 1189

"Not a dark house in more than 20 years of film delivery service!"
NEW JERSEY MESSENGER SERVICE
Member National Film Carriers' Ass'n
250 N. JUNIPER STREET, PHILA.
LOCust 4181 RACE 4600

Scenes from . . . and a few facts about the new films

Previews

The stills are selected for graphic value to exhibitors



FUGITIVE! Some of the animal-like fear of the hunted man is expressed here by Henry Fonda in this scene from "You Only Live Once." The girl at the window is Sylvia Sidney, his young wife, who found that her love for Fonda had enmeshed her in a tragedy that was to end only with their deaths. It is a Walter Wanger production, directed by Fritz Lang, who made "Fury." Release is by United Artists. Review is in this issue.



LOVE AND LEGS! The New Universal's first plunge into Song and Leg extravaganza has been titled "Top of the Town." The scene below gives you the idea most effectively. The romantic pair who sing incidentally, are Geo. Murphy and Doris Nolan of whom Universal expects much. Do you recognize the girls? It will be released in the very near future.



LA MOORE! Reports tell us that lovely Grace Moore's new vehicle concerns itself as much with mirth as with the star's vocal talents, as you might note from her frivolous attitude while singing in this still. You knew it previously as "Interlude," but the new and final title is "When You're in Love." It's a Columbia release.

BIG WORDS
PRINTED SMALL

More Exhibitors Will Read Film Bulletin in 1937, because it is rapidly growing in Importance and in Circulation. A unique trade paper built on the solid rock of INDEPENDENCE!

Short SUBJECTS

FROM PHILLY
By Nonamaker

BEN KASSOY and SAM BLATT both out of HOWARD PARKER's "Lucky" outfit. Ben now connected with Metropolitan Printing Co. and Sam expected to rejoin Price Premium . . . DAVE MOLIVER announces new and improved "Bango" game with tie-in with Favorite Food Brands . . . BARRIST and GOODWIN announce that "Bonus" goes into SAM STIEFEL's Nixon-Grand first of the "flesh" houses to go for a stimulant. The mixed (white and colored) house is now in a 3-a-day policy, continuous only Saturdays and Holidays . . . The Lincoln only lasted four weeks with colored vaude-film. It's now all pics . . . FRANK HAMMERMAN glad to report that his son is convalescing from appendicitis and pneumonia attack . . . BERT KARRER, brother of BILL of Republic, managing the Star, Harrisburg and doing a neat job . . . RAYMOND QUILLEN, of Globe, Berlin, Md., building a house in Selbyville, Del. . . . The Millsboro, Del. to re-open . . . New house to be built on site of old post office at 10th and Snyder Avenue was acquired by HANDEL, ELLIS, EMANUEL combo . . . New deal reported on for Million Dollar Pier, A. C. Big money reported interested . . . Met opened with Molly Picon in "Yiddle With His Fiddle," the Yiddish musical which is in its fourth week at the Ambassador, N. Y. . . . Scarcity of good vaude units is making SID STANLEY feel worse than he does from an attack of flu germs . . . HARRY LA VINE spurring his Republican-ites on in their current drive for bigger and better business screened first episode of the new "Dick Tracy" serial . . . ABBOTT (Skinny) OLIVER air-mails that the Coast is "over-rated" and that early in February he will be Philly bound . . . JOHNNY EHRLICH, the Flicker Club treasurer, definitely is NOT hiding . . . HARRISON and SMITH, the Europa-ites, celebrate the houses' sixth anniversary with Elizabeth Bergner in "As You Like It" . . . LEON BEHAL celebrates his 20th year on the Street . . . BILL CLARK and OSCAR NEUFELD in Washington last Monday for opening of new Universal exchange building at 913 New Jersey Avenue, N. W. SIG WITTMAN, U district manager also present . . . VERNON KLINE now managing the Rio for GEORGE FISHMAN . . . BILLIE (Preferred) MILLER returned from a week's rest-vacation at A. C. last Monday only to be rushed to Hahnemann Hospital where she immediately underwent operation. She is doing nicely, thank you . . . JOE KENNEDY was re-elected president of Horlacher Social Club for 1937 at their January meeting. TOM RILEY was elected vice-president; JACK HAHN, secretary, and CHARLIE ANSPACH, TOM LARK and LARRY DAILY were named the executive committee . . . SAM STIEFEL, SID STANLEY, WARNER's, JACK LYNCH, and BENNY, THE BUM all contributing "flesh" entertainment for the President's Birthday Ball here . . . Stanley Co. of America (WB) this week purchased the old Hippodrome, 7th and South and Franklin, South 3rd Street, for a total of $95,000. The Hipp was assessed at $24,100, the Franklin at $16,400 . . . JACK (Lenox) MILLER's young son, injured on Monday when struck by auto while riding his bicycle, is at home now.

FROM BOSTON
By Bruce

FURST OFF! The newly appointed branch manager for Warner Brothers as Boston, NATE FURST, was given a swell send-off Monday evening by the boys in New Haven. TOM SPRY, who resigned from the Boston managership (and 'tis said he gets paid to May 1st) will be given a testimonial dinner at the Statler, Thursday evening. BILL ERBB, EDDIE ANSIN, and LOUIS BOAS are on the committee to give Tom a great fare-thee-well. Hollywood is likely to be SPRY-er very shortly . . . SAM and NATE GOLDSTEIN know their algebra. They have found the spot to build a new theatre in Springfield. The answer is the "X" section . . . E. M. LOEW is going to try Sunday openings only at the Royal Theatre in Providence figuring that one-seventh of a pie is better than none. HENRY TOBIN will have to manage the slicing . . . Did you know that BILL MANCUSO of Exhibitor's Advertising and Supply Company is first cousin to Gus Mancuso of the New York Giants? . . . AL "DISH KING" SWERDLOVE has a new profit sharing premium plan. You will hear all about it pretty soon . . . MAX LEVENSON and his wife are leaving on a long southern cruise today. Bon Voyage! . . . That little friction between ROSE-MARK will soon be straightened out . . . SAM GOLDSTEIN is coasting back East from coast to coast in a new car . . . EMANUEL COHEN of Columbia has recovered from a short but snappy attack of influenza—the flu has flown. Ouch! . . . LILA IZEN was all upset the other day. Someone pulled the old army game and made off with five reels of 16 mm film . . . The salesmen now have a club. The idea is to help each other and promote good fellowship. HERMAN KONNIS was given the honor of being the first president. Another Universal star ascends the heights. TOM DUANE of Paramount is vice-president; HARRY ROSENBLATT of Metro was elected treasurer; NAT ROSS, GB, sergeant-at-arms; and SAM SELETSKY of Republic, secretary. On the board of directors are JAMES KENNEDY of Bank Night fame; TOM DONALDSON of Metro; HARRY WORDEN, ditto; HARRY "Great Guy" GOLDMAN of Grand National; and JACK DAVIS, Republic. The next get-to-gether will take place on February 6th . . . It is rumored that a New England circuit is planning to build a new theatre in Westboro. Quien sabe! . . . And there's a wild scramble for a theatre in Brookline Village. There are at least six applicants. Get in there and fight, boys! . . . MARK JEFFRY states that contrary to reports he doesn't care if the races never start . . . LOUIS STERN of Beaumont Pictures is an expert phila—er—er—stamp collector . . . JOE COHEN is going to do a lot more walking. MAURICE POUZZNER is going to move his offices way over to Newbury Street . . . Master MAURICE MASTER masters mastoids! He is getting along nicely after an operation at the eye and ear infirmary . . . It seems to be an epidemic. RUTH HAAS has mastoids too. Her operation was also successful according to daddy SAMMY HAAS . . . HARRY RICHARDS, who has been delivering films in Lowell, Lawrence, and Haverhill for a long, long time, died last Thursday.

CLASSIFIED ADVERTISEMENTS

Ten cents per word, including initials, address, or box number. Minimum insertion 15 words. Cash or money order with each copy. Yearly contract rates are lower. Send for contract scale. Address communications to FILM BULLETIN, 1323 Vine Street, Philadelphia, Pa.

INSURANCE
All forms of special insurance applying to theatre operation handled on minimum rates. Representative will be sent on request. Box FB 107.

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Snappy, effective trailers; special low prices. Film Service Co., 25th St. and Lehigh Ave., Phila., Pa., SAGamore 1653.

JANITORS' SUPPLIES
Cups, towels, toilet paper, disinfectants, etc., Krankel's Sanitary Supplies. H. J. Jarosh, Representative, S. E. Cor. 10th & Vine Sts. (Clayman's Garage Bldg.), Phila., Pa.

MARket 9875 RACE 8560

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Economically Sensible
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Motor Carrier Agents for
GENERAL AIR EXPRESS
Coast to Coast Overnight

M. Lawrence Daily, Notary Public, Phila.

Member National Film Carriers, Inc.



PAUL KELLY
has all it takes to deliver an alternately comic and dramatic characterization.
—Hollywood Reporter



REGINALD DENNY
ably takes care of the wastrel who almost marries Miss Travis, getting his share of laughs.
—Daily Variety

JOIN THE MARINES



JUNE TRAVIS
holds up her end of the romantic battle with winsome allure and skill. Excellent entertainment.
—Daily Variety

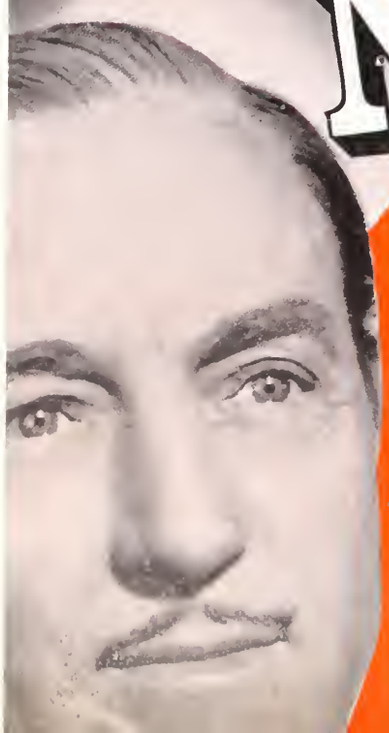


WARREN HYMER
clicks in his standard brand of goofy comedy.
—Daily Variety

Provides plethora of comedy.
—Hollywood Reporter

"A very competent cast gets the lines across in fine style." *— Film Daily*

Directed by RALPH STAUB · Screen play by JOSEPH KRUMGOLD · OLIVE COOPER
Original story by KARL BROWN · Produced by NAT LEVINE · A REPUBLIC PICTURE



PURNELL PRATT
makes the commandant's role ring true with neat comedy shading. Crisply narrated and dialogued.



STERLING HOLLOWAY
carries on nicely as a hick steward. Republic comedy has excellent cast. Good fun. – *Reporter*

REPUBLIC PICTURES

Independent EXHIBITORS
FILM BULLETIN

VOL. 3, No. 23 SATURDAY, FEBRUARY 6, 1937 PRICE, 10 CENTS

A TRADE PUBLICATION, ISSUED WEEKLY FOR INDEPENDENT EXHIBITORS
—AND DEDICATED TO THE PROTECTION OF THEIR INTERESTS

How Many Times Do You Sell the Same Pictures to Exhibitors, Mr. Zukor?

Mr. Adolph Zukor
Paramount Studios
Hollywood, Cal.

Dear Mr. Zukor:

Last week we addressed several remarks to you in a letter concerning the basic industry ailment of poor product **deliberately** being turned out by major studios merely to fill the excessive film commitments they force on exhibitors. You may recall that we specifically mentioned the fact that your Paramount company has, during the past few years, delivered more than its share of these "quickies" and we expressed the hope that you would take steps to eliminate this type of product and set an example for the other studios.

We wrote that in the face of an announcement you had issued about a week prior naming 22 of the pictures Paramount plans to release during the 1937-38 season. Frankly, a good portion of the lineup impressed us and we gave some space to it in our news columns.

It wasn't long, however, before several of our readers wrote us pointing out that you had flashed a number of those same titles and casts before them when you were trying to sell your 1936-37 product. Since we happened to be conducting a one-way correspondence with you on the general subject of correcting some flagrant evils of film business, it was suggested that we drop you another line or two to ask how many times you sell the same pictures to exhibitors, Mr. Zukor? Looking through the very attractive trade advertisements issued by your company during the '36-37 selling period, we find that you definitely told exhibitors that they could expect to receive the following pictures during the current season:

"SPAWN OF THE NORTH," a Technicolor production, starring Carole Lombard.

"HIGH, WIDE AND HANDSOME" with Irene Dunne and Fred MacMurray.

"SOULS AT SEA," a Technicolor production, with Gary Cooper.

"ARTISTS AND MODELS," One of the Most Lavish Pictures of the Year.

Marlene Dietrich in two (2) pictures directed by Ernst Lubitsch.

Without delving any further into those pictures less definitely designated by titles or stars, we see six of the most valuable film properties held out as a bait to entice this year's contracts being dangled as bait for next season's contracts. Don't you think the fish are entitled to a break, Mr. Zukor?

Before you sit down to the next banquet tendered in honor of your Silver Anniversary with Paramount, we hope you will take a moment to ask yourself if policies of this sort will build a really lasting monument to you as one of the pioneers of the industry.

Most sincerely,

MO WAX.

AWAKENING THE 'SLEEPERS'

The purpose and plan of this department is to bring forcefully to the attention of theatremen those pictures which are ordinarily overlooked or neglected in their advertising. Mr. Wolfe-Smith, prominent theatre publicity expert, aims to point out the latent exploitation angles in these "Sleepers" with the view to having you SELL them to the public in a manner that will bring you the best possible returns. Follow these "Sleeper" campaigns for bigger grosses!

By Wolfe-Smith



If there exists in your makeup one grain of that valuable asset SHOWMANSHIP we need do little else than mention the title of this week's subject to you and say, "Go to it!" But, for fear that some of youse gents can't see D-O-U-G-H written in "She's Dangerous," we're going to pass a few general remarks and several specific ones in the hope that you will bestir yourselves to make some dough where you least expect it.

We aren't going to lay out much in the way of stunts, because those Universal ad boys have done a damn good job of it in the press sheet and we *demand* that you go through it carefully. Their mat layouts contain some very nifty verbiage to sell the DANGEROUS WOMEN angle, the angle, incidentally, that we are telling you to go out and sell for all your worth.

Your male patrons, of course, will readily agree that *all* women are dangerous. Your femme fans will agree that *most* women are dangerous. So, all you have to do is stir up the idea and you'll have both household factions interested.

If you care to go in for the sensational headline sort of stuff, your approach is along the lines of "Hell hath no fury like a woman scorned." This calls for yellow journalistic re-hash of quick-on-the-trigger dames who have bumped off their "hearts" in a moment of passion. The files in your local newspaper offices will supply you with all the material you want on this.

Then, there is the Women In Industry danger. It presents the problem as to the fitness of females to hold important positions and the slant is that lots of men regard women in business as DANGEROUS, using their sex and wiles to outwit male competitors. IS THIS TRUE?

The most romantic and intriguing form of the Dangerous Women species, however, is the beautiful and super-cunning spy. Mata Hari made great factual-fiction story material, as have other illustrious feminine espionagers.

None of these types of slick females include the kind encountered in "She's Dangerous." This one is a FEMALE DETECTIVE, one who uses her beauty and all that intuitive cunning they possess to trap a bad man. Tala Birell is the gal and, while she ain't much on name, she's got what it takes to lead on any guy who hasn't had too much experience or hasn't too much resistance. Cesar Romero is the crook and a good heavy, as usual. But, your cast doesn't mean peanuts—it's the angle that will sell it.

NEWSPAPERS

Your local papers should go for the "WHAT KIND OF WOMEN ARE MOST DANGEROUS" gag without much coaxing, because it makes good reading. Have them ask their readers to send in their thoughts for a daily box. Don't let any mention of the picture get into that box, but have your advance teaser ads spotted on the same page somewhere nearby.

The ancient personal column ads stunt is a setup for this. Simple sentences like, "Keep away from Tala—She's Dangerous—Cesar," if run for about a week in advance of playdate, will have 'em wondering.

SELL WOMEN

Every woman considers all other females her man lamps as dangerous, and everyone of 'em loves to be referred to as "dangerous," so there's another meaty slant to work on. It gives you an angle to sell every dress shop, beauty shoppe, department store, etc. "Wear So-And-So's Dresses And Have People Say of You—'SHE'S DANGEROUS!' "

Men, there's a MILLION angles on this one. With a title like "She's Dangerous" you don't even have to trouble your brain to think; the ideas should pop in faster'n you can put them down on paper. This isn't, by any means, one of the important features of the season, but there's dough in it just as sure as you've let a dame make a sucker out of you at one time or another or more times than that!

SELL IT!

$ $ $ $ $ $

There's money in this!

Vol. 3, No. 23 — Independent EXHIBITORS FILM BULLETIN — February 6, 1937

THE INDUSTRY'S NEWS
From An Editorial Viewpoint

COLUMBIA ANSWERS MPTOA

Restrict Cancellation . . .

Columbia this week gave the M.P.T.O.A. its answer to the organization's 10-point program for trade practice reform. In a letter from A. Montague, sales manager, to Ed Kuykendall, the distributor replied to each point with much more frankness than has characterized the answers from other major film companies, although the net result is only another very minor "victory" for Kuykendall's outfit.

On the issue of increasing and lifting restriction from the 10 percent cancellation privilege, Montague's letter declares that "Columbia is willing to grant a cancellation of 10% of the number of pictures offered if the exhibitor contracts for all pictures offered at one time, *provided* this cancellation is restricted to pictures in the lowest price allocation." Thus would be placed in the contract a condition which the distributors exercise at present, as, when the exhibitor cancels a picture in the higher bracket, a lower classification feature is moved up to replace it.

Exhibitors who buy selective contracts are not entitled to an additional cancellation privilege, the distributor argues, inasmuch as they take their elimination at the time the contract is negotiated.

Rental to Absorb Score Charge . . .

"We believe that score charges are a part of film rental," Montague states. "Therefore, when satisfactory percentage terms are agreed upon, we feel that the score charge can be eliminated. On flat buy contracts we are agreeable to discontinue the practice of separating the terms between film rental and score charge and in the future have one space for the insertion of complete 'film rental terms.'"

This is generally regarded not as an elimination of the score charge, but, rather, its inclusion in the whole film rental. Undoubtedly Columbia will be pressed to clarify this point.

Preferred playing time is subject that will be dealt with according to the individual situation, the letter declares. However, "We must expect to receive our fair share of an exhibitor's preferred time in order to protect our film rental for important percentage pictures."

Proportionate Shorts Sales . . .

"It has never been the intention or the practice of this company to 'force' shorts with features," the distributor claims. "We believe that where we do license features we should have an equal opportunity to license the account a reasonable number of short subjects proportionate to the number of features we supply as against the exhibitor's total feature requirements." Montague points out that he suggested this method during the N.R.A. discussions and still regards it as the "most equitable" plan.

The other points are passed over lightly, either because they are viewed as exhibitor problems or involving legal obstacles.

ALLIED MEETS MAY 12-14 STEFFES ANTI-CHAIN CZAR

Wood Heads Convention Committee . . .

The Committee on Arrangements for National Allied's annual convention has selected May 12-13-14 as the dates on which this year's confab will be held in Milwaukee. The Hotel Pfister will be the central headquarters.

P. J. "Pete" Wood, secretary of the I.T.O. of Ohio, has been named chairman of the Convention Committee, and Ray A. Tesch, of Milwaukee, heads the local Committee on Arrangements.

Centralize Anti-Chain Fight . . .

A statement from the organization's office in Washington declares that in a move to centralize control W. A. Steffes has been given dictatorial power over the legislative campaign to force the divorce of production-distribution from exhibition.

"Recognizing the necessity of centralizing authority and concentrating effort in the project to prevent producers from operating theatres," the notice reads, "the Special Defense Committee has authorized its chairman, W. A. Steffes, to assume sole responsibility for securing the necessary legislation."

Steffes, fiery Northwest Allied leader, has been touring the country to address units and solicit funds for the anti-chain fight. A total of over $100,000 is reported to have been pledged or contributed already, with many non-member independents sending checks to James Ritter, treasurer of the Special Defense Fund. The plan is to introduce a bill in each of the 48 states.

The first state to get the anti-chain bill is California, where the Legislature will consider a measure by Assemblyman Ernest Voight after it convenes on March 1st.

Issued weekly at 1323 Vine Street, Philadelphia, Pa. Phone: Rittenhouse 7424. Mo Wax, Publisher and Editor; Roland Barton, George Frees Nonamaker, Associate Editors.
New York Representative: Edward Larkin, Room 505, 729 Seventh Avenue, Medallion 3-2943.

NAT LEVINE-REPUBLIC PART

Remains to Clean Up . . .

Hollywood.—Nat Levine, president and production head of Republic, resigned this week after extended conferences with other officials of the company. The decision was reached on a friendly basis after Levine stated that he could not see eye to eye with the others on proposed plans for reorganization of the production setup.

As reported in last week's FILM BULLETIN, Republic bigwigs have been discussing the establishment of a unit system to replace the present one-man control. Negotiations have been carried on with several prominent producers formerly associated with major studios, it was authoritatively reported, among them Jesse Lasky, Winnie Sheehan and Carl Laemmle, Jr. Levine did not approve of this plan and voluntarily suggested severance of the relationship.

Levine will remain with the company until all film already in production are completed. His ownership interest will be purchased by Herbert J. Yates, it is believed. In attendance at the conferences were Levine, Yates, E. H. Goldstein, Herman Gluckman and J. J. Milstein.

GAMBLING ONUS ON CERTAIN GAMES HAS EXHIBS WORRIED

Will Bring Down Police . . .

Exhibitors in territories where theatre games are flourishing are concerned about being deprived of a profitable asset through the introduction of cash prize games which skirt very close to the borders of lotteries. The more these boxoffice stimulants take on the aspect of out-and-out gambling devices, the sooner will the police crack down and order the elimination of all games.

In the Philadelphia area, for example, theatres have been operating games in which merchandise items are the prizes for several years with very little interference from law enforcement authorities. Last week, Mayor Wilson issued an order to the police to halt all games, and while this appeared to be directed against professional promoters and not theatres, local exhibitors are worried lest the spread of cash prizes turn the order against them.

Some theatremen see a grave danger in the new game now being introduced by National Screen Service, called "Ten-O-Win," which very closely resembles roulette. Such devices may stir up protests from parents and force the police to take a final stand against all theatre games.

N. E. UNIT RE-NAMES YAMINS

Steffes Addresses Meeting . . .

Boston.—Nathan Yamins, re-elected president of National Allied by the board of directors recently, was similarly honored by his own New England unit, Independent Exhibitors of N. E., Inc., at the organization's annual meeting held here last week.

Al Steffes, chairman of the Defense Committee, addressed the members on Allied's plans for obtaining enactment of legislation to force the producers out of theatre business, and won a pledge of $5,000 from the group. Steffes declared that Allied will seek laws in each of the 48 states to affectuate the program.

NEW YORK TIP-OFF

Observations and Opinions by **Larkin**

MARCH OF TIME CELEBRATES

On the first of February, 1935, the initial issue of The March of Time was released. This "new kind of pictorial journalism" was introduced with a fanfare of ballyhoo that demanded something unusual to merit public attention and sustained interest. How well the Time boys have succeeded in their job is evidenced by the fact that now, on its **Second Anniversary,** the March of Time can point to the fact that its popularity has steadily advanced until it ranks with Mickey Mouse at the top of boxoffice shorts. The "connections" of Time's editors has enabled them to get entree to places barred to ordinary newsreel men, to interview people "never" interviewed. Not only intelligent movie goers, but mass audiences as well, have come to expect **stimulating discussions** on vital and entertaining problems in the March of Time and it would be well for theatremen to give the monthly subjects the space they deserve in their advertising copy. Many of them have been a bit slow in recognizing the public's interest in this editorial page in pictures and they have neglected to capitalize the voluminous newspaper publicity created by several of the issues. This column says, "Happy birthday," to the March of Time and repeats its desire to see two issues each month. . . . Insiders suspected something like the **Nat Levine resignation** from Republic when Manny Goldstein went to the coast several weeks ago. It was understood that Goldstein went out to investigate the production setup for money-man Herbert J. Yates and that Levine resented infringement on his domain. A topnotch producer, or group of them, will replace Levine, who is expected to join one of the major studios after vacationing.

'GOOD EARTH' GOOD NOTICES

"The Good Earth" (Metro) got off to a good start on its roadshow run at the Astor Tuesday night, abetted by very good reviews in all the dailies. However, its strength for pop houses, where novel doesn't mean so much, looks dubious. . . . Holdovers held the spotlight here again this past week. Cagney in **"Great Guy"** (G-N) still did well enough at the Criterion to warrant a 6th week. . . . **"Camille"** (Metro) going strong into its third week at the Capitol, with a 4th possible, but not likely. . . . **"The Plainsman"** (Par.) finished 3 good weeks at the Paramount on Tuesday and **"Champagne Waltz"** (Par.) opened Wednesday with the powerful help of Fred Waring's Band on the stage. Latter attraction will probably hold it for two weeks. . . . **"3 Smart Girls"** (U) went into a third week at the Roxy and is clicking handsomely. Borrah Minevitch on the stage helps. . . . Flop of the week was **"Plough and the Stars"** (RKO), which was favored with good reviews, but didn't bring them into the Music Hall for more than "just-about" business. **"On the Avenue"** (20th Century) started strongly on Thursday with mixed reviews. . . . **"You Only Live Once"** (U.A.) while notices were mixed has stirred considerable interest and brought good enough returns in the first week to suggest a three weeks run at the Rivoli. . . . The Strand pulled itself out of the doldrums for a change with **"Stolen Holiday"** (WB), but even this Kay Francis starrer hasn't completely lifted the pall that seems to have dropped over the house after the past few flops . . . **"Criminal Lawyer"** (RKO) got thru for fair business at the Rialto and **"Sinner Takes All"** (Metro) is so-so there since Tuesday.

I. E. Chadwick, Industry Vet, Urges Indie Exhibitors Unite for Self-Preservation

This is the sixth of a series of articles by our West Coast correspondent, author of "Hollywood Flickers," on interviews with personalities prominent in production.

I. E. CHADWICK

Presented by DAVID J. HANNA

FILM BULLETIN'S Hollywood correspondent went to see I. E. Chadwick with the designated and avowed intention of interviewing him on production plans, problems, faults and virtues, but, instead, we sat engrossed and hardly opened our mouth as this former attorney expounded his interesting views on the industry's *basic* economic issues.

For many years (he has been associated with the industry for over a quarter of a century!), Chadwick has been a leading champion of the independent producer's and exhibitor's causes, one of the few men who has not kow-towed to the powerful producing interests in return for small favors. And, if one may judge an individual's innermost beliefs and sympathies by the length of time he displays them, then I. E. Chadwick is independent through to the core!

Started as Distributor

His career in film business began in 1910 as a distributor. His foresight told him that there would ultimately be a concentration of production power in the hands of a small group and, at that time, there would be room and a need for independent producers, so into production he plunged. Ivan Film Productions and Chadwick Pictures Corporation were his personally owned companies. No mass quantity producer, Chadwick's product was usually above the standard which most independents must set for themselves. To mention only two, "The Wizard of Oz" and "The Unchastened Woman," were among the many successful films that bore his name as producer.

He was one of the founders of Monogram Pictures. Only recently he rejoined the company still bearing that name, which was reorganized several months ago by W. Ray Johnston. Chadwick holds an important niche in the new Monogram, his job being to produce most of the specials on the scheduled program. But, while his primary interest is centered in his work with Monogram, even today our Man of the Week finds time to maintain his insatiable interest in the broad problems of the industry and to argue his point that the industry will be healthy only while all legitimate participants, producers, distributors and exhibitors, receive a "square deal."

Exhibitors Must Run Theatres

One of the principal "planks" in Chadwick's "platform" is his insistence that the producer or distributor has no right to infringe on the exhibitor's domain—his own theatre. Matters such as choice of films, playdates and how many features are to be shown on one program—in brief, the manner of operating a theatre—these must rest with the theatreman himself, Chadwick says, and the producers usurp powers not rightfully their's when they seek to force exhibition policies down the throats of exhibitors.

"The greatest crying need of the independent exhibitor," he remarked, "is a single, unified national, independent organization. At present there is no single powerful body representing all or most of the independents. They must work to this end, submerging lesser organizations to the development of one great independent unit of representation." He was off on his pet subject and there simply was no stopping him to ask the questions we had come prepared to ask—nor did we want to.

Producers' Chains Now Control

"The affiliated chain theatres have the production field in their grasp and hence it is they who dictate the policies to the studios. That situation works both ways. Certain of the major producers, through their control of these huge chains, have the independent exhibitors at their mercy. Although independents comprise a far greater percentage of the nation's theatres, their failure to unify themselves has been their greatest stumbling block toward having their policies carried out, rather than accepting those ordered by Hollywood studios.

"Support of the independent producer is one avenue of escape. True, the exhibitor will be called upon to make sacrifices, since so much of the independent product, produced as most of it is on the proverbial shoestring, falls short on entertainment and boxoffice appeal. But, by alignment with these companies through cooperation, the independent exhibitor will keep the film channels open and have access to the type of pictures he chooses to run.

"Only by keeping the film market free from the grasp of any group who seek to monopolize it can the independent theatre owner save himself from being sold out to the chains controlled by Hollywood. Adoption of the independent producer as his child may be the means of preventing this, for, if the exhibitor supports him today, tomorrow will find him supporting the exhibitor.

Exhibitor Must Be Free

"The theatre owner has a responsibility to his patrons, one from which there is no escape, save failure. To fulfill this responsibility, he must be free to buy and present pictures as he sees fit. Under present conditions, by which the film companies dictate policies, this is impossible.

"Granted that the independent exhibitors are slowly winning a few minor points, they can be forced to accept what the powerful interests want them to have and, ultimately, they may be wiped out. Organization and unification of the independent theatre owners are absolutely necessary to bring about an equalization of the balance of power in this industry. The business structure cannot remain unbalanced and healthy! Complete freedom for the exhibitor is essential to the successful presentation of motion pictures."

Thus spoke a *film* man!

What the Newspaper Critics Say:-

Excerpts Culled From the New Film Reviews by the Most Reputable Critics in Leading Newspapers

A VALUABLE BOOKING GUIDE . . . USE QUOTES IN ADVERTISING

THE GOOD EARTH
(M-G-M)

". . . Has tremendous elemental sweep, commanding characterizations and striking spectacle. . . . Paul Muni and Luise Rainer have realized the parts of Wang and his fanatically devoted wife, O-Lan, with consummate underacting. . . . Somewhat over-long. . . ."

Barnes, N. Y. HERALD-TRIBUNE

". . . Performances, direction and photography are of uniform excellence, and have been fused perfectly into a dignified, beautiful and soberly dramatic production. . . . Does full justice to the novel. . . ."

Nugent, N. Y. TIMES

". . . A legitimate (not 'Hollywood') epic. . . . Muni was least convincing of the masquerading Orientals. . . . Perhaps any one would have shown poorly in comparison with Luise Rainer's glorious performance. . . ."

Winsten, N. Y. POST

". . . Beautiful and profoundly stirring film of Chinese life. . . . Emerges as an indisputably fine achievement, a bit too long perhaps, but remakable for its well-developed tragedy, its dramatic simplicity and its power to hold one's interest throughout. . . ."

Boehnel, N. Y. WORLD-TELEGRAM

●

STOLEN HOLIDAY
(WARNER BROS.)

". . . FAIR PLUS. . . . Miss Francis looks her loveliest in a wardrobe of stunning clothes, and acts sympathetically in a story which is forced in treatment and in which the dialogue is never quite as smart as it means to be. . . ."

Thirer, N. Y. POST

". . . A story, frayed at the edges by much use and artificial to the point of dismissal, is saved from complete indifference to the audience by the astute characterization Mr. Claude Rains contributes. . . . A creaking, manufactured film item. . . ."

Tazelaar, N. Y. HERALD-TRIBUNE

". . . Moves listlessly. . . . Considerably overwordy, too, because in this one Miss Francis' heart is torn between love and friendship, and the brief advanced for each is paradoxically lengthy. If the picture is at all distinguished, it is because Claude Rains does a superb job."

J. T. M., N. Y. TIMES

". . . Fortunately for all concerned—on and off the screen—Kay Francis wears an array of stunning, original and individual frocks as the heroine. I say fortunately advisedly, because in doing so Miss Francis manages to make one forget a little bit all the intrigues, stock figures and stereotyped phrases of this feeble and fumbling melodrama. . . ."

Boehnel, N. Y. WORLD-TELEGRAM

". . . Faintly incredible yarn told with Hollywood's usual glib proficiency, although there are a regrettable number of photographic cliches sprinkled through the production. . . . Kay Francis lives up to her ballyhoo as the best-dressed actress in films. . . ."

H. M., PHILA. RECORD

CHAMPAGNE WALTZ
(PARAMOUNT)

". . . A blend of Viennese music and modern swing. It is so gay and frothy that it might be best described as musical farce. . . . Gladys Swarthout is Hollywood's prettiest prima donna. . . ."

Kelley, WASHINGTON TIMES

". . . Will offer solid entertainment qualities in the form of lean, affable Fred MacMurray; the infallible clowning of Jack Oakie and Herman Bing, a beautifully staged production number based on Strauss' 'Blue Danube Waltz.' . . ."

Phillips, WASHINGTON EVE. STAR

". . . Miss Swarthout conducts herself prettily as she tugs at the heart strings. . . . Mac-Murray also is sufficiently well bestowed. . . . Jack Oakie is continually stepping forward to steal the show. . . . Pleasant and satisfying diversion. . . ."

Kanour, BALTIMORE EVE. SUN

". . . Might have been called 'Jazz vs. Strauss'. . . . It is perhaps a commentary on the film as a whole that the outstanding impression in the production is made by Veloz and Yolanda, who offer two stunning dance numbers. . . ."

E. L. H., BOSTON HERALD

". . . Light, frivolous, often highly amusing comedy with music. . . . Skips blithely over its trite plot, devoting all its time to such skittish nonsense as scenes in which Fred MacMurray teaches Miss Swarthout how to chew gum. . . . A conglomeration of comedy incidents, strung together and circled about Miss Swarthout. . . ."

Finn, PHILA. RECORD

". . . Gay and frivolous entertainment with good music, both Strauss and jazz, amusing comedy and some colorful and elaborate production effects. . . ."

Murdock, PHILA. LEDGER

●

MAN OF AFFAIRS
(G-B)

". . . Offers actor Arliss a fine opportunity at a dual role. . . ."

Kelley, WASHINGTON TIMES

". . . Extremely interesting to watch George Arliss. . . . Has none of the characteristics which mark some English productions. There isn't a Sonny Hale-ish comic to be seen and the wit is good and the pace is right. There's a lot of good humor to the tale. . . ."

MacArthur, WASHINGTON EVE. STAR

". . . An amusing comedy, filmed in England and with not too much of the whimsey that sometimes impedes the action of Mr. Arliss' pictures. . . ."

W. A. M., BOSTON HERALD

". . . Lively appealing picture. . . . Although implausible, the story is made highly amusing by the beguiling Arliss' tricks. . . ."

Rob Reel, CHICAGO AMERICAN

CRIMINAL LAWYER
(RKO)

". . . FAIR-PLUS. . . . Definitely in the fast-moving class. . . ."

Winsten, N. Y. POST

". . . Based on the antics of some of our headlined mouthpieces. It is quite the best job of its kind this reviewer has seen. . . . Craftily directed by Christy Cabanne, who allows full play to the mannerisms that brought Mr. Tracy his screen following. . . ."

J. T. M., N. Y. TIMES

". . . Made this writer sad because of the unforgivable way it wastes the talents of Lee Tracy, Margot Graham, Edward Cianelli and Betty Lawford, and because of its embarrassingly artless and gauche story. . . ."

Boehnel, N. Y. WORLD-TELEGRAM

". . . Tracy does a forthright job. . . . Neither a startling expose of corruption in high places nor a beguiling production. . . ."

Barnes, N. Y. HERALD-TRIBUNE

". . . Lee Tracy gives the 'mouthpiece' a new lease on life. . . . The story is full of gaps, Tracy's character lacks the cleverness he is supposed to possess and the courtroom scenes fail to ring with any semblence of authenticity. . ."

Finn, PHILA. RECORD

". . . A moderately exciting and unimportant little melodrama. . . ." In the picture's moments of flippancy, Tracy is amusing, but when he is called upon to express deeper emotions, his performance is embarrassingly amateurish. . . ."

Schneider, CLEVELAND PRESS

". . . Large shots of hokum, yet its exciting highlights are built up with sharp theatrical effect. . . . Tracy dominates the court, with pyrotechnical tricks as he rips open the case as well as his own life. His farewell speech has a hokumish flavor but he knows how to make it terse and stinging. . . ."

Pullen, CLEVELAND PLAIN DEALER

●

CRACK-UP
(20th CENTURY-FOX)

". . . Not even the shy presence of that departmental favorite, Peter Lorre, can save 'Crack-Up' from complete collapse with oddments of plot. . . . Wild-eyed melodrama, with its bangs in its eyes, it moves from the ridiculous to the supine in short order. . . ."

Nugent, N. Y. TIMES

". . . Peter Lorre, Brian Donlevy and Ralph Morgan share whatever honors there are. . . . Routine spy story with a trans-Atlantic commercial flight angle thrown in for a new twist. . . ."

PHILA. LEDGER

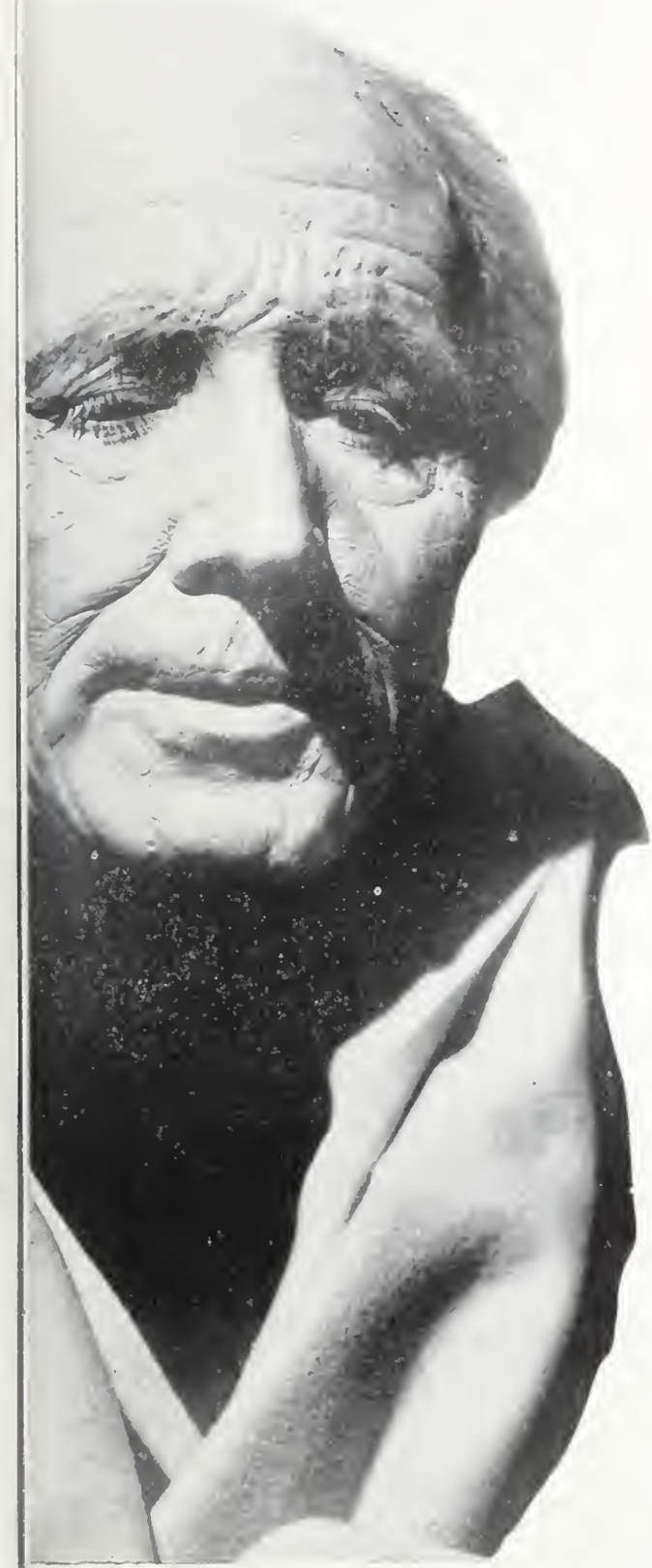
". . . Lorre again turns his uninspired material into convincing melodrama. . . . Blood and thunder thriller. . . . The whole thing is downright hokum and the most obvious sort of plot manufacturing, but it's irresistibly exciting."

H. M., PHILA. RECORD

enes from . . . and a few vital
ts about . . . the new films.

PREVIEWS

The stills are selected for their descriptive value to exhibitors.



0 YEARS OLD! Here you see
m Jaffe as the three century old
and Llama of Tibet, the role
hich, for months, delayed the
ease of Frank Capra's most
etentious effort, "Lost Horizon."
olumbia will roadshow it within
few weeks.



NEW TEAM
Republic has
for upon one
of those
pairings. The
Two Who Made
which you will re-
member as Alice
Brady and Polly
Moran. They are
reviewed herein.



POISED
TO KILL!
The little lady
in this tense
scene seems
unaware of
the machine-
gun killer at
the window.
'Scotland Yard
Commands' is
the picture to
be released by
Grand
National.

VERY FUNNY! Someone should extend a vo
of thanks to the New Universal for "discover
ing" that grand comic, who wallowed in
"heavy" bits for years. It is Mischa Auer a
he plays a very funny scene in 3 Smart Girls
You recognize Binnie Barnes and Alice Brady
of course.



REVIEWS

(Continued from page 10)

WITH LOVE AND KISSES

BOXOFFICE RATING

COMEDY with songs . . . Mildly pleasant indie offering . . . Several hummable tunes, a cow, Arthur Houseman's drunk, several good vaude acts and Tomlin's crooning . . . Rates ● ● where they like Tomlin's stuff; less elsewhere.

Melody (Conn)
67 Minutes
Pinky Tomlin . . . Toby Wing . . .
Kane Richmond . . . Russell Hopton . . .
Arthur Houseman
Directed by Les Goodwins

This is a humorous little yarn which has been embellished with seven song numbers, a few of which linger on the hummer, and several vaudeville acts. The result is pleasant enough entertainment to amuse and lilt the less discriminating fans. Its chief asset is Pinky Tomlin, the rural-looking chap who popularized "The Object of My Affections," which clogged the air waves a year or two ago. Tomlin has an appealing personality and sings without jarring the hearer's auditory organs. It won't wow 'em, but in nabes where they like music in their films and in rural spots, this should bring fair results.

The story isn't very important, having to do with a song writer, a crooner who steals a song hit, a reformed racketeer who inveigles the tunsmith to write exclusively for him, and an inspirational cow. The latter, known as Minnie, must be beside the song writer when he creates and is installed in a luxurious apartment beside her master. So, you see what sort of a yarn it is!

Arthur Houseman turns in another grand drunk and gets plenty of laughs every time he appears. Toby Wing is largely decorative. The vaudeville acts are all good and bolster the story whenever it threatens to slip. Les Goodwins' direction is just so-so, lacking the snap such pieces require.

AD TIPS: Sell Tomlin and the fact that he wrote and popularized "Object of My Affections." Feature the seven songs.

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Bulldog Drummond Escapes

Hollywood Preview

BOXOFFICE RATING

MYSTERY COMEDY . . . Better than average B picture . . . Appealing performance by Ray Milland . . . Has good action, fair comedy . . . Good for dual bills in A houses . . . Rates ● ● for nabes, action and rural spots.

Paramount
66 Minutes
Ray Milland . . . Heather Angel . . .
Sir Guy Standing . . . Porter Hall . . .
Reginald Denny . . . E. E. Clive . . .
Fay Holden . . . Walter Kingsford
Directed by James Hagen

Sans Ronald Colman and expensive production values, Paramount carries on the Drummond series with this meritoriously concocted B class picture. It is neatly produced within its limitations and boasts a well-balanced cast. Mystery, melodrama and comedy are herein the usual Drummond proportions. The up-and-coming Ray Milland is an ingratiating hero and the role will help him along the road to stardom. Lack of real marquee strength makes it dubious for top spots, but as the lower half of dual bills, it will more than satisfy, while it should carry itself nicely in the cheaper naborhoods, action and rural locations.

Despite his promise never to return to England, made at the end of his last adventure, we find Drummond returning again, drawn by the mysterious predicament of Heather Angel. She is being held prisoner by a trio of murderous counterfeiters. There ensue the usual captures, escapes, fights and suspense. Sir Guy Standing plays the sly Scotland Yard inspector, who is seemingly more interested in his golf than in solving mysteries. Drummond tries to enlist the aid of Standing, but is always thwarted. Of course, the gang is finally rounded up, Drummond takes the girl for life and Standing confesses that he knew all about the case all the time.

Porter Hall, Walter Kingsford and Fay Holden are good as the counterfeiting trio. However, acting honors go to Milland, Sir Guy Standing, Reginald Denny as Algy, and E. E. Clive in another deft butler role. Hagen's direction maintains a smooth pace and builds plenty of suspense, although the hokum is spread a bit too thick in a couple of the sequences.

AD TIPS: Sell this as a sequel to the previous Drummonds, the further adventures of "Fiction's Most Fascinating Hero." Play up Milland to the ladies. He already has a fair following.

HANNA (Hollywood).

Buy from
FILM BULLETIN
ADVERTISERS

NOBODY'S BABY

Hollywood Preview

BOXOFFICE RATING

COMEDY with music . . . Falls far short on entertainment value . . . Comedy is forced and stretched to boredom . . . Rates ● ● — only for cheapest spots.

M-G-M
76 Minutes
Patsy Kelly . . . Lyda Roberti . . .
Lynne Overman . . . Robert Armstrong . . .
Rosina Lawrence . . . Don Alvarado . . .
Tom Dugan
Directed by Gus Meins

This plays like a two-reeler stretched to six. A cast of comics capable of better things try their best to bring it out of the hole, but no amount of mugging could possibly have brightened up this dull script. An occasional few moments of fun and the wasted production are the only assets it can boast. Tediously long at its preview showing, it seemed the whole yarn could have been presented comfortably as a short subject. Only on the lower half of dual bills will "Nobody's Baby" serve.

Kelly and Roberti are potential nurses. With their boy friends, Lynne Overman and Robert Armstrong, they go to a night club. The principal entertainers, Rosina Lawrence and Don Alvarado, are secretly married, and on this particular night they quarrel. Rosina disappears and Kelly and Roberti later find her, with a new-born baby. They try to reconcile the couple and complications arise when their boyfriends both suspect that the baby belongs to their girlfriends. It is all cleared up finally and the four get married.

It is dull, draggy and the situations bring but few laughs. The director had too much to overcome.

AD TIPS: Sell the comedy cast.

HANNA (Hollywood).

Sales Campaigns on '37-'38 Products to Start Earlier

Several film companies have indicated their intentions to get off to an early start on their sales campaigns for the 1937-38 season and exhibitors will be asked to buy new product with about one-third of the current season's film still undelivered.

Universal and 20th Century are two of the distributors who may be expected to start harping on '37-'38 contracts by the beginning of March. With this trend started the other majors may be expected to follow suit without much delay.

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Short SUBJECTS

FROM PHILLY
By Nonamaker

SICK LIST: With the weather being such as it was and is, flu germs and other ailments hit the following Vine Streeters and exhibitors during the week: National-Penn's SID BLOOMFIELD out with a cold; SAM KANTOR, Ridge Avenue Theatre, nursing a cold for several weeks; JIM CLARK had a touch of flu; the Misses STANGO and QUINLEN were two other Horlacher flu victims; RITA McMONAGLE, Paramount, rushed to Presbyterian Hospital last Saturday night, very sick again; JOE CONWAY at home; BILLIE MILLER, Preferred, still in hospital and getting blood transfusions, but doing nicely . . . MEL KOFF's Darby Theatre re-opens February 22nd . . . Paramount moving piece by piece into their new building at 12th and Summer Streets. Official opening February 15th . . . SID STANLEY, Fays, and MANNY LEWIS, Jumbo, who sold 100 and 35 tickets respectively for the President's Ball deserve honorable mention . . Republic started releasing through Clark Film Distributors Monday . . . HARRY WEINER's 12-year old son Bobby painted a right smart likeness of JIM CLARK in oils . . . DAVE BARRIST's mother and father celebrated their 50th wedding anniversary last Saturday evening at the Majestic Hotel. Practically all Vine Street attended as well as many exhibitors . . . MURRAY BEIER and 'POP' KORSON's 'agreements' over MAURICE CONN's product is an interesting story . . . BILL TURBETT, the booker at Hollywood, to wed ANN MARIE ESMOND Saturday, February 6th . . . JAY KENTER, formerly in the premium business independently, now associated with Quality Premium Co. . . . AL DAVIS left last Friday on South American cruise . . . DAVE MILGRAM flies to Miami this Sunday to visit his family, who are there for the season . . . JEFFERIES THEATRE, Roxborough, has installed all new equipment . . . EUGENE MORI, who is building new Landis Theatre, at Vineland, N. J., met with an automobile accident there last Sunday and landed in the Vineland Hospital with fractured pelvis bone . . . Golder Construction Company working three shifts to complete S-W's new Grand Theatre, Vineland, N. J., by March 1st . . . BEN FERTEL had birthday Tuesday and celebrated with a party at Palumbo's . . . 'UNCLE CHARLIE' DUTKIN now gets feature billing up at NORMAN LEWIS' Girard; and is the old vaudevillian happy again! . . . Nixon, 52nd Street, changes vaude schedule from Thursday, Friday and Saturday to Wednesday, Thursday and Friday . . . Practically all the exchanges are "driving on" for bigger and better business . . . One of the 52nd Street theatres had its hands full with one of those games this week. When a certain number was called, about 30 people rushed down to claim the remaining six prizes. The manager handled the situation like a trouper and told the audience that he would run a short subject while he called the owners of the game to ask advice. He was told by the game distributor to continue the game and tell the 30 previous winners that they would be given prizes later. He resumed the game and, after almost an hour of calling numbers, close to 100 people had called out winning cards and had their names taken to be sent prizes! Only the manager's intelligent humoring of the audience restrained them from making it a very boisterous mixup.

FROM BOSTON
By Bruce

BILL PURCELL bought the Gates Theatre Building in Lowell the other day. They say another well-known figure is involved . . . It is reported that the New York insurance companies are more liberal with their funds in New England than are the traditionally conservative banking institutions . . . MORRIS POUZZNER has his new quarters on Newbury Street. Our sympathies are with JOE COHEN for, after all, Morris is in Florida . . . LOUIS BOAS has added his name to the Independent Exhibitors' roll and his two theatres, the Rialto in Scollay Square and the Orpheum in Danvers, swell the list of theatres in the Allied ranks . . . JOSEPHINE NOLAN is making a valiant fight against the flu. The Columbia office does not seem the same without her . . . E. M. LOEW has or is about to do it again. The rumor this time is that he has taken over the Court Square Theatre in Springfield . . . ANDREW TEGUE of the Palace Theatre way up in St. Johnsbury, Vermont came to town the other day and also plans to expand . . . Things are humming on Beacon Hill where several bills have been introduced that affect the theatre owner. Last Tuesday, for example, saw GEORGE S. RYAN defending "Bank Night" at a hearing on a bill to prohibit giveaways. ARTHUR K. HOWARD, JOE BRENNAN, BILL McLAUGHLIN, FRANK LYDON, and JOE LEVENSON were on hand to see that the exhibitors were not put out in left field on several other bills . . . AL STEFFES had some real New England lobster on his recent visit here . . . S. W. MARKELL is marking time in Florida . . . THOMAS B. SPRY received the tribute of over 300 theatre men last week at a testimonial dinner at the Hotel Statler. Among the big shots on hand were BILL ERBB, A. W. SMITH, ED FRY, MAURICE WOLF, GEORGE SCHAEFFER, JOE McCONVILLE, ABE MONTAGUE, M. J. MULLIN, and SAM PINANSKI. BILL ERBB, chairman of the affair, was assisted in various capacities by LOUIS BOAS, EDDIE ANSIN, AL SOMERBY and JOE BRENNAN. One of the greatest hits of the evening was the reading of a telegram from one of the Decker truck men. It read "Good Luck" . . . Exchange employees acting as theatre brokers are arousing quite a rumpus in Connecticut . . . WARREN NICHOLS never has to want for milk. He is surrounded by Guernseys! . . . SAUL SIMONS is a great believer in sweepstakes. At any rate he is working like a trojan . . . GEORGE MARKELL is getting in a stock of cigars . . . EDDIE LaLOND is the Met's favorite bartender at Scharaff's. Was seen chatting with quite a few of the celebrities the other day including HERBERT MUNDIN . . . FRED COUTURE of Dover, N. H., is going to open a new theatre soon. He is already remodelling and renovating the Liberty at Pittsfield . . . And they say that the Franklin Theatre in Springfield is about to be taken over by JULIUS MEYER . . . NATE YAMINS is remaining true to the traditions of the industry by vacationing in Hollywood—Florida! . . . HENRY SULLIVAN is still sick up at St. Albans where he has the Empire Theatre . . . PHIL SMITH has gone south with his family. Just making sure that he won't get dull! . . . ANGIE MANEY and EDITH BISWANGER, both secretaries at the Metropolitan, are down with the flu.

CLASSIFIED ADVERTISEMENTS

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52 ISSUES
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AS I SEE THEM . . . REVIEWS OF NEW FILMS

By ROLAND BARTON

BOXOFFICE RATING:— ● Means POOR; ● ● Means AVERAGE; ● ● ● Means GOOD; ● ● ● ● Means EXCELLENT
Plus (+) and Minus (—) will be used occasionally to indicate slightly above or below the point rating.

ON THE AVENUE

Hollywood Preview

BOXOFFICE RATING

MUSICAL . . . Topnotch entertainment for all classes . . . Strong cast and Berlin melodies make it surefire boxoffice everywhere . . . Rates ● ● ● +.

20th Century-Fox
99 Minutes
Dick Powell . . . Madeleine Carroll . . .
Alice Faye . . . Ritz Brothers . . .
George Barbier . . . Cora Witherspoon . . .
Alan Mowbray . . . Walter Catlett . . .
Douglas Fowley . . . Stepin Fetchit
Directed by Roy del Ruth

Daryll Zanuck and Irving Berlin, who are credited with the production of this outstanding musical film, have done a showmanly job. It virtually bursts with elements that make for popular entertainment—and we mean popular with every strata of filmgoers. A carefree, romantic story; typical Berlin melodies; a cast of favorites, singers and funsters, all these have been thrown into one of the most sumptuous productions of this or any season. Delivered in bright, almost sophisticated manner, it will make the highbrows sit up, yet has all the ingredients to attract and entertain the masses. It spells b-o-x-o-f-f-i-c-e !

Dick Powell fares better with the Zanuck organization than he does on his home lot. He turns in his best performance since "Thanks a Million," handling his comedy lines and singing in better form than usual. Madeleine Carroll is lovely to look at and her performance is a definite boost. Alice Faye, the Ritz Brothers click, and the minor characters are uniformly good. Roy del Ruth directs with verve and intelligence, his handling of the musical numbers especially displaying deft touches that put them over.

The well-developed story has Powell and Faye as stars of a Broadway revue in which there is a sketch satirizing Madeleine Carroll, one of America's popular young heiresses. She dates Powell with the avowed intention of making him eat the words he delivers in the sketch. Her wiles work too well and they find themselves actually in love. He promises to change the skit, but Faye, jealous, makes it even worse. Believing Powell has done this deliberately, she purchases the show from producer Walter Catlett and relegates Powell to an unbearable position. He quits the show and Madeleine proceeds with her plans to marry explorer Alan Mowbray. At the crucial moment, Faye confesses her misdeeds and all ends well with the reunion of the lovers.

Berlin's score is lovely and haunting almost without exception.

AD TIPS: Sell the cast and Berlin's music.

HANNA (Hollywood).

TWO WISE MAIDS

Hollywood Preview

BOXOFFICE RATING

COMEDY-DRAMA . . . Introduces Skipworth-Moran team in heart-warming story . . . Fine family entertainment that will please both adults and kids . . . Rates ● ● + for naborhoods and rurals.

Republic
70 Minutes
Alison Skipworth . . . Polly Moran . . .
Donald Cook . . . Hope Manning . . .
Jackie Searl . . . Lila Lee . . .
Luis Alberni . . . Maxie Rosenbloom . . .
Marcia Mae Jones
Directed by Phil Rosen

It looks like Nat Levine of Republic has founded a new starring team that will become a strong boxoffice bet right from its initial effort. Those two veterans of mixing comedy and pathos, Alison Skipworth and Polly Moran, get their start in a down-to-earth story, loaded with touching human interest angles and heart warming comedy. While in spots the film evidences production shortcomings, they are noticeable only to the trained eye and will not interfere with the public's enjoyment of the story. "Two Wise Maids" is a cinch for the family trade and that goes for the better class nabes, as well as the lesser spots.

Miss Skipworth is a New York public school teacher of over thirty-five years experience. The resignation of the principal places her next in line for the position and everyone takes for granted that she will be rewarded for her long service. However, young Donald Cook is appointed and Alison accepts her humiliation and returns to her classroom. Polly Moran and Hope Manning, a young teacher, do their best to console her. Meanwhile, Cook and Hope become fond of each other and venomous Jackie Searl, a student, insists that he saw them embracing in the school. Alison attempts to protect the young couple from the child's lieing, but her efforts are rewarded only by being charged by Searl of striking him. Brought up before the Board of Education, she refuses to defend herself for fear of implicating the couple. At the last moment, her former pupils from every walk of life band together and dash to the Board office to plead for her reinstatement. Young Searl finally breaks down and tells that he has lied, bringing happiness all around.

Miss Skipworth troupes like the veteran she is, as does Polly Moran in the lesser role. Their distinctive portrayals augur well for the future success of their teamwork. Jackie Searl is marvelously mean and Marcia Mae Jones, the tiny girl who organizes the former pupils, is outstanding.

AD TIPS: Go heavy on this new team.

HANNA (Hollywood).

STOLEN HOLIDAY

BOXOFFICE RATING

DRAMA . . . Routine type of Kay Francis vehicle given topical touch by similarity to French Stavisky scandal . . . Action and dialogue spotty . . . Will satisfy her fans . . . Rates ● ● +.

Warner Bros.
77 Minutes
Kay Francis . . . Claude Rains . . .
Ian Hunter . . . Alison Skipworth . . .
Alexander D'Arcy . . . Betty Lawford . . .
Walter Kingsford
Directed by Michael Curtiz

This is an average Kay Francis picture. She wears beautiful clothes with dignity, suffers with dignity and loves with dignity. Some day she may let down her hair and play a scene that will earn her the coveted title of actress! It will engross the non-Francis fans to watch the adroit Claude Rains dominate, even overwhelm, every scene in which he appears. The production is uniformly lavish, but the story development and dialogue show evidences of carelessness. Parts of the plot are difficult to swallow and in spots the dialogue has a lead nickel ring. But Miss Francis has quite a loyal following and this vehicle will satisfy them.

The story, while the producers disclaim any association, is definitely drawn in part from the French Stavisky case. Kay, a poor model, is taken under the wing of Rains, a man without much except big ideas and a great ambition to become wealthy. To aid him in his scheme for gaining influence, he establishes her as owner of a fashionable modiste shop. Through several years, Rains becomes very wealthy by swindling the public. His advances to Kay are always treated coldly, she regarding their relationship as "strictly business." When Rains' crooked work finally catches up with him, Kay offers to marry him in hope of saving his neck, but the swindler commits suicide and Kay is free to have Ian Hunter, a diplomat who has pursued her faithfully from near the start.

Rains, of course, is outstanding, while the balance of the cast handle their roles adequately. Michael Curtiz directed with an obvious intent to show Miss Francis at her best. The modiste idea is used to permit her to exhibit innumerable and beautiful gowns.

AD TIPS: Sell Francis and Rains. Hint that the story is based on a French scandal that shook the world.

BARTON.

(Additional Reviews on page 8)

Independent EXHIBITORS
FILM BULLETIN

VOL. 3, No. 24 SATURDAY, FEBRUARY 13, 1937 PRICE, 10 CENTS

A TRADE PUBLICATION, ISSUED WEEKLY FOR INDEPENDENT EXHIBITORS
—AND DEDICATED TO THE PROTECTION OF THEIR INTERESTS

We Repeat This Warning:

Paramount, seventh and last of the major film companies to evince any interest in the M.P.T.O.A.'s 10-point program for trade practice reforms (Warner Brothers never even acknowledged the outfit's plan), has sent its answer to Ed Kuykendall. With only the slightest variations, Paramount followed the precedent set by the others of writing the alleged exhibitor organization a lengthy letter couched in most conciliatory language, but actually granting exhibitors no mentionable concessions. It is noteworthy that the distributor also followed the formula of accepting the proposal that local conciliation boards be established in every territory "where desired by the exhibitors."

Many months ago, FILM BULLETIN warned independent exhibitors of the danger latent in this scheme and expressed our conviction that the real motive behind the entire M.P.T.O.A. program was the creation of such a new arbitration system, control of which would rest with the distributors and "their boys" of the Kuykendall ilk. Now that the "side" issue of trade practice reform has been swept aside and the boys are setting about the serious business of organizing the boards, it is timely that we repeat the warning contained in the following editorial, which appeared in this paper, issue of June 3, 1936:

"Hardly anyone who observes movements in the film industry has doubted that the original and principal motive for the so-called "Fair Trade Practice" conferences between the distributors and the producer-controlled M.P.T.O.A. is the ultimate establishment of boards of arbitration to keep the industry's troubles within the industry and Government regulation on the outside. The widely heralded "concessions" which the M.P.T.O.A. leaders told theatre owners they expected to get for them were really nothing more than the coated candy stick held out to make the swallowing of the arbitration boards more palatable.

"Unless an organized, concerted movement is started by independent exhibitors against the setting up of these industry courts, there is no question that they will be established by next year. It is not unlikely that Allied, justly distrustful of any idea that is born in conferences between distributors and a group of men representing an organization that is controlled by distributors, will oppose the idea and urge its members to ignore the bodies.

"However, that the industry is troubled by diverse difficult problems, both between exhibitors and producers and exhibitors and exhibitors, cannot be denied. Now, can any friend of the industry argue against the proposition that regulation within the industry is far more desirous than control by some arm of the Federal Government, PROVIDING that such intra-industry regulation is absolutely impartial and protects the interests of the smallest theatre owner as fully as those of the five theatre-operating producers?

"Courts of arbitration for voluntary settlement of industry disputes may serve a most useful purpose. BUT—and this is a big "but"—every independent theatre owner must determine that such boards be so composed that they will have absolutely EQUAL REPRESENTATION with the total membership of every other factor in film business, regardless of the manner in which those other factors are affiliated with, or controlled by, the producing-distributing branches of the industry. OTHERWISE, THEY WILL BECOME INSTRUMENTS OF GRAVE DANGER TO THE BUSINESS OF EVERY INDEPENDENT!

MO WAX."

AWAKENING THE 'SLEEPERS'

The purpose and plan of this department is to bring forcefully to the attention of theatremen those pictures which are ordinarily overlooked or neglected in their advertising. Mr. Wolfe-Smith, prominent theatre publicity expert, aims to point out the latent exploitation angles in these "Sleepers" with the view to having you SELL them to the public in a manner that will bring you the best possible returns. Follow these "Sleeper" campaigns for bigger grosses!

By Wolfe-Smith



PRICELESS REMBRANDT STOLEN FROM OLD LADY OWNER!

There, in very brief, is the plot around which the melodramatic happenings in "Woman In Distress" revolve.

The newspapers suddenly get wind that a supposedly destroyed priceless Rembrandt is in possession of an old spinster in Maine and a couple reporters, male and female, hot-foot it up there to get the lowdown. The boy gets there first and his art expert gives him the word that it is the real thing.

Immediately after, a slick art crook fakes the old lady into letting him look at the painting and he manages to replace it with a phony and get off with the real thing. The gal newshound takes the old lady under her wing, brings her to the big city to identify the thief in rogues' gallery. They pick him up, but are forced to let him go for lack of evidence.

Realizing that he cannot peddle the valuable portrait as long as the old lady is alive to identify the peculiar tell-tale mark on the back of the canvas, the crook plans a clever method of disposing of her and the gal reporter. Drugging them, he sets fire to the house and only the fast work of the hero reporter saves them.

All right, it isn't exactly bubbling with originality, but you have a somewhat off-the-beaten-track crook yarn, an intriguing title and a worthwhile b.o. name in May Robson, who handles the old lady role in her usual nifty style. You can peddle these ingredients for extra bucks.

TEASERS

The title affords you a load of opportunities to create interest in this show by teasing 'em. Select one of these ideas:

(1) Print special window cards or sheets with a picture of Miss Robson under the scare-head line "MARKED FOR MURDER!" Below her photo, this copy: "I Have Been Robbed Of A Rembrandt Worth $500,000 And the Crooks Have Marked Me For Death . . . Please Be At The Strand Theatre Friday or Saturday If You Would Help Me . . . (Signed) 'WOMAN IN DISTRESS.'"

(2) Offset print a single sheet circular with the above copy in scrawled handwriting. If possible, have girls walk hurriedly along the streets handing them out.

(3) The Columbia ad boys offer this one. Spot ads in the personal column of your local paper several days in advance, and we suggest the following copy for the first one, the others to be in similar vein: "I Warn the Crook Who Stole My Rembrandt That I Won't Shut Up Until I Have Him In Jail. I'll Have More To Say Here Tomorrow. . . . (Signed) 'WOMAN IN DISTRESS.'" This one is bound to have everybody in town up in the air. Keep the name of the theatre out of these teasers until the day before the picture opens.

SELL STAR

Houses in better class locations will get best results by plugging May Robson much stronger than the title or crook angle. She's generally regarded as the "Grand Old Lady" of the screen and you can mention important roles she has had in a half dozen box-office hits within the past year.

Sell her role in "Distress" as that of a kindly old lady who takes matters into her own hands to fight a band of thieves when the police fail to retrieve the invaluable Rembrandt painting which had been stolen from her.

SYMBOL STUNT

In the press sheet you will find illustration of the symbol by which the real Rembrandt in the story is identified. You can use this as the basis for a novel stunt.

(*Continued on page 9*)

Vol. 3, No. 24 — Independent EXHIBITORS FILM BULLETIN — February 13, 1937

THE INDUSTRY'S NEWS

From An Editorial Viewpoint

ALLIED STRIKES FAST WITH PRODUCER-THEATRE DIVORCEMENT BILL IN NORTH DAKOTA; PASSES HOUSE

Expected to Win Senate Approval . . .

If any of the Big 5 producer-exhibitor companies were inclined to believe that Allied was bluffing or would dally with its program to force the producers out of theatre business in the hope of affecting compromises, their hopeful beliefs should have been exploded by the swiftness with which the independent organization struck its first blow.

The North Dakota House of Representatives last week passed bill No. 112, making it illegal for film producers to have any theatre interests in the state. The measure, introduced by W. J. Godwin, was voted in 76-30, little more than 36 hours after it had been approved overwhelmingly by the House committee. Its proponents are confident that it will win Senate approval within the next two weeks. The Senate Judiciary committee is slated to hold hearing February 18th. Since Representative Godwin is a political ally of Governor Langer there is no question of the bill being signed by the executive.

Steffes' Strategy . . .

The North Dakota action is the first taken by any state on this issue. Similar measures will be introduced in the legislatures of each of the 48 states, according to Allied's present plans. A bill has already been prepared by California Assemblyman Voight and is awaiting the convening of the movie state legislature.

Al Steffes, Northwest Allied leader, who was recently clothed with full power to conduct Allied's program, has apparently adopted the strategy of keeping the location of each move shrouded in secrecy until the bills are actually before the various state law-making bodies. In this manner, the producer-exhibitors' legal forces will be kept in confusion and unable to muster their opposition at least until after the anti-chain bills have already been introduced.

Observers are almost universally agreed that it was a shrewd move on the part of Steffes, Abram Myers, Sidney Samuelson, H. A. Cole and the others on Allied's board of strategy to direct their attack on producer-owned theatre chains through the states, rather than national Congress. If the campaign were to be conducted in Washington, it would be a simple matter for the producers to concentrate their legal staff and lobbyists there to crush the move. However, with bills being acted on in 48 states almost simultaneously and backed by the potential political strength of large bodies of independent theatre owners, the affected companies have more than a man-sized job on their hands.

This is a 48-cornered battle, the outcome of which will have vital bearing on the future of the picture business.

N. D. Bill . . .

The bill passed by the North Dakota House is entitled: "An act to prohibit the operation of motion picture theatres which are owned, controlled, managed or operated, in whole or in part, by producers or distributors of motion picture films in which such producers or distributors have any interest."

It provides that the operator of every theatre file with the Secretary of State an affidavit "that such theatre is not owned, controlled, managed or operated, in whole or in part, by any producer or distributor of motion picture films, and that no such producer or distributor has any interest, direct or indirect, legal or equitable, through stock ownership, or otherwise, in such theatre."

Penalty for deliberately falsifying an affidavit is a fine not exceeding $1,000, or imprisonment not exceeding one year, or both.

PARA. POOH POOHS MPTOA's 10-POINT CONCESSIONS PLAN

Approve Conciliation Boards . . .

Paramount last Saturday replied to the M.P.T.O.A.'s trade practice reform proposals, with negligible gain for exhibitors.

Only in the matter of extending the time alloted for notice of cancellation under the existing 10 percent clause did sales manager Neil E. Agnew commit his company to any change in present practices. Further than that, the only "concession" granted was the expected agreement to the establishment of local conciliation boards.

Increase in the cancellation privilege, score charges, forcing of shorts, unreasonable clearance, all these points are either glossed over or rejected outright. About the proposal that Paramount eliminate the score charge, Agnew's letter says, "The score charge is an essential part of our revenue and we cannot afford to forego it."

Whatever cause for satisfaction independent theatremen can extract from Paramount's "acceptance" letter must come from the clause changing cancellation notice from 14 days after release date to 10 days after notice of availability!

Issued weekly at 1323 Vine Street, Philadelphia, Pa. Phone: Rittenhouse 7424. Mo Wax, Publisher and Editor; Roland Barton, George Frees Nonamaker, Associate Editors.
New York Representative: Edward Larkin, Room 505, 729 Seventh Avenue, Medallion 3-2945

FILMCOS DEFENSE IN TEXAS SUIT BASED ON COPYRIGHTS

Answer Gov't Charge . . .

Dallas.—Denying the charge that they violated the Federal anti-trust laws by fixing admission prices of subsequent run theatres in Texas, the eight major distributors on Monday filed answers to the Government's suit in U. S. District Court here, claiming that they merely exercised their prerogatives under the copyright laws. The date of trial is expected to be set within three months.

The case was instituted last December by the Department of Justice, after studying numerous complaints from independent exhibitors. Involved, in addition to the film companies, are The Interstate Circuit and Texas Consolidated Theatres, both affiliated with Paramount; Karl Hoblitzelle, president, and R. J. O'Donnell, general manager, of the chains. Under the terms of the contracts between the distributors and defendant circuits any picture playing a chain house at an admission price of 40 cents or more could not be shown in any independent subsequent run charging an evening price less than 25 cents or as part of a double feature show.

Expect Gov't Victory . . .

Industry observers generally are of the opinion that the conspiracy charge will bring about the defeat of the defendants, since all the restraining clauses are identical in effect. The fact that there are actual examples of harm done competitive independents will further sustain the restraint of trade phase of the complaint.

Harry A. Cole, president of the local Allied unit and leader of the campaign to bring about Government intervention in this situation, recently expressed the opinion that the distributors either would enter a consent decree or go down to a smashing defeat before the court. Cole declared that the price-fixing scheme has spelled virtual ruin for many Texas independents and if allowed to continue would force many more out of busines.

GAME TESTS SET IN PHILLY

2 Cases to Decide . . .

The fate of theatre games and giveaways in Philadelphia will be decided in two separate cases, one long pending in criminal court, the other filed this week in civil court. This is the outcome of a recent order by Mayor S. Davis Wilson resulting after the police clamped down on movie houses when Wilson ordered all games halted to prevent professional gamblers from organizing a string of "beano" places throughout the city.

At a meeting with exhibitors in his office two weeks ago, Mayor Wilson asked that a test case be filed within four weeks and that he would personally see that it is favored on the court calendar for prompt action. The new test case was entered on Monday by David Malis, attorney for Sam Somerson, owner of the Palm Theatre, Kensington, who uses "Lucky." This will be a civil suit for an injunction to prevent police from interfering with future operation of the game.

'Bango' Case Up Again . . .

The other case will be the criminal action hanging fire for over a year in Judge William Lewis' court. This is the police action against Ray O'Rourke, operator of the Doris Theatre, who was arrested on a lottery charge for running "Bango." Samuel Sonnenfeld, attorney for "Bango," will push this case on the defense that the game is not a lottery inasmuch as the patron pays to see the picture show and gets the game free. This is a different angle from that taken by the "Lucky" lawyer, who will argue that no lottery is conducted because the numbers are repeated in the lobby and anyone not buying a ticket to the theatre is allowed to play.

WARNERS TO RENT POSTERS

Follow Para.; Start April 4 . . .

Following the lead of Paramount, Warner Bros. Pictures will enter into the penny-ante business of renting their advertising accessories. The change from the present policy of selling only new material on an outright basis will be made on April 4th. While the sale prices and rebates for returned items have not been set yet, the plan as outlined will be similar to that instituted by Paramount about a year ago.

In explaining the purpose of the new policy, Gradwell L. Sears, general sales manager of Warners, declared that it was designed to encourage the greater use of proper advertising accessories. The poster renting firms have been crying that the purpose of Paramount's plan is to drive them out of business, although they say it has not hurt them to any appreciable extent. Many exhibitors are complaining about their inability to obtain material when desired from Paramount exchanges and receiving damaged, second-hand accessories.

METRO STARS OFF AIR

Except Few . . .

Hollywood.—It is reported here that M-G-M has decided to heed the complaints from exhibitors that radio broadcasts featuring film stars cut boxoffice receipts and taboo such extra employment for their contract players, excepting those who have regular radio commitments and have this privilege in their film work contracts.

The order is said to have originated with Louis B. Mayer upon the advice of Metro sales executives. The latter, closer to exhibitors than the production people, told Mayer that anti-radio feeling had become widespread among theatremen and they resented the producers refusal to bar their stars from this form of "home-made" competition.

Metro's plan to turn the air waves to the industry's advantage by conducting broadcasts advertising coming pictures failed to create any enthusiasm in exhibitors, who claimed that the ones to get this ballyhoo hardly needed it and, anyhow, they were usually the percentage shows.

So, the concerted exhibitor squawking may have produced results on this issue!

PRODUCTION OF 'A' PICTURES MINUS WASTE AIM OF WELSH

This is the seventh of a series of articles by our Hollywood correspondent on interviews with people prominent in production.

ROBERT E. WELSH

Presented by DAVID J. HANNA

Keeping track of Independent companies, their production plans, mergers and affiliations is a task which we venture to presume could keep an entire newspaper staff on its toes twenty-four hours a day. It cannot be denied that many of them evolve into noteworthy producing organizations, filling as they do an important gap in motion picture presentation. But on the other hand there are the countless companies (not always the shoe-stringers) which begin so auspiciously, making a grand play for trade journal space with their announcements of great plans for the future and their program of momentous productions. But somehow, even before the cameras begin to grind on the first contemplated production, the company is disbanded, sold or merged so that in some way it soon loses its identity and in an equally short space of time is forgotten.

Out Culver City way on the Pathe lot, another Indie company, General Pictures, made its bow only a short time ago. One difference marked the entry of General Pictures into the Independent field. No attempt was made to bring undue attention to itself, but quietly and cautiously it began a job of laying a firm foundation and groundwork for what in all probability will emerge as a thriving producing organization. Fenn Kimball is president and Robert E. Welsh is in charge of production.

On the shoulders of Welsh falls the task of forming General Pictures. But a glance at his past achievements and background makes us confident that Welsh will establish the newly launched organization as one well worthy of the industry's recognition.

His two-way career has been divided between motion picture activities and the journalistic world. A Fordham graduate, he entered the newspaper business in New York and for several years worked on the leading dailies of that city. In Hollywood he found himself general manager of Universal and personal aide to Carl Laemmle. From here he went to Monogram as executive producer, resigned from the resultant Republic set-up to organize General Pictures.

One picture, as yet unreleased, has already been completed by General Pictures. Produced on an eighty-five thousand dollars budget, it is titled, "Three Legionaires," with Robert Armstrong, Lyle Talbot and Anne Nagel heading the cast. Between now and May four more productions are scheduled to be completed at a cost of a little less than two million dollars. With this quintet of pictures behind it, General Pictures will embark on a schedule of twenty-six features yearly. A national distribution set-up has been completed, with English and continental exchanges soon to be established.

Basing the reason for General Pictures existence on the premise that Class A pictures can successfully be produced on smaller budgets than those of the recognized majors, Mr. Welsh told your correspondent:

"It is not realized by many in the motion picture industry that much of the cost of A pictures is devoted to studio overhead and extravagances. Time, money and personnel are all wasted by major studios in producing their product. The result, as we all know too well, is an extensive program, boasting a few money-making attractions and an overabundance of cheap B pictures, which mean little or nothing at the box-office. Under the present system of distribution, the exhibitor must accept a batch of 'duds' with the vague hope that he will realize a profit on one of the company's specials. Such practices as these will eventually lead to disintegration of the industry.

"It is the hope of General Pictures Corporation," your interviewer continued, "to establish itself as an organization capable of producing A pictures at a more or less standardized budget, far less than the amount of money employed by major studios in producing their A attractions. By cutting down the cost of operation and eliminating much of the waste, we believe we can do this successfully."

If Welsh, Kimball and their associates have the resources to make this plan of production effective, we believe they will strike a happy solution to the "quickie" problem. An Independent company producing successful A pictures would prove hard competition for the majors' dual bill output and the example might lead other indies to drop their low budget product and go after the bigger catch. This situation inevitably would force the majors to eliminate most of their low classification pictures and bring about a betterment of all film production.

Robert E. Welsh knows his business and art. He sincerely believes he is laying the groundwork for the establishment of a new kind of Independent producing company.

NEW YORK TIP-OFF

Larkin

OPERATORS BATTLE SETTLED

After [illegible] two agreements, one between Local 306 A.F. [illegible] and the Allied Operators, the other between Local 306 and the I.T.O.A. [illegible] the Allied Union. The I.T.O.A. [illegible] picket[ing] theatres which [illegible] the Allied operators [illegible] last year put [illegible] their result costs approximately [illegible] cent. The present [illegible] recommended by Mayor La Guardia [illegible] picketing and, later, [illegible] several theatres caused damage to property and injury to several persons. Principal object of the attack were the theatres of Harry Brandt president of I.T.O.A. Independent exhibitors here are sore about **Loew's new policy** of playing all A pictures for [illegible] instead of four days in the chain's N.Y. subsequent runs. The I.T.O.A. is threatening to sue the film companies who permit Loew's to do this on the ground that products were sold the indies with the tacit understanding that the affiliated circuit would run A pictures four days and "B" pictures three days. The chain has moved the opening day up from Friday to Thursday, the crediting of the product running that Monday.

BROADWAY BIZ

"Stolen Holiday" (WB) couldn't even squeeze thru a full second week at the Strand and was replaced by **"Green Light"** (WB) yesterday (Fri.). **"3 Smart Girls"** (U) got a nice 2nd week at the Roxy but quit Friday in favor of **"Head Over Heels in Love"** (GB). **Cagney** is still at the Criterion in his 7th week. **"You Only Live Once"** (UA) is crawling through a third week and is slated to be replaced by **"The Man Who Could Work Miracles"** (UA) next week. The Paramount pulled above average business with **"Champagne Waltz"** (Par.) and the very powerful help of Fred Waring's Band on the stage. In its second week now, but doubtful to go further. **"On the Avenue"** (20th Cent.) at the Music Hall got mixed reviews and isn't the attraction expected. Did well last week, however and now in second. **"Camille"** (MGM) ends one day short of four weeks next Wednesday to strong business. **"Last of Mrs. Cheyney"** (MGM) opens in **"We're on the Jury"** (FN). **"Sinner Take All"** (MGM) went in for three days at the Paramount Tuesday. **"Good Earth"** (MGM) is road showing to sell out at the Astor.

PREV

Scenes from . . . and a few vital facts about . . . the new films.

REPUBLIC PICTURES

Presents

15 Blood-curdling, Nerve-shattering Chapters

with

DICK TRACEY







Does the Shadow Get Our Heroine?

DON'T MISS NEXT WEEK'S
HEART-STOPPING, BRAIN-NUMBING EPISODE!



The New Universal is going to see what it can do about re-establishing the Bad Girl-Bad Boy team of Sally Eilers and James Dunn as important boxoffice. The first try is "We Have Our Moments," in which we see them dancing above. Release set for March 19th.

COMEBACKS!

And, below, is a scene from the vehicle with which Columbia is enterprising to bring George Bancroft back to the ranks of stardom. "Racketeers In Exile" is the title and it finds ex-mobster Bancroft becoming an evangelist. Release in about one month.



NEWS

The stills are selected for their descriptive value to exhibitors.



GRACE! But that is not her name. You may recognize the graceful lady as Jessie Matthews, pride of London, who makes another bid for American popularity in her new song and dance show, "Head Over Heels In Love." It opened at the Roxy (N. Y.) Friday. G-B production and songs by our own Gordon & Revel.





ARMY FUN! However, it obviously isn't going to be much fun for comic private Andy Andrews who has just socked serious captain Paul Harvey. It's a bit of slapstick in producer Douglas MacLean's comedy about army life, "23½ Hours Leave." Grand National expects to have it ready for release within a week or two.

AS I SEE THEM . . . REVIEWS OF NEW FILMS

By ROLAND BARTON

BOXOFFICE RATING:— ● Means POOR; ● ● Means AVERAGE; ● ● ● Means GOOD; ● ● ● ● Means EXCELLENT
Plus (+) and Minus (—) will be used occasionally to indicate slightly above or below the point rating.

WILD HORSE ROUND-UP

BOXOFFICE RATING

WESTERN . . . Ace hoss opry, with plenty of hard riding, fast fighting, horse stealing and shooting . . . Also a pip of a wild horse fight . . . Rates ● ● + for action spots.

Ambassador (Conn)
59 Minutes
Kermit Maynard . . . Betty Lloyd . . .
Dickie Jones . . . John Merton
Directed by Alan James

Surprisingly smooth production featuring, if not anything new, all the elements that go to make up a dandy Western. Maynard was never better; Betty Lloyd is easy on the eyes and a capable gal, too; Dickie Jones is a cute youngster, and John Merton plays a hissable villain for all the role is worth. Even the horses do their galloping and fighting like veterans. Some cowboy yodeling is tossed in for good measure. "Wild Horse Round-up" is above average Western stuff which should more than satisfy those who like such things.

Yarn is the one about night riders in the employ of Merton, who is trying to buy up control of the valley to sell to the railroad. Maynard and a quartet of happy-go-luckies, who sing on occasion in no mean fashion, hear about the night riders driving people off their ranches and come looking for some good, clean fun. There is the usual lassie to make romance and the boys clean up the mob.

The story has an air of plausibility uncommon to Westerns, the production is major technically and it has plenty of speed and dash. A fight between wild horses is admirably handled. An orchid to director Alan James.

AD TIPS: Sell, in addition to the star, the wild horse fight.

NONNIE.

BORDERLAND

Hollywood Preview

BOXOFFICE RATING

WESTERN . . . Maintains high standard established by former Hopalong Cassidy films . . . Rates ● ● + for action houses.

Paramount
78 Minutes
William Boyd . . . James Ellison . . .
George Hays . . . Stephen Morris . . .
Nora Lane . . . Earl Hodgins . . .
Directed by Nate Watt

Once again producer Harry Sherman has put together a better than average Western for Paramount release. The prestige of these Hopalong Cassidy films will be enhanced by this latest addition to the series. An A-1 production throughout, "Borderland" has the stuff that makes for successful horse operas, swift moving action and strong suspense. A bit shy on romantic requirements, this proves hardly a handicap, since the story is far better than what most Westerns have. It will get better than average grosses in action spots.

This time, Hopalong is in league with U. S. officials in their attempts to track down a border bandit known only as "The Fox." To accomplish this, he risks the friendship of his pals, young James Ellison and George Hayes, turns renegade and sets off to get "The Fox." He finds him posing as a half-witted Mexican and carefully plans his capture, but is suspected and caught himself by the wily outlaw. Just when he is about to be put to death, the Mexican troupers come to the rescue.

All roles are well played, with Stephen Morris, as "The Fox," outstanding. The sets are worthy of expensive productions, rich in detail and authentic. You don't see this sort of background in most Westerns! Nate Watt's direction is snappy and unusually well paced.

AD TIPS: Plug the Hopalong series and publicize the character "The Fox" as the shrewdest Mexican bandit ever!

HANNA (Hollywood).

HEADLINE CRASHER

BOXOFFICE RATING

ACTION MELLER . . . Not up to last couple Darros, but still has plenty of snap . . . OK for the cheaper action spots and rurals, where it rates ● ●.

Ambassador (Conn)
61 Minutes
Frankie Darro . . . Kane Richmond . . .
Muriel Evans . . . Richard Tucker . . .
John Merton
Directed by Les Goodwins

This is slightly below the standard set by the previous two Frankie Darro vehicles turned out by Maurice Conn. However, "Headline Crasher" has plenty of that zip audiences have come to expect of the Darros and it should get average returns in spots where they like the pugnacious young star. Weaknesses in production are overcome for the most part by Frankie's dynamic trouping and the slam-bang brawling and auto chasing. It's mighty hokey in parts, but will excite the average action fan.

The story has a bad flaw, making hero Kane Richmond so much of a heel in the early sequences that he never quite overcomes the first bad impression. He plays the part of a reporter employed by the candidate in opposition to Frankie's father, who is running for re-election as senator. He snipes away at Frankie for speeding and other minor "crimes." The kid innocently gets mixed up with a gang of bond thieves. Richmond's paper blasts it open and Frankie runs away, hoping to protect his father. The crooks are eventually apprehended and Darro's name cleared just in time to win the election for his dad. Richmond, who has made amends, is given a job by Frankie's old man and is free to continue his romance with Muriel Evans, the senator's secretary.

Performances are OK, with Richard Tucker handling the senator suavely and Richmond and Evans making an appealing romantic team. Darro does lots for a weaker role than he has had lately.

AD TIPS: Sell Darro as the "YOUNG JAMES CAGNEY."

NONNIE.

TIME OUT FOR ROMANCE

Hollywood Preview

BOXOFFICE RATING

COMEDY . . . Well-worn plot enlivened by some bright dialogue and pleasant acting of Trevor and Whalen . . . Will satisfy but needs support for drawing power . . . Rates ● ● where they like comedy.

20th Century-Fox
72 Minutes
Claire Trevor . . . Michael Whalen . . .
Joan Davis . . . Chick Chandler . . .
Douglas Fowley . . . Bennie Bartlett . . .
William Griffith . . . William Demarest
Directed by Malcolm St. Clair

This is a pleasant bit of fluff that does well enough by a rehash of the familiar comedy formula Hollywood has faithfully followed since "It Happened One Night" surprised everybody so much. This time it is a pretty girl fleeing from her scheming mama and marriage to a foreign nobleman; and the boy is a truck driver, of course. Despite this imitation-honored plot, "Time Off For Romance" contrives to be amusing and not a little ingratiating. This may be due principally to some clever dialogue, the basically ridiculous situation, or the pleasant performances of the leading players. However, it is fair entertainment that should please those who will be attracted by the names of Claire Trevor and Michael Whalen. In most places it will require support to mean anything worthwhile at the boxoffice.

The breezy yarn has Claire being palmed off to a foreign count by her conniving so-

ciety mother for a cool half million dollars. Discovering the plot shortly after the ceremony, she flees to her father, who is yachting off the coast. Hitch-hiking to him, she finds herself in the company of Michael Whalen, an auto transporter. Situations force the couple to appear as man and wife. Some jewels are stolen and suspicion focuses on Claire, while she thinks Whalen is the thug. Their common desires to clear each other leads to the capture of the real crook and cupid has his day.

Trevor and Whalen are appealing enough in such inconsequential stuff, the young lady showing far more aptitude in handling comedy lines than her handsome partner. Director Malcolm St. Clair exhibits a flair for light comedy, building each scene to a gag finish.

AD TIPS: Feature Whalen and Trevor, especially the boy, who has some following among the female trade. Sell it as snappy, "It Happened One Night" sort of comedy.

HANNA (Hollywood).

WE'RE ON THE JURY

BOXOFFICE RATING

MYSTERY COMEDY . . . Broderick-Moore team eke out every laugh from only fair script . . . Will please on dual bills . . . Rates ● ● — on its own.

RKO

69 Minutes

Helen Broderick . . . Victor Moore . . .
Philip Huston . . . Louise Latimer . . .
Robert McWade . . . Vinton Haworth . . .
Billy Gilbert . . . Frank M. Thomas

Directed by Ben Holmes

Personally we are so fond of droll Helen Broderick and timid Victor Moore that it is a great temptation to give this very mediocre comedy a higher rating than it deserves. Working with a script that gives them only limited opportunities to display their special brands of humor, the pair contrives to make those good moments so good that the film becomes ALMOST worthy of single featuring; but not quite. It makes an exceptionally appropriate supplement for heavy drama or action-drama on dual bills.

They're on the jury, and they come very close to wrecking a murder trial. Broderick is a society woman who depends on her womanly intuition to reach her conclusion on the guilt or innocence of the woman on trial for killing her husband. Moore is a real estate operator who specializes in asking puzzling questions. Broderick is the only one on the jury to hold out for acquittal and she uses Moore as a foil to convince some of the other jurors, finally winning court consent to restage the crime. With Moore being used to represent the dead man, Helen leads to a solution of the murder and wins the woman's freedom.

The supporting roles are in capable hands, Ben Holmes' direction leaves much to be desired, much of the fault for the several dull sequences attributable to his unimaginative megging.

AD TIPS: Sell the comedy team of "Swing Time" where they like fun. Action houses should push the murder mystery angle.

L. J.

OFF TO THE RACES

BOXOFFICE RATING

COMEDY . . . Best of the Jones Family series, due to presence of Slim Summerville and speedier action . . . Acceptable for dual bills . . . Rates ● ● — in rurals and nabes.

20th Century-Fox

58 Minutes

Slim Summerville . . . Jed Prouty . . .
Spring Byington . . . Shirley Deane . . .
Russell Gleason . . . Kenneth Howell . . .
George Ernest

Directed by Frank R. Strayer

Strongest of the Jones Family comedies being made by 20th Century, "Off To the Races" is still mild stuff. This one has the advantages of Slim Summerville in the cast and a snappier tempo than the previous ones of the series. Otherwise, it is composed of incidents affecting the family of typical small town folks, troubled father, fluttery mother and problem children. It will appeal to older people and rural audiences, but requires strong boxoffice support.

Slim Summerville is a not entirely welcome uncle who visits the Joneses at the time of the local fair. He is always borrowing money from the members of the family and his presence interferes with the older daughter's romance. Owning a trotting horse, he enters him in the big race. With a small fortune and all the savings of the daughter's suitor on Slim's horse, Papa Jones is forced to ride him to victory.

A good deal of suspense is built up on the race and it is well handled for laughs and excitement. Summerville, Jed Prouty, as the father, and Spring Byington, Mother Jones, all troupe like the veterans they are. Some of the youngsters are weak beside them. Frank Strayer's direction is creditable.

AD TIPS: Call it the most exciting of the Jones Family pictures. Bill Summerville.

L. J.

BREEZING HOME

Hollywood Preview

BOXOFFICE RATING

HORSE RACE MELLER . . . Story as commonplace as can be not aided by weak production . . . Only race scenes effective . . . Rates ● +.

Universal

65 Minutes

William Gargan . . . Binnie Barnes . . .
Wendy Barrie . . . Alma Kruger . . .
Alan Baxter . . . William Best . . .
Michael Loring

Directed by Milton Carruth

This reeks of staleness. The story is a horse racing mellerdrammer, vintage 1915, and it has been handled with an absolute minimum of originality. The cast, all usually reliable performers, seem to have been overwhelmed by the insurmountable odds against them in the hackneyed yarn, with the result that the best acting is done by the ebony horse hero "Galaxy." It will attract the limited number of fans who like hoss race pictures, but requires strong feature on any bill.

The plot follows the usual pattern about a crooked gambler, who takes a horse in payment of a debt, and the honest trainer, who can't be induced to "throw" a race. The pretty little night club singer enters the picture when the gambler turns over the bill of sale for the horse to her. A crooked race sours the honest trainer and he goes over to work for the beautiful blonde lady. The little night club singer goes West, determined to redeem herself and her horse. The approach of the big race. The honest trainer helps the girl train her horse, although he still works for the blonde lady, who has learned to love him. Just when it looks like the night club singer's hoss won't be allowed to run, the blonde lady comes to the rescue, the girl's hoss wins and we hear wedding bells for the trainer and her, while the sacrificial blonde lady steps aside.

Gargan is the trainer, Binnie Barnes, the blonde lady. Wendy Barrie, the girl. Alan Baxter, the villain. Willie Best, the colored stable boy, manages to get a few laughs. The racing scenes are neatly spliced in.

AD TIPS: Sell to racing fans. Stir up exposé of "How Horse Races Are FIXED"!

HANNA (Hollywood).

AWAKENING THE 'SLEEPERS'

(*Continued from page 2*)

Have about fifty cards with this symbol and the following copy printed: "(Symbol) This Is the Symbol of the WOMAN IN DISTRESS . . . This Symbol Appears in (50) Stores Near the Strand Theatre. Mark Down the Address of This Store and Any Others In Which You Find This Card and Bring Your List to The Strand on Friday or Saturday. If You Have 40 Or More Correct Addresses You Will Be Admitted FREE To See 'WOMAN IN DISTRESS.'"

Have a large one of these cards made up for your lobby in advance with instructions to your patrons on the contest.

What we have offered here is only a small part of what you can do with a title like "Woman In Distress." Oil up your brain to start it rolling on all cylinders. This is only another little "program" picture, but you can get yourself some unexpected dough if you sell it.

S S S S S S

Col. Sets 'Horizon' Date

Columbia has selected the Globe (N Y) to house its road-show engagement of "Lost Horizon," Frank Capra production starring Ronald Colman, starting March 3rd. Previously it had been reported that a deal was made for the New Criterion, but this, apparently, fell through.

What the Newspaper Critics Say:-

Excerpts Culled From the New Film Reviews by the Most Reputable Critics in Leading Newspapers

A VALUABLE BOOKING GUIDE . . . USE QUOTES IN ADVERTISING

PLOUGH AND THE STARS
(RKO)

". . . Stirring, eloquent and profoundly humorous. . . . John Ford has directed it magnificently, Dudly Nichols has kept the dialogue singing and provocative and a group of Abbey Theatre players lends rare distinction to the performance. . . ."

Barnes, N. Y. HERALD TRIBUNE

". . . Entertaining, stinging, beautifully acted. . . . Grim and scorching photoplay, indignant, powerful indictment of armed force as well as finely written, shrewdly characterized and intense entertainment. . . ."

Boehnel, N. Y. WORLD-TELEGRAM

". . . Aimed at the discriminating minority. . . . John Ford, whose 'Informer' won an academy award, adds another feather to his already well-plumed hat. 'The Plough and the Stars' is definitely on the got to list. . . ."

Rodenbach, CHICAGO DAILY NEWS

". . . Barbara Stanwyck and Preston Foster are co-starred, but it is the Abbey Players of Dublin, who take the acting honors. . . . The film is stirring, it is dramatic in its primitive appeal, but it does not get under your skin."

BOSTON POST

". . . Stark, grim tragedy of sorrow and sacrifice. . . . Relieved occasionally by the spluttering and droll wit of that great Irish comedian, Barry Fitzgerald. . . . Miss Stanwyck's attempt at the bleeding Irish heart falls a little short of the target. . . ."

Kelley, WASHINGTON TIMES

". . . Emerges not only as a glorious drama but as a grand entertainment to be thoroughly enjoyed by all classes of playgoers. . . . A drama of terror, of poignant sorrow and of human foolishness and futility. It is a drama, too, of tenderness and of pity, of young folk torn between love and duty. . . ."

Kanour, BALTIMORE EVE. SUN

THE WOMAN ALONE
(G-B)

". . . Again demonstrates the ability of that master directorial craftsman, Alfred Hitchcock, to weave a fascination that almost glues the spectator to his chair. . . . Suspenseful and absorbing melodrama. . . ."

Schneider, CLEVELAND PRESS

". . . An out-and-out thriller that seems too localized and too haphazardly made to be considered one of Britain's better products. . . . Fair fantastic melodrama for the thrill-fans. . ."

Pullen, CLEVELAND PLAIN DEALER

". . . Man-sized portion of jitters, chills and shakes. . . . Probably would just be routine melodrama in other hands, but not in Mr. Hitchcock's. He is a citizen who knows how to create suspense. . . ."

H. M., WASHINGTON EVE. STAR

". . . Drama becomes all-absorbing as the plot builds toward a climax that is fascinating in its horror. . . . Tremendous dramatic fire runs riot throughout the film. Homolka is a silently sinister figure lurking in the darkness. Miss Sidney is splendid as the wife and John Loder is a satisfying hero. . . ."

Rob Reel, CHICAGO AMERICAN

ON THE AVENUE
(20th CENTURY-FOX)

". . . Entertaining, especially because of its music, but also because of Madeleine Carroll's luminous presence, an amusing story and the comedy antics of the Ritz Brothers. . . . A good show presented in excellent taste. But somehow the production seems just a little cramped. . . ."

Finn, PHILA. RECORD

". . . One of the gayest screen musicals to reach these parts in this long while. Tunes that click, smart humor and a fairly plausible story help make this production double A entertainment. . . ."

G. G., PHILA. LEDGER

". . . Moderately amusing revue with no more of a plot than we can expect these things, but with a pleasant Irving Berlin score and a disarming informality. . . . 'Sing, Baby, Sing' and 'Pigskin Parade' were better. . . ."

Nugent, N. Y. TIMES

". . . The brilliant score that Irving Berlin has composed is the most distinctive feature. . . . The script writers and the performers are far behind him. The tale of antic doings in the white tie and sequin set is a dull one. . . . The mad Ritz boys are up to their old pranks."

Barnes, N. Y. HERALD-TRIBUNE

". . . GOOD PLUS. . . . A good variety of talent that is bound to hit your taste at one of its many levels, a story linked to figures in the public eye and smart pace. . . . Most noteworthy single contribution to the picture has been made by Irving Berlin, whose songs and lyrics are highly contagious. . . ."

Winsten, N. Y. POST

". . . Gay, brisk, light, tuneful, slick, amusing and exceedingly well plotted, directed and played. In short, here is a grand entertainment. . . . Possesses a fresh, imaginative and satirical twist to its main backstage theme."

Boehnel, N. Y. WORLD TELEGRAM

HOLY TERROR
(20th CENTURY-FOX)

". . . FAIR . . . Any one who likes Miss Withers and child actresses of that type will like the picture. . . ."

Winsten, N. Y. POST

". . . Another of Mr. Zanuck's harmless and even rather ingratiating little variety shows—a gaudy necklace of knockabout, song-and-dance, or sentimental skits, strung on a mere thread of story. . . . Childish spy plot. . . ."

B. R. C., N. Y. TIMES

". . . Feeble and fumbling blend of music, romance and melodrama. . . ."

Boehnel, N. Y. WORLD-TELEGRAM

". . . Better fun despite a formulized yarn. . . . Miss Ray and Martin are likeable newcomers. They do not do as much as El Brendel and Joe Lewis, a droll pair of nuts who whoop it up. . . ."

Pullen, CLEVELAND PLAIN DEALER

"Jane Withers performs in peppy style, making this desirable amusement for adults and youngsters. . . . Blends farce, music, dancing, romance and action. . . ."

WASHINGTON TIMES

YOU ONLY LIVE ONCE
(UNITED ARTISTS)

". . . Build up an utterly unsympathetic theme and set of characters. . . . Frankly, I cannot understand what the authors are driving at. . . . Even so, I recommend 'You Only Live Once,' to you because it is a keen and adult melodrama. . . ."

Boehnel, N. Y. WORLD-TELEGRAM

". . . GOOD. . . . Not all the genius of all the directors in the world could make a silk purse out of this story. . . .This is definitely a picture for people who want their young love tragic. . . ."

Winsten, N. Y. POST

". . . Fritz Lang's 'You Only Live Once' is not the dynamic and powerful photoplay his 'Fury' was, but, within the somewhat theatrical limits of its script, it is an intense, absorbing and relentlessly pursued tragedy. . . . The performances are less conspicuous. . . ."

Nugent, N. Y. TIMES

". . . Fritz Lang again demonstrates his talent for achieving significant suspense and terror on the screen. . . . A powerful production that is acted with terrifying honesty by Henry Fonda, Sylvia Sidney and the other players. . . . But the script writers have blurred a simple and challenging theme with a counterfeit resolution. . . . A gripping melodrama, seriously marred by its conclusion. . . ."

Barnes, N. Y. HERALD-TRIBUNE

". . . A dramatic thing which deals with a young couple driven to despair, hunger, robbery, murder and finally death, when all they wanted in this world was the right to live and love. . . . A continuous high-pitched snarl. . . ."

J. C, WASHINGTON EVE. STAR

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Short SUBJECTS

FROM PHILLY
By Nonamaker

Columbia's "Lost Horizon" opens road-show engagement at Chestnut Street Opry House March 7th . . . JOHNNY EHRLICH announces that all money paid in by "charter" members of the 'Flicker Club,' which died at birth, has been returned . . . BEN STERN has resigned from National-Penn Poster Co. and is now associated with National Screen Service . . . J. STEWART SILVER, the Ledger's classified ad man on Vine Street, made a director in the United Business Men's Association of Philadelphia at their meeting last week . . . REV. W. B. FORNEY, secretary of the Lord's Day Alliance, and the city's Number One Blue Nose, was instrumental in having the police freeze the 1937 Ice Follies last Sunday evening while the Arena 'burned up.' Only those who had purchased tickets in advance gained admittance . . . Censors no like parts of "Spain in Flames" scheduled for the Europa, so the arty spot substituted "SLALOM," one of the ski pictures . . . The Locust Street will serve as the road-show stand of M-G-M's 'Good Earth' beginning Sunday night, February 21st . . . GEO. FINKELSTINE, U poster department, is the proud daddy of an 8 lb. baby boy born last Sunday night, Mazeltov! . . . DAVE MILGRAM planning to enlarge The Avenue . . . MAYOR WILSON banned the legit 'Mulatto,' Langston Hughes' miscegenation drama, at the Locust Street Theatre . . . Fays will be open Sunday, February 21st when they will be playing the new Cagney pic . . . CHARLES GOODWIN down South on winter vacation . . . BOB MOCHRIE, Warner sales executive, resigned, effective today (Sat.) Rumor has him going with United Artists after a few weeks vacation . . . CY COHEN, SAM STIEFEL's able helper up at Nixon's Grand, reported honeymooning . . . BILLIE (Preferred) MILLER left hospital Tuesday for convalescent sanitarium . . . ROSE ROSOFF and ANNA JACOBS are two additional Horlacher flu victims . . . CHARLIE GOLDFINE living with Blackie, a great dane almost as big as he is, at the Sylvania . . . DONALD REED, ad sales manager of Fox, and his lovely wife joined Film Colony at the same hotel and will be here several weeks . . . LEW DAVIDOFF, head of S-W's North Philly district, and the managers under him held party at Walton Roof Monday night . . . OSCAR NEUFELD is an uncle again. This time his niece had a baby girl. Which makes him 7 times an uncle and 7 times a grand-uncle. A family re-union is being planned for the Municipal Stadium sometime in July . . . MRS. GOLDER wishes us to announce that she has tickets available for the Charity card party the Ladies' Auxiliary of the Variety Club will hold Wednesday afternoon and evening, February 24th at the Club House . . . National-Penn Print's FRANCES GOLDBERG back from Rochester, N. Y., with three bright red camellias . . . Lawyers for the local game companies are busy preparing their arguments for the 'friendly' test case suggested by Mayor Wilson . . . At the end of the 3rd week in Republic's national sales drive, HARRY LEVINE's Philly exchange ranked third in the Eastern division. That put them next to New York, with whom they are having a side-bet battle. Give our boys some dates!

FROM BOSTON
By Bruce

TOM SPRY, popular ex-Warner Bros. branch manager, has been named district manager for New-England by United Artists. You can't count a good man out! . . . NATE HAAS has come back into the premium business after being away from the film district for several years . . . Over thirty exhibs crowded the preview room to see Cameo Attraction's "Rebellion." SAM DAVIDSON's face was all wreathed in smiles at the comments . . . The Cinema Club is going to run a dance at the Statler on March 16th. Some of the bookers swing a mean hoof judging by their conversation . . . SAM KIMBALL came down from Limerick, Maine, and reminded us that it was still winter. He felt pretty warm here though in his fur cap. He tells us that he is going to open the old Pike Memorial Hall in Cornish on the first of next month . . . M. GLICKMAN is taking over a theatre in Springfield, 'tis said . . . East Milton is going to have a referendum on March 6th on the question of allowing Sunday movies. A license has already been granted for a special benefit show at the State Theatre on Sunday, February 14th . . . Portland, Maine, is getting a black eye as far as Sunday motion pictures go. Maine law prohibits Sunday showings so that even a benefit Red Cross program arranged for last Sunday by LEO YOUNG at the Strand was quashed. Thank goodness the nation does not follow the lead of Maine after all! . . . TONY RUSSO of Littleton and Colbrook, New Hampshire, knows good reviews when he reads them. FILM BULLETIN is pleased to learn that its reviews are the only ones Tony saves . . . PHIL "ALBANY" FOX, AL "DISHES" SWERDLOVE, and "RAZZ" GOLDSTEIN were very much surprised to see Mr. and Mrs. E. M. LOEW as passengers on the same Southern cruise with them . . . MAURICE WOLF, the Metro Lion, and HAL STONEMAN, the Interstate King, left for Miami together last Thursday — no doubt inspired by the stories of the big trio, ED CALLAHAN, GENE CAMPIANO and HARRY ALEXANDER, who have just returned from there . . . Boston now has an International Theatre backed by the People's Cinema of New York. JOSEPH W. KAY is managing . . . The Warner Bros. offices are being remodelled and redecorated with provision for greater office space. It is said that the new preview room will be the latest word in little theatres. While the alterations are being made the exhibs will be hard hit for Warners is the most liberal exchange for screenings. And don't think the exhibs don't appreciate it! . . . The weather has been so mild that champ JOE COHEN has been getting in some golfing practice. As if he needs it! . . . ANSELMO FRANCESHELLI has joined the Allied group here according to ARTHUR K. HOWARD. Franceshelli operated the Elite Theatre in Walpole . . . GEORGE HUSSON practically lost his Empire Theatre by fire last week. The Whitman fire department did nobly in keeping the blaze from spreading to neighboring buildings . . . LOUIS RICHMOND has returned to the National Theatre with a sunburn after basking on the beach at Havanna . . . HERMAN RIFKIN's Republic Exchange ranks 6th in the Eastern section of the company's National Sales and Date Drive . . . JACK GOLDSTEIN has joined the Universal Pictures office in New York as a publicity expert

CLASSIFIED ADVERTISEMENTS

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Directed by **PHIL ROSEN** · Produced by **NAT LEVINE**

A REPUBLIC PICTURE



Independent EXHIBITORS
FILM BULLETIN

VOL. 3, No. 25 SATURDAY, FEBRUARY 20, 1937 PRICE, 10 CENTS

A TRADE PUBLICATION, ISSUED WEEKLY FOR INDEPENDENT EXHIBITORS
—AND DEDICATED TO THE PROTECTION OF THEIR INTERESTS

Universal's 'Squeeze Play'!

The New Universal is working a "squeeze play" on independent exhibitors to get playing time for some of the poor pictures it has turned out during the past few months.

A number of our readers have informed us that they were told that "3 Smart Girls" would not be made available to them until they came across with dates on a few other pictures which they had neglected to book.

Certainly the officials of Universal are not blind to the fact that their company's product has been abominably weak for the most part and that on the basis of what has been delivered thus far this season the majority of their accounts were heavily oversold in price. To use the one strong attraction delivered in several months as a weapon to force dates on poor product is both unfair and unwise policy.

The New Universal is direly in need of exhibitor goodwill if the company is to prosper. No one more sincerely desires to see this producing-distributing organization advance than FILM BULLETIN. We belive it is for Universal's benefit that we urge the heads of the company to advise their exchange managers and salesmen to court the friendship of independent theatre owners by encouraging extended playing time on a valuable property like "3 Smart Girls," rather than antagonizing them by forcing the playing of pictures that will unquestionably prove unprofitable.

The Allied and MPTOA Conventions

Allied States Association and the Motion Picture Theatre Owners of America, both claiming to represent the exhibitors of this country will hold their annual conventions within the next few months. It is interesting to note the "attractions" that are being offered by both bodies to lure attendance to their respective confabs.

Allied announces that it will "feature" analyses of next season's sales terms and the announced products and past records of all film companies, as well as discussions of such vital problems as the campaign to force the producers out of theatre business, compulsory block booking and blind selling, unfair trade practices.

The M.P.T.O.A. will "star" Bing Crosby, Martha Raye, Carole Lombard, Bob Burns "and other movie stars," as well as Adolph Zukor.

Take your choice, Mr. Exhibitor!

MO WAX.

AWAKENING THE 'SLEEPERS'

The purpose and plan of this department is to bring forcefully to the attention of theatremen those pictures which are ordinarily overlooked or neglected in their advertising. Mr. Wolfe-Smith, prominent theatre publicity expert, aims to point out the latent exploitation angles in these "Sleepers" with the view to having you SELL them to the public in a manner that will bring you the best possible returns. Follow these "Sleeper" campaigns for bigger grosses!

By Wolfe-Smith



There is something definitely irresistible about the running of the gee gees! Roman emperors and mobs of their subjects flocked to the Coliseum to watch thoroughbreds race in front of chariots. Millions annually go "to the races" today and shout themselves into whispers over the neck and neck struggles between racing nags. And, everywhere, millions place daily bets with "bookies" on horses running hundreds of miles away. Racing may be the "sport of kings," but it's also the sport of millions of clerks, chauffeurs, factory workers and housewives.

Knowing this, it should be a cinch for you boys to wake up this Universal sleeper, "Breezing Home." It's just another hoss racing picture, true enough, but it has a couple of angles that will drag in everybody who knows anything at all about the sport racket—and that means most of us. Your object should be to nab both the hoss players and those opposed to betting and we think we can show you how to do just that. So, with your kind permission, dear exhibitor, we'll proceed further.

The yarn of "Breezing Home" concerns itself with a crooked bookmaker, an honest trainer, thrown races, jockey trickery and, incidentally, romance. Forget the latter element and concentrate on the others. Our campaign would be laid out to interest the hoss players and fans by getting race-track atmosphere all around the theatre and into their hands in various ways. On the other hand, the anti-bettors will be attracted by an "expose" of the crooked work in racing business.

"TIP" SHEET

If you don't know what one looks like, stop at a newsstand and buy a racing tip-sheet. Follow that form in preparing a herald. As the name of one of the horses listed on the front page of the herald, use "Breezing Home" and draw a circle around it with a note to the effect that details of this "tip" will be found inside.

The inside spread should be headed with the bold caption: "BREEZING HOME A 100—1 SURE TO WIN!"

Get these into all taprooms, social clubs, stores, etc.

LOBBY AND FRONT

Joe Weil provides you with a flock of swell ideas and layouts for your lobby and front in his two-page "Exploitation" spread in the press sheet. Go through it carefully and get plenty of the hossy atmosphere around the theatre in advance, as well as currently. Little can be added to the comprehensive list of suggestions offered by Weil, so we urge you to grab the press sheet and study it. His stunts are cheap, practical and simple to make up.

STREET BALLY

A jockey riding a nice looking nag through the city streets is bound to catch plenty of eyes. It will cost you little to rent a jockey's costume and hire a horse from the local riding academy. Drape oil-cloth signs over the sides of the animal.

SWEEPSTAKES TICKETS

Print imitation sweepstakes tickets for distribution. The copy might be along the following lines: "THRILL-A-MINUTE SWEEPSTAKES . . . $1,000,000 worth of excitement, drama and horse racing thrills in 'BREEZING HOME' (cast, playdates)."

If you use these, you can develop the idea into a stunt that will bring 'em flocking to the theatre. Here it is:

Print a number on every ticket and carry copy on it telling 'em that it may be worth a free admission to see "Breezing Home." On the day the picture opens, you will post 50 or 100 numbers on the front of the theatre and those holding the "Lucky Sweepstakes" tickets will be admitted FREE. Have the board up in the lobby about a week in advance, without the numbers, and copy explaining that the numbers of the winners will be posted on opening day and urge 'em to watch out for their sweepstakes ticket, which will be distributed to every home in the area from which your patrons come.

This same stunt can be worked with the "tip-sheet" herald, if you prefer to use them.

CROOKED RACING "EXPOSE"

Now, for those with a reform bent of mind, the angle to sell is the fact that some hoss racing is crooked. Get together figures (your local newspaper sports editor can give them to you) on the amount of money spent yearly in your state or throughout the country on nag betting. Get info on all the various ways in which horses can be doped and made to lose or win races. Then go to town with your expose.

A tabloid herald with the screamer head, "MILLIONS LOST YEARLY ON CROOKED HORSE RACES!" and all your accumulated dope on the racket will make interesting reading. Hitting 'em directly, you play up the fact that "Breezing Home" reveals some of the tactics used by the shady members of the racing fraternity—label it EXPOSE!

In the lobby in advance, lay out samples of the paraphernalia used in doping, sponging, etc., of horses. Again, this data can be obtained from the sports editor of the local sheet. A sponge, several vials marked "Dope," hypo needles laid out on cotton, etc., will make an imposing display that will get their attention. Copy on a compo background behind the layout should get across the "expose" angle.

If "Breezing Home" is worth playing—or, if you must play it to fill commitment—it's worth going after. At little cost and with little effort you can put it over.

$ $ $ $ $ $

Vol. 3, No. 25 — Independent EXHIBITORS FILM BULLETIN — February 20, 1937

THE INDUSTRY'S NEWS
From An Editorial Viewpoint

ALLIED ANTI-CHAIN BILLS INTRODUCED IN FIVE STATES

More Being Readied . . .

At this writing five states are known in which Allied's sample bill to force the film producers to relinquish their theatre holdings has already been introduced to the legislatures. They are North Dakota, California, Wisconsin, Indiana and Ohio.

This list undoubtedly will be increased during the coming week and it will continue to grow with each succeeding week during the current legislative season throughout the country. It was Allied's carefully planned idea to fire away at the five producer-exhibitors on as many fronts as possible and the scheme is being carried out efficiently by the committee headed by Al Steffes.

Within the next month it is likely that more than twenty state legislatures will be acting upon measures similar to the one now being considered by North Dakota's Senate, which appears in this issue of FILM BULLETIN (see page 5). Several New England States and Iowa will have such measures presented very soon.

Fight N. D. Amendment . . .

The North Dakota bill cleared the House with little delay, but is being held up by the Senate for consideration of an amendment that would permit producers-distributors to retain any theatres they already have. Steffes has declared himself unalterably opposed to the amendment and it is doubtful that it will pass in that form.

Reliable reports state that the original bill would pass the Senate with little opposition and independent exhibitor leaders in the state are determined to fight for the unamended measure.

WHEN A CONGRESSMAN HAS TROUBLE FINDING A TOILET!

Demands More of Them . . .

Boston.—When a state legislator visits a movie theatre and cannot get through the crowd to the men's room fast enough, what does he do? This query is answered by the attempt of a member of Massachusett's legislature to have passed a bill which would have required theatres to provide individual male and female toilet accommodations for every 150 seats.

The measure was quickly tossed out by the Public Health committee, fortunately for exhibitors of this state.

BRITISH FILMCOS MAY 'GANG UP' ON U. S. PRODUCERS

Boycott in English Theatres . . .

From an authoritative source it has been learned by FILM BULLETIN that the Gaumont British and B.I.P. (John Maxwell) interests are seriously planning a retaliatory move against the theatre-operating American producers who are not giving English-made product what is considered a reasonable percentage of their playing time.

The action will take the form of severe booking restrictions on the products of these American companies in the large chains operated by G-B and B.I.P. Between them, the two British firms own approximately 700 of the finest movie houses in England and the loss of a considerable portion of the revenue from these circuits will put a damaging dent in the foreign rentals collected by the American producers.

Demand Door Be Opened . . .

The English companies have not been very successful in the U.S. market chiefly, they claim, due to the reluctance of the native producers to open the door to the foreign products in their affiliated chains. Inability to obtain better runs in the class A theatres here has further hindered them in selling independents. Maxwell and the Ostrer Brothers of G-B are said to be demanding that the door be opened wider for their films in this country or the American Big Five must count on losing a substantial amount of their British theatre income.

An important point in favor of the English firms is the difference in the scales of film rentals paid by the circuits in the two countries. Whereas G-B receives minimum prices for its pictures from the producer-controlled theatres in the U.S., Gaumont British and Maxwell houses in England pay much higher rentals for American made films, in many cases double the average they receive here. Therefore, if the British interests decide to go through with their plan to give the Big Five less of their playing time, the loss on 700 theatres will be equivalent to a similar booking loss from many more theatres in this country.

It is believed that the English companies will hold off any action for several months to watch the reception accorded a number of their most important pictures to be released here during that time. If they fail to get a better break from the chains, the Americans may find themselves gravely damaged in one of their most lucrative markets—one without which they claim they can hardly exist.

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WILL KUYKENDALL ACCEPT??

One of the more momentous questions occupying space in some of the contemporary trade sheets is whether Ed Kuykendall will accept the nomination for re-election as president of the M.P.T.O.A. or whether he will not accept. It is very likely that he will accept, but it will make little difference to the industry if he does accept.

However, if he should NOT accept, it is quite possible that he will go to work *directly* for the Hays organization!

OHIO ALLIED DISAPPROVES MPTOA CONCILIATION BOARDS

Columbus.—P. J. Wood, secretary of the Ohio I.T.O., has declared that his organization will not approve the M.P.T.O.A. scheme for establishment of local conciliation boards.

It is generally supposed that all Allied units throughout the country will oppose attempts to set up such arbitration bodies in their territories on the ground that they will be controlled or heavily influenced by the major producer-exhibitors.

PHILA. EXHIBS SUE MAYOR TO PROTECT THEATRE GAMES

Please to Be Heard Thursday . . .

Suits in equity have been filed by three Philadelphia independent exhibitors in Common Pleas Court against Mayor Wilson, Director of Public Safety Emanuel and Superintendent of Police Hubbs in an effort to obtain an injunction prohibiting the police from interfering with the operation of theatre games in this city. Their pleas will be heard Thursday, Feb. 25th.

The exhibitors are Leo Posel, Lyric, Abe Rovner, Girard, and Morris Somerson of the Palm Theatre. Their action is taken in connection with the Mayor's recently expressed demand that the question of the games' legality be settled quickly in court so that the police would definitely know their status in the future.

The basis of the exhibitors' allegations is that the games violate no anti-lottery laws inasmuch as any person, whether purchasing a ticket to the theatre or not, is free to play outside.

CAGNEY'S 2nd IN WORK

Hollywood.—James Cagney's second for Grand National, "Hot Oil," is being scripted by Manny Seff and will go into production shortly. The star is going over the story and filming plans with Richard Rowland, who will produce.

Mrs. Cheney" (Metro) wasn't favored by the reviews and will get two weeks at best at the Capitol where it opened Thursday. . . . Cagney drooped after six good weeks at the Criterion and was replaced Friday by "Man of Affairs" (G-B). . . . Rivoli's new tenant is "Man Who Could Work Miracles" (U.A.) and it must have gone in with a prayer. "You Only Live Once" barely crawled thru its third week. . . "Doctor's Diary" (Par.) at the Rialto is a fair grosser, better than "We're on the Jury" (RKO), which preceded up to last Tuesday.

NEW YORK TIP-OFF

Observations and Opinions by **Larkin**

G-N'S CRACK AD MEN

Some of the advertising boys reclining in comfortable positions with major companies might do well to cast a glance or two in the direction of the department that turns out press sheets for Grand National. Under the guidance of young, sincere, intelligent Ed Finney, a crew consisting of two oldsters (they'll probably resent that!) and a comparative youngster are turning out some of the niftiest press sheets we have the pleasure to leaf thru from time to time. The two vets on the job are Merritt Crawford and Joe O'Sullivan; the youngster, Harry Blair. For compactness, practicability and class, every press sheet that has been turned out by this gang tops the vast majority of ad books being concocted for major pictures. Finney wants no part of the usual superlative blatancy that has made film advertising the object of ridicule by ad experts in other trades and his staff gives him solid selling material without even an occasional use of the word "colossal." The catchlines seldom include the superlative "est," but, rather, seek to interest the reader by conveying something intriguing about the picture. The ad display mats are striklingly effective, both in layout and art work. The exploitation stunts suggested are always within the limits of the average exhibitor's means and ability to handle them. All in all, Finney, Crawford, O'Sullivan and Blair are entitled to a salute—which we give them herewith! . . Arthur Lee, vice-president and the man who carries the greatest portion of Gaumont-British activities and problems in this country, confidently believes that his company will eventually become a very important factor in American film business. Today many rumors are heard to the effect that G-B will drop its American venture as a hopeless job and that the English outfit will discontinue producing pictures for this market. Despite all the talk, Lee goes about the business of putting G-B across in the U. S. and, slow though his progress may be, he is succeeding. At present he appears to be backed up by the strongest lineup of pictures his company has ever had in the offing. The new Jessie Matthews vehicle, "Head Over Heels in Love" is now in its second week at the Roxy. Following comes this likely looking product scheduled for early release: Sylvia Sidney in "The Woman Alone;" "The Great Barrier," starring Richard Arlen, (this will be roadshowed); "You're in the Army," with Wallace Ford, Anna Lee, and directed by Raoul Walsh; "King Solomon's Mines," with Roland Young, Paul Robeson and Anna Lee. Films of that type will make Arthur Lee's job a much simpler one and the future of all British product brighter.

BROADWAY FEELS LENT LITTLE

The first run spots in the Big Town report the effect of Lent as negligible. Grosses generally are adversely affected to so slight a degree as to be unnoticeable. . . . At the Roxy, "Head Over Heels in Love" (G-B) clicked heavily in the first week, stays a second and possibly a third. . . . "John Meade's Woman" (Par.) started at the Paramount on Wednesday with benefit of only fair reviews, but with the strong support of Guy Lombardo's Band on the stage it may hold two weeks. . . . "When You re in Love" (Col.) opened at the Music Hall Thursday and received mixed notices. "On the Avenue" (20th Cent.) had rather strong second week as the prior attraction at this house. . . . "Green Light" (WB) is a bit the strongest attraction the Strand has had in the past five or six weeks. Doubtful that it will hold more than two weeks, however. . . . "Last of

(Continued in column to left)

HALPERINS FOLLOW 'SCIENTIFIC' FORMULA IN FILM PRODUCTION

This is the eighth of a series of articles by our Hollywood correspondent on interviews with people prominent in production.

HALPERIN BROTHERS

Presented by DAVID J. HANNA

Not so long ago, the Halperin Brothers, Edward and Victor, or vice versa, arrived in California. Recent college graduates and unprepared for any particular profession, it was a question of "sink or swim." Preferring to swim, they found themselves formulating sets and plans for a motion picture production.



Hearing tales of fabulous fortunes being wasted on inconsequential picture productions, they decided something was wrong. They labored under none of the illusions that beset many newcomers to Hollywood. By no means did they consider themselves as singled out by destiny as saviours of the industry.

"But," they opined, "why couldn't a picture be produced with the same sense of security and responsibility that a man opens a clothing store. Although a motion picture production property might not be as materialistic as a store stocked with merchandise, the same identical methods of safe and sane operation could well be practiced."

With a small nest egg, they started production. Their first few efforts, while meeting with comparatively meager boxoffice success, still carried out their theories of motion picture production. Then suddenly, they clicked. The picture was "White Zombie," and it was grabbed by United Artists for release. It set a new vogue in screen entertainment. Soon Hollywood picked up its ears and started asking questions about les freres Halperin.

A long list of pictures followed, all made for major releases. As soon as the boys finished one, the bids always began to pour in. The Halperins decided to bring their experience in producing for the majors into the Independent market.

Their first step was an eight thousand mile trip around the country, during which they personally contacted distributors and exhibitors alike. Their trip resulted in the formation of plans to produce what is anticipated to evolve into a series of eight exploitation features yearly. Produced on major budgets, they feel fully confident that they will receive commensurate returns. Their first, "Nation Aflame," has already been completed.

"Aflame" has already received recognition from the Hays office, women's organizations and is being sponsored by the American Legion. A cast of comparatively fresh faces has been used in this picture and the Halperins expect to use them as the nucleus of their future productions, eventually bringing them together as contract players. The next Halperin picture to be produced is "Merrily We Go To Jail," which will employ fourteen well-known comedians. Penned by Damon Runyon, it is a saga of the hobo. Also scheduled for early production is "Court For Girls," another timely feature.

The Halperins boast a far greater average of successful pictures than many of the major producers. The success of their product may be attributed to their ability to produce "different" pictures.

"We have always tried to be unique," said Victor Halperin. "In lining up our stories, we strive to obtain material that differs from the run-of-the-mill offerings of Hollywood studios."

"To this end," brother Ed picked it up, "we use a scientific formula, a chart so to speak. Before we begin a picture we write down a list of questions — questions that might be asked everyone concerned in the film's making and seeing, the distributor, exhibitor, audience, director, etc. When, and only when, our story measures up to every one of the established qualifications, we start laying the foundation of production. In such cases where our contemplated picture misses out on a point, we then go about the task of rectifying it."

In the face of the former successful features produced by the Halperins, it is a welcome addition they make to those Independent producers who choose to release through the indie channels rather than through major organizations. Aware of the importance of the exhibitor's part in making or breaking a motion picture, they intend, always, to give him a strong selling angle, a unique story and good production. Little of the fixed burdens making most producing companies top-heavy encumber the Brothers Halperin. Quietly they chart out the production course, beginning work when every detail has been carefully worked out. Ed is Producer of the pictures, while Victor has become known as a consistent and an excellent Director.

An unusual team, these Halperins, one that has already established itself in the industry. And with the new set-up, opening as it does a vast field of wider scope for their talents, the boys should soon be attaining even greater heights in this picture making business. They should be warmly welcomed by every independent exhibitor who recognizes that a broader market of quality films will improve his situation.

COMPLETE TEXT OF N. D. BILL TO OUTLAW AFFILIATED CHAINS

Following is the full text of the Godwin measure passed by the lower house of the North Dakota Legislature, making illegal the operation of theatres by film producers or distributors. It is now awaiting action by the Senate.

TWENTY-FIFTH LEGISLATIVE ASSEMBLY OF NORTH DAKOTA

HOUSE BILL No. 112

Introduced by Representative Godwin

A BILL

For an Act to Prohibit the Operation of Motion Picture Theatres Which Are Owned, Controlled, Managed, or Operated, in Whole or in Part, by Producers or Distributors of Motion Picture Films, or in Which Such Producers or Distributors Have Any Interest.

Be it Enacted by the Legislative Assembly of the State of North Dakota:

Section 1. Definitions.) For the purpose of this Act, unless the context otherwise requires—

(1) The term "Motion Picture Theater" or "Theater" includes any place in which motion pictures are publicly exhibited and to which an admission price is charged.

(2) The term "Motion Picture Film" or "Film" includes all motion picture films (whether copyrighted or uncopyrighted), including positive and negative prints, and copies or reproductions of such prints, which films contain photoplays or other subjects and are produced for public exhibition.

(3) The term "Person" includes an individual, partnership, association, joint stock company, trust, or corporation.

(4) The term "Distributor" includes any person who engages or contracts to engage in the distribution of motion picture films, whether as seller, lessors, or licensor, and whether the distribution is effected by means of sale, lease, license, contract, or any other type of agreement whereby the film is supplied for public exhibition.

Sec. 2. Effective Date.) This Act shall become effective twelve months after its enactment.

Sec. 3. Operation Prohibited.) It shall be unlawful for any motion picture theater to be operated in this State which is owned, controlled, managed, or operated, in whole or in part, by any producer or distributor of motion picture films or in which any such producer or distributor has any interest, direct or indirect, legal or equitable, through stock ownership or otherwise.

Sec. 4. Affidavit to Be Filed.) As a condition of the lawful operation of a motion picture theater in this State the person operating it shall file with the Secretary of State within thirty days after the date on which this Act becomes effective or after the date on which the operation of the theater is begun, whichever is the later, and annually thereafter on or before the fifteenth day of January an affidavit that such theater is not owned, controlled, managed, or operated, in whole or in part, by any producer or distributor of motion picture films, and that no such producer or dis-

(Continued on page 7)

The stills are selected for their descriptive value to exhibitors.

PREV



TOUGH GALS! Between the studio apparatus we get a striking view of Bette Davis (back in the WB fold), flanked by Lola Lane and Mayo Methot, awaiting a judge's verdict in "Marked Woman." It has to do with tough gals who work in a "clip" joint and is now in production at Warners.

RELEASE ADVANCED! Eager to get the Columbia-Montague Sweepstakes (sales and date drive) off to a good start, Columbia advanced the release date of Grace Moore's new song romance, "When You're In Love." It's currently at the Music Hall, N. Y. The gent enjoying himself below is Gary Grant.



HEART-BREAK! This tense family scene is from "Girl Loves Boy," B. F. Zeidman production for Grand National release. It is a story of the trials and tribulations of young love, shattered by a scheming woman. Cecilia Parker is the girl; Eric Linden the boy



NEWS

Scenes from . . . and a few vital facts about . . . the new films.






GOOD NEWS FROM ENGLAND! Despite all the despairing rumors about the English film situation you see above concrete evidence that Gaumont-British is going forward. Four coming releases show great promise. They are illustrated by the scenes from, left to right: "The Woman Alone," a tense drama starring Sylvia Sidney; next is Raoul Walsh's comedy of British army life as seen by an American soldier, "You're In the Army," Wallace Ford and Anna Lee heading the cast; the barroom brawl is a scene from "The Great Barrier," which G-B regards so highly it may be roadshown. Richard Arlen stars; on the right end is a preview shot from "King Solomon's Mines," an important-looking production with cast headed by Roland Young, Paul Robeson, Anna Lee, Sir Cedric Hardwicke

TRACY HIMSELF! In person below you see Ralph Byrd, in silhouette is the artist's conception of "Dick Tracy," the popular cartoon strip character played by Byrd in Republic's new serial. If all the adults who slyly read the strip in the newspapers come to see the serial, it will prove to be a whopper.





FLAMING HISTORY! From Alexander Korda's London Films comes another of those film excursions into English history. This time it is "Fire Over England," which is all about an adventuresome young Englishman's gallantry in defending his country against Spain's naval attack in Elizabeth's day. Laurence Olivier is the gentleman on the right

AS I SEE THEM . . . REVIEWS OF NEW FILMS

By ROLAND BARTON

BOXOFFICE RATING:— ● Means POOR; ● ● Means AVERAGE; ● ● ● Means GOOD; ● ● ● ● Means EXCELLENT
Plus (+) and Minus (—) will be used occasionally to indicate slightly above or below the point rating.

GREEN LIGHT

BOXOFFICE RATING

DRAMA . . . Heavy, sombre film from Lloyd Douglas' novel of doctor's sacrifices . . . Only moderately successful as popular filmfare . . . Rates ● ● + for class houses; less elsewhere.

Warner Bros.

84 Minutes

Errol Flynn . . . Anita Louise . . .
Margaret Lindsay . . . Henry O'Neill . . .
Walter Abel . . . Sir Cedric Hardwicke . . .
Henry Kolker . . . Russell Simpson

Directed by Frank Borzage

Lloyd Douglas' novel, "Green Light," concerned itself with the philosophy of an old faith healer and delved into the trials and tribulations of a young doctor who made sacrifices for the progress of medical science. Warners have retained the basic qualities of the novel with fair success and highlighted some of the dramatic points to turn out an engrossing film. By no means does it approach "The Story of Louis Pasteur" in importance, but it does have some of the same atmosphere. It lacks a central character of Paul Muni's stature and that, perhaps, is its chief failing. Errol Flynn is not a satisfactory Dr. Paige, his acting having little of the depth the role demands. It is a sombre story of sacrifice that will not particularly appeal to general audiences. Best returns should come to class houses.

When a famous surgeon in whom he has great faith performs a bad operation which results in the woman patient's death, Flynn takes the blame to protect the other man's name. In fact, he had started the operation because the older man was late and time vital, but stepped aside when the surgeon rushed in and attempted to complete the surgery. He resigns from the hospital and seeks out Sir Cedric Hardwicke, whose philosophy of optimism had comforted the woman who had died under the knife. There Flynn meets Anita Louise, the dead woman's daughter, and they fall in love. When she learns who he is, she upbraids him. He runs away to Montana, where he joins a former associate and plunges into experiments to find a vaccine against spotted fever. Flynn inoculates himself with a serum and hovers close to death. Meanwhile, Anita has been convinced by Hardwicke that she wonged Flynn and she rushes to him, inspiring him to fight for his life. He recovers and wins honor for his experiment's success.

Sir Cedric Hardwicke is excellent as Dean Harcourt, the philosopher. Walter Abel, as Flynn's associate experimenter, Spring Byington, Margaret Lindsay and Anita Louise handle their roles effectively. Frank Borzage's direction catches the more sentimental effect and builds his dramatic highpoints cleverly.

AD TIPS: Sell it as "the successor to 'Pasteur' . . . A stirring drama of the men who willingly offer their lives for progress and science." Plug Flynn as the star of "Captain Blood" and "Charge of the Light Brigade."

BARTON.

WHEN'S YOUR BIRTHDAY?

Hollywood Preview

BOXOFFICE RATING

COMEDY . . . Best Joe E. Brown vehicle in some time . . . Comedian's followers will find it very much to their liking . . . Rates ● ● + for Brown's fans.

RKO Radio

70 Minutes

Joe E. Brown . . . Marian Marsh . . .
Fred Keating . . . Edgar Kennedy . . .
Maude Eburne . . . Suzanne Kaaren . . .
Margaret Hamilton . . . Minor Watson

Directed by Harry Beaumont

The teaming of comedian Joe E. Brown and producer David Loew is off to a healthy start. Brown's initial film under the Loew banner is the best he has appeared in for many a day and it should go a long way to retrieve some of the popularity poor vehicles have cost Joe during the past year. An excellent production, a supporting cast of merit and, above all, a story fitted tightly to this comedian's brand of humor are the noteworthy assets of "When's Your Birthday?" When the word about this gets around to the Brown fans it should pull above average grosses in spots where he is liked.

The screen play is built on a basically amusing theme and builds to a hilarious climax. Brown, studying astrology and engaged to Suzanne Kaaren, has been boxing on the side to obtain money. Suzanne's social climbing family object and break off the engagement. Joe goes in for casting horoscopes at a fair, where he meets Marian Marsh and Fred Keating. The trio lands in jail and some gamblers realize that Joe could forecast horse races, so he is released and they prosper on his prophesies. He again meets Suzanne and complications arise between him and Marian. Despairing because Marian has disappeared, Joe makes a mistake in reading the horoscope of a fighter, predicts victory for him, only to discover that he has read his own horoscope. The gamblers force Joe to take the pug's place in the ring. He takes a beating, but at the propitious moment the moon comes up and he knocks out his opponent. He is reunited with Marian.

Brown's performance is possibly the best he has ever given. While his portrayal does not differ much from others, his material is excellent. The support is good down the line. Harry Beaumont has directed with a smooth hand, achieving the best comedy results.

AD TIPS: Go to town with this as "Joe E. Brown's funniest picture." The horoscope casting angle offers opportunities for lobby stunts in advance.

HANNA (Hollywood).

A DOCTOR'S DIARY

BOXOFFICE RATING

DRAMA . . . Engrossing yarn based on ethics of medical profession . . . Introduces newcomer John Trent, who shows possibilities . . . Good exploitation angle . . . Rates ● ● if sold.

Paramount

73 Minutes

John Trent . . . Helen Burgess . . .
George Bancroft . . . Sidney Blackmer . . .
Ra Hould . . . Ruth Coleman

Directed by Charles Vidor

If producer Ben Schulberg, Paramount and director Charles Vidor had summed up greater courage to deal with a delicate and dangerous theme, "A Doctor's Diary" might have been a very important picture. But, obviously, they dreaded to do more than put their fingers on the subject of the medical profession's "ethics;" in this case the law of silence when a surgeon's negligence results in crippling a boy. One young, idealistic medico threatens to speak out, but he doesn't, so we have a fairly engrossing program picture with a strong exploitation angle. It should get average grosses if the theme is sold to overcome cast weakness.

Newcomer John Trent is a highly regarded young surgeon on a hospital staff. When Ra Hould, a poor, young violin genius, is brought to the hospital by doctor George Bancroft, Sidney Blackmer's carelessness causes the child to become crippled in one arm. The parents sue the hospital and Blackmer and all the members of the staff, except Trent, remain silent. The latter declares that he will testify that Blackmer was negligent. He is dismissed from the hospital, but regains his position when an epidemic breaks out. Helen Burgess, a nurse in love with Trent, convinces him that he should not oppose the accepted ethics of the profession. At the trial, Trent protects Blackmer and Hould's mother shoots him. Blackmer saves his life and promises to cure the young violinist's arm. The romance between Trent and Helen culminates happily when Ruth Coleman, to whom he had been engaged, realizes that he does not love her.

Trent is a new "discovery" and has lots to learn about acting. He shows promise, however, and his appearance is in his favor. George Bancroft, the only name that might mean anything to the boxoffice, has a comparatively minor role, which he handles well. Other performances are fair. Vidor's direction builds the dramatic scenes to punch climaxes.

AD TIPS: Go after the problem raised by this story. Sell Trent as a handsome new star.

L. J.

SEA DEVILS

Hollywood Preview

BOXOFFICE RATING

DRAMA . . . Realistic story of Coast Guards' life makes interesting fare . . . Adroit performances help film that should appeal to men . . . Rates ● ●, or slightly better for action houses.

RKO Radio

85 Minutes

Victor McLaglen . . . Preston Foster . . .
Ida Lupino . . . Donald Woods . . .
Helen Flint

Directed by Ben Stoloff

This is topnotch entertainment along virile he-man lines. The story of the lives lived by Coast Guards has not been handled with the usual brash melodramatics, but concerns itself with human elements. The characters are introduced as home loving people, who, except for their work, lead more or less commonplace lives. It is for fans, particularly the males, who like their comedy and excitement in large chunks, well acted, down to earth and embellished with some thrilling sea stuff. Its all-around merit should bring favorable word-of-mouth plugging from the ladies.

McLaglen, captain of a Coast Guard ship, has two interests in life—his work and his daughter, Ida Lupino. Obsessed with the idea that his type of man is not suitable for her, he forces her into a match with Donald Woods, a well educated and refined seaman on his ship. But Preston Foster emerges as her real heart interest and McLaglen, to break up the affair, has Foster transferred to his ship and proceeds to give him "the works." In Foster, however, McLaglen meets his match and gets the punches as hard as he delivers them. During one of their brawls, Woods is injured fatally. At a court martial, Foster is brigged and McLaglen, reduced in rank, resigns. An accident at sea sends them both out to aid a stricken vessel. In the tussle with the waves, McLaglen goes under fighting to the last, while Foster manages to survive and get ashore—to Miss Lupino.

McLaglen turns in a deft portrayal as the tough guy, one of his better performances. Foster makes his role of equal importance with McLaglen's, shading his characterization cleverly. The others are uniformly good. Ben Stoloff did a creditable directing job and the production is fine.

AD TIPS: Avoid selling this as an ordinary sea story. Go after it as "a warm, human story of sea men and their women." Play up the heroic angle, "the men who guard our coasts against storm and foe."

HANNA (Hollywood).

MAN OF THE PEOPLE

BOXOFFICE RATING

DRAMA . . . Weak story and poor casting relegate this to dual bills . . . Slipshod production . . . Rates ● +.

M-G-M

80 Minutes

Joseph Calleia . . . Florence Rice . . .
Ted Healy . . . Thomas Mitchell . . .
Catherine Doucet . . . Paul Stanton

Directed by Edwin L Marin

Perhaps the worth of this Metro quickie can best be explained by the fact that in the first run theatre where this reviewer saw it the yawns of people in the audience were markedly audible. For the imposing title of "Man of the People" the authors of the screen play contributed one of the most miserable, rambling scripts of the season and the producer proceeded to miscast Joseph Calleia in the role of a hard-hitting, crusading lawyer. Every well-known, hackneyed device to make entertainment was tossed in and it merely summed up to boring filmfare. The one virtue is Ted Healy's typical comedy, but that would have made a funny one-reeler. This will do only as the secondary feature on dual bills.

Calleia, self-made, poor Italian lawyer, cannot get many clients or win any cases because he refuses to join the local political organization. He finally sees the futility of bucking the tide and is welcomed by Thomas Mitchell, the leader. For his good work Calleia is made assistant district attorney and promised the top job when his superior resigns. However, he makes the mistake of opposing Mitchell's will in pushing an investigation of a fraudulent stock deal. He does not get the job and is fired instead. The governor appoints him special investigator and he cracks the stock case, which involves the mother of Florence Rice, society girl who is in love with Calleia. He is acclaimed by his old friends and Florence comes back to him.

Calleia suffers with a role wholly unsuited to his talents. Healy is funny, Mitchell effective as the political boss, Miss Rice decorative. The production and direction are slipshod.

AD TIPS: The title affords the only hope to sell this. Give Ted Healy feature billing along with Calleia.

BARTON.

G-B Plans Roadshow Run for 'The Great Barrier'

Gaumont British, enthused by the exceptional reception accorded "The Great Barrier" when it was first shown in London recently, plans to roadshow the American premiere engagement, it was announced this week by Arthur A. Lee, vice-president.

The reports from England indicate that it is one of the finest British films yet made. The story centers around the building of the Canadian Pacific Railway, paralleling the famous "The Iron Horse" production. Most of it was photographed in the Canadian Rockies.

COMPLETE TEXT OF N. D. BILL TO OUTLAW AFFILIATED CHAINS

(*Continued from page 5*)

tributor has any interest, direct or indirect, legal or equitable, through stock ownership or otherwise, in such theater.

Sec. 5. Civil Proceedings.) The District Courts of this State shall have jurisdiction to prevent and restrain violations of this Act; and it shall be the duty of the several state's attorneys of the State in their respective counties, under the direction of the Attorney General, to institute proceedings to prevent and restrain such violations. Such proceedings may be by way of petition, setting forth the case and praying that such violations shall be enjoined or otherwise prohibited. When the parties complained of shall have been duly notified, the court shall proceed, as soon as may be, to the hearing and determination of the case; and pending such petition, and before final decree, the court may at any time make such temporary restraining order or prohibition as shall be deemed just in the premises. Whenever it shall appear to the court before which any such proceeding may be pending that the ends of justice require that other parties should be brought before the court, the court may cause them to be summoned.

Sec. 6. Criminal Penalties.) Every person who operates a motion picture theater in this State the operation of which is prohibited by Section 3, or who fails to file the affidavit as and when required by Section 4, or who knowingly makes any false statement in such affidavit, shall be guilty of a misdemeanor and upon conviction thereof shall be punished by a fine not exceeding ten thousand dollars, or by imprisonment for not exceeding one year, or by both, in the discretion of the court. In the case of a corporation, the violation of this Act shall be deemed to be also that of the individual directors, officers, or agents of such corporation who have authorized, ordered, done, or had knowledge of any of the acts or omissions constituting in whole or in part such violation, and upon conviction thereof any such director, officer, or agent shall be punished by fine or imprisonment, or both, as in this section provided.

Sec. 7. Separability.) If any provision of this Act is declared unconstitutional, or the applicability thereof to any person or circumstances is held invalid, the validity of the remainder of the Act and the applicability of such provision to other persons and circumstances shall not be affected thereby.

Referred to Committee on State Affairs.

Herman Gluckman Sales Drive Clicking for Republic

Concurrently with Republic's national sales and date drive, the New York and Philadelphia branches are conducting individual campaigns that have resulted in boosting the big city group into second place, and the Phila. office to third, in the national standings. The New York drive is a celebration in honor of Herman Gluckman, while the Phila. exchange, also a Gluckman branch, is carrying on a "side bet" battle with the big towners with substantial bonuses for the winning staff at stake.

What the Newspaper Critics Say

Excerpts Culled From the New Film Reviews by the Most Reputable Critics in Leading Newspapers

A VALUABLE BOOKING GUIDE . . . USE QUOTES IN ADVERTISING

GREEN LIGHT
(WARNER BROS.)

". . . FAIR-PLUS. . . . Not a gay film nor a brightly entertaining one. . . . Characters seem —even the culprits—too good for this here new world. . . . Dignified performances and the intriguing background of the scientific world (besides the spiritual). . . ."

Thirer, N. Y. POST

". . . Pretty sticky and tricky stuff, but there are some good dramatic moments in it and quite a good deal of good acting. . . . Fair-to-middling entertainment. . . . Too noble to be convincing. . . ."

Boehnel, N. Y. WORLD-TELEGRAM

". . . Made a better novel than it has a motion picture. . . . Errol Flynn is too much the swash-buckler to represent the brooding, sensitive, introspective Dr. Paige. . . ."

Nugent, *N. Y. TIMES*

". . . A beautiful screen adaptation of Lloyd C. Douglas' best selling novel. . . . Will bounce Errol Flynn into high public favor. . . . Merits the attention of those who like the thoughtful and best in screen entertainment. . . ."

Kelley, WASHINGTON TIMES

●

GREAT O'MALLEY, The
(WARNER BROS.)

". . . A good movie, which will satisfy the average individual. . . . Good acting is done by Humphrey Bogart, the convict, and especially by his wife, Frieda Inescourt. But O'Brien seems out of place. . . ."

Prudence, CLEVELAND PRESS

". . . Piece of old fashioned blarney. . . . Filled with the same kind of sentimental, likeable hokum which made 'Abie's Irish Rose' famous. . . ."

Pullen, CLEVELAND PLAIN DEALER

". . . Rich in entertainment value. . . . O'Brien was a perfect choice for the role of O'Malley and Sybil Jason does a good job as the crippled child. . . ."

WASHINGTON TIMES

". . . A lot of hokum. It's such skillfully blended hokum, however, that there's nothing to do but relax and enjoy yourself. . . . There's melodrama to the tale and there's plenty of humor. The melodrama, however, has been gracefully kept within bounds. . . .

WASHINGTON EVENING STAR

". . . Fairly satisfactory (if unimportant) little program production. . . . When it attends to the business of telling its story, 'The Great O'Malley' enlivens the screen with a surprisingly forthright and agreeable film. . . ."

Morrison, PHILA. RECORD

Everything in Equipment

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Bulldog Drummond Escapes
(PARAMOUNT)

". . . Strong in hair-raising excitement and weak in plausibility. . . . Ray Milland is the dashing Capt. Hugh Drummond and the disarming way in which he goes about stirring up puzzling crimes and their eventual solution is a pleasure to watch. . . . A type of entertainment that went out with the hobble skirt. . . ."

D. M., WASHINGTON TIMES

". . . All very exciting. . . . Generously sprinkled the film with humor. . . . Gives Ray Milland a nice long role to play and he plays it with the right blend of seriousness and lightness. . . ."

N. M., WASHINGTON EVE. STAR

". . . Diverting and lightweight adventure picture, agreeably acted, well photographed and directed, and provided with some amusing dialogue. . . . Mystery, romance, adventure and humor, staged in an atmosphere of London fogs and suspicious characters, and kept moving briskly from start to finish. . . ."

E. L. H., BOSTON HERALD

". . . Starts off with a rush, maintains a brisk pace throughout and ends with the customary burst of happy solution. . . . The kind of production Hollywood runs through the mill with easiest proficiency. . . . Mark this one passing and let it go at that. . . ."

H. M., PHILA. RECORD

". . . Another melodrama in the English manner, catching just the proper mixture of lightness and daredeviltry. . . . Concocted in an airy style. . . ."

L. G. D., PHILA. LEDGER

●

APRIL ROMANCE
(M-G-M RELEASE)

". . . Its appeal will be for a specialized audience — for those who love the Schubert songs. . . . Too long, its story is not told very engagingly and the camera work is unimanginative. . . ."

Tazelaar, N. Y. HERALD-TRIBUNE

". . . Sweet music, beautifully sung. . . . Colorful, charming, melodius and entertaining film. . . ."

Boehnel, N. Y. WORLD-TELEGRAM

". . . FAIR PLUS. . . . Was made at least a couple of years ago. . . . The sound isn't as good as it should be. The acting could be improved upon. . . . Doesn't ring real. . . ."

Thirer, N. Y. POST

". . . The film story is a not unpleasant excuse for Mr. Tauber to present, with almost concert leisureliness, a representative group of the famous melodies. . . ."

N. Y. TIMES

". . . Filled with the tender melodies inspired by the broken heart of Franz Schubert, tells the pathetic life story of the immortal composer. . . . A treat for lovers of Schubert music. . . ."

Rob Reel, CHICAGO AMERICAN

A DOCTOR'S DIARY
(PARAMOUNT)

". . . B. P. Schulberg's new "find," John Trent, impressive with his talent and likeable personality. . . . The age-old battle of the ethics of the medical profession against what is sometimes called criminal negligence is again presented with force and considerable suspense."

Winsten, N. Y. POST

". . . Tough on medical men. Should be as interesting to the layman as it will doubtless be maddening to the profession. Unfortunately, the picture's quality does not match the seriousness of the problems it attacks. . . . It's an odd picture, not good, but brave in its attempt to say something."

Winstein, N. Y. POST

". . . A considerable triumph for novices in screen acting; but a decidedly routine offering on its own account. . . ."

Barnes, N. Y. HERALD-TRIBUNE

". . . Pretends to be indignant over certain outcroppings of professional ethics; but is merely superficial indignation, no more convincing than the performances which express it. . . ."

Nugent, N. Y. TIMES

". . . Clinical drama of limited interest that laments the fact that not all who practice the science of healing do so in the interests of humanity. . . . Not a complimentary picture of the medical profession. . . . John Trent, young newcomer, does an exceedingly fine job in this less than satisfactory entertainment. . . ."

Boehnel, N. Y. WORLD-TELEGRAM

●

DEVIL'S PLAYGROUND
(COLUMBIA)

"Completely commonplace idea—a story of two petty officers, a dancing girl and a submarine mishap—treated with the detailed care and technical respect of a Hollywood superspecial. It is, in short, B product at its unimportant best. . . ."

J. T. M., N. Y. TIMES

". . . Trite and at times hackneyed, however, its saving graces can be found in the truly expert manner the technicalities have ben handled. These, coupled with the one stark, realistic terror, which is the hysteria of the trapped men gone drunk on the saving air save the effort on the whole. . . ."

WASHINGTON TIMES

". . . Fairly teems with action. . . . Always on the move. It never seems to get anywhere, however, except in the critic's hair. . . ."

WASHINGTON EVENING STAR

". . . Plot is as familiar as your other pair of shoes; but there is an agreeable amount of hot-and-bothered action. . . ."

Rodenbach, CHICAGO DAILY NEWS

"Not a dark house in more than 20 years of film delivery service!"

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Short SUBJECTS

FROM PHILLY
By Nonamaker

LOUIS N. (POP) KORSON, of Masterpiece, has the General Pictures franchise for the Pa. and D. C. territories . . The opening of Paramount's new building was a huge success last Monday. Refreshments were served and many exhibitors and film men paid "first day" visits . . . 'NOOKIE' BECKETT celebrating the 12th Anniversary of his being at Ye Corner Smoke Shoppe . . . EDDIE GOLDEN, of Monogram, in town Tuesday. Closeted with Johnny Golder, of Hollywood . . . HARRY WEISBROD is kicking 'LeGong' around for DuWorld. Clark Film Distributors handling his prints . . . CECIL FELT to Florida. Gave the rest of the clan and WALT POTAMKIN a 'farewell' party at one of the night spots . . . Pennsylvania State Highway safety reels had private screening before dignitaries at Board of Education Administration Building last Saturday . . . HARRY THOMAS (Thomfilms) in town this week, with AL FRIEDLANDER making arrangements for local showing of "Cloistered," which goes into Erlanger. Private screening for women's clubs, clergy, educational groups, etc. was held in Fox projection rooms . . . BEN FERTEL and IRWIN CHARLAP were "Kings for a Day" at "Variety Club" luncheon last Wednesday . . . JIM CLARK, JOHN BACHMANN, EARLE SWEIGART, PERCY BLOCH, OSCAR NEUFELD, and JAY EMANUEL all journeyed to Washington last Tuesday for the HARRY HUNTER dinner at the Willard Hotel. Hunter was one time manager for Warner's and is just back from five years in Australia . . . HERB ELLIOT, Fern Rock, and MILTON ROGASNER, of Iris, back from Florida . . . 'Uncle' BEN AMSTERDAM writes that all was well in Miami but he must rush back . . . JOSEPH GOLDSTEIN, formerly proprietor of the Palm Theatre, and later an exchange man in Denver, back in Philly again in the popcorn dispensing business for theatres . . . 'Uncle' CHARLIE DUTKIN is preparing to spring an "Indian" sign on RKO and unsuspecting patrons of the Girard when he plays "Daniel Boone" . . . MILLS BROS. patronized IZ BAROWSKY's Rex Theatre when they were playing Nixon's Grand . . . HARRY LA VINE and the Republicans are all enthused about "Two Wise Maids" (we personally think it is the best picture yet made by Republic) and are counting on it to help them beat the N. Y. branch in the current date and sales drive . . . HOBE MORRISON, Record theatre department, goes to N. Y. to join staff of "Variety" . . . BARNEY COHEN reported buying a cradle . . . MORRIS WAX, scheduled to return from Florida Tuesday, was held up by a cold and is due back Saturday . . . We were exceedingly pleased to be stopped on the street early this week by one of the most prominent theatremen in this territory and told that he gets more out of FILM BULLETIN than all other contemporary journals put together—and that FB reviews are the swellest and most useful he reads. It was good to hear coming from a man who owns quite a few theatres and has been in this business a long time!

"Finest Theatre Painting and Decorating"

HARRY BRODSKY

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FROM BOSTON
By Bruce

HENRY DENNING had a paralytic shock last week. He manages the Capitol Theatre in Lowell . . . FRANK LYDON did himself proud on that Community Fund Campaign . . . JACK GOLDSTEIN is now with the Universal Pictures publicity department in New York . . . DAVE PERKINS resigned as publicity director with the New York Schine circuit and is now managing the Calvin Theatre in Northampton for the Goldstein Brothers. Sam and Nate know how to pick good men . . . IRVING GREENE is battling an attack of the flu . . . The old Gates Theatre in Lowell is to be sold at public auction on March 8th. BILL PURCELL of Fall River is the mortgagee . . . A bill to divorce distribution from exhibition is to be filed in the Massachusetts legislature . . . GENE FOX is out on the West Coast where he is visiting all the major studios as a representative of the National Screen Service. It was only last week that Gene resigned the publicity post at the Metropolitan Theatre . . . E. M. LOEW is all set to open the Court Square Theatre in Springfield on the first of the month . . . JOSEPH W. KAY of New York is the manager of the newly opened International Theatre. MACK PASSTMAN, brother of Hy, has been appointed assistant . . . WALTER GILLIS of Cameo Screen Attractions has one of the best home theatres hereabouts. It's a 16 mm affair complete with sound. "DOC" BANGS also has the same hobby . . . SAMMY HAAS, the veteran film man, says that he can't remember a winter as mild as this one . . . JOE BARRON, postmaster and exhibitor from Warren, was in the district the other day trying to sell foreign stamps . . . LON VAILE is in the pink. He is back at Bristol, R. I., after a vacation in Florida. Perhaps pink isn't the word! . . . EDDIE LaLOND has a new drink for the exhibs at Scharaff's. It is called the Ron Rico — Yum-m-m! . . . The new rules and regulations of the Department of Safety have been issued. Two thousand foot reels are officially sanctioned. In new theatre construction it will be necessary to have a separate rewind room as well as approved toilet facilities connected with the projection room. The new booths will have to be larger. And finally, asbestos cloth booths will be prohibited after January 1st, 1938 . . . J. E. CHARBONEAU of Concord, New Hampshire, was in town last week on urgent business. Anyway he couldn't stay very long . . . AARON ROSENBERG loves his work. He saw "Lloyd's of London" twice! . . . The big trio who have just returned from Florida created a new low for hotel rates. $8.50 a day for 3! . . . ROBERT COBE, branch manager for Republic Pictures at New Haven, has filed intentions to marry . . . Believe it or not! JIM KENNEDY, formerly with affiliated Enterprises, is now selling Grand National Pictures. TOM JENNINGS, formerly with Grand National, is now selling "Bank Night" for Affiliated Enterprises! . . . Exhibs are very much interested in the new profit sharing coupon deal that is scheduled to start March 3rd at the National Theatre . . . Mr. and Mrs. CARL MYSHRAL are vacationing in Florida but it won't be long now before people will be vacationing in their home town of Harwichport . . . It was suggested at a recent testimonial dinner that it would be a great idea to have a grand reunion of all those who have had dinners to get together and give a dinner to all those who haven't had a dinner in their honor!

CLASSIFIED ADVERTISEMENTS

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DICK TRACY

A REPUBLIC SERIAL

in

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ACTION EPISODES

*"DICK TRACY" is the most popular daytime program on the air according to survey by Prof. Lider of Mass. Institute of Technology

Based on the cartoon strip by CHESTER GOULD

with RALPH BYRD • KAY HUGHES

Directed by Ray Taylor • Alan James

Screen play by Barry Shipman • Winston Miller

Original Story by Morgan Cox • George Morgan

Produced by NAT LEVINE • A REPUBLIC SERIAL

Independent EXHIBITORS
FILM BULLETIN

VOL. 3, No. 26 SATURDAY, FEBRUARY 27, 1937 PRICE, 10 CENTS

Some Sunshine for Exhibitors!

The sudden flurry of protest against the deluge of Class B, C, D, etc., down to Class Z, major pictures is a healthy indication that some factors in the industry are aware of the fact that its greatest danger lies not in games and giveaways but in the ever-decreasing proportion of carefully made, definitely Class A pictures to those commitment-filling "quickies" that flow with appalling regularity from some of our best studios.

We doubt, however, that mere advice and protests from exhibitors or even the counsel of the wiser heads in Hollywood will drive home the potentialities of the present production practice of giving the public four or five or more "weakies" for every worthwhile picture. Something much more forceful, more directly striking at the pockets of the foremost major producers is needed to bring them to the realization that bad pictures, nothing less important, will wreck this industry.

Looking beyond the four or five companies from whom we naturally expect the best and who are failing us with unwarranted and dangerous frequency, we think we see some sunshine for exhibitors and for the industry as a whole.

Nothing will be so inducive to the outstanding producers to improve the quality of their products than stiff competition from the "lesser" majors and the independents. When the big boys find themselves being squeezed out of sales by the exhibitor's purchase of the products of two smaller producers, he will be hit where it hurts most and you can count on their taking steps to make their pictures more desireable.

Columbia's great progress within the past year; the extension and bolstering of United Artists' organization; the entrance of Grand National as a promising factor in production; the steady, if slow, development of Republic; the birth of such organizations as General Pictures, the Conn-Halperin combination, the New Monogram; the sudden spurt of strong American-value product from Gaumont-British; the hopes that rest in the **New** Universal — these are the factors that we regard as holding the power to force the cocksure majors of the upper flight, insolent to combined exhibitor and public demands for less trash and more quality, to get down to the serious business of making motion picture entertainment worthy of the name.

Those we have named above are definitely on the up-grade. Those at the top will slide like greased lightning unless they get a better grip.

MO WAX.

A TRADE PUBLICATION, ISSUED WEEKLY FOR INDEPENDENT EXHIBITORS
—AND DEDICATED TO THE PROTECTION OF THEIR INTERESTS

AWAKENING THE 'SLEEPERS'

The purpose and plan of this department is to bring forcefully to the attention of theatremen those pictures which are ordinarily overlooked or neglected in their advertising. Mr. Wolfe-Smith, prominent theatre publicity expert, aims to point out the latent exploitation angles in these "Sleepers" with the view to having you SELL them to the public in a manner that will bring you the best possible returns. Follow these "Sleeper" campaigns for bigger grosses!

By Wolfe-Smith



Week after week we are trying to give you a shot in the arm on some picture or other which has the goods to be made into good boxoffice, but which requires exploitation to awake the public to its entertainment values. Lots of them are tough babies to sell and those are the ones that make our job tougher than usual. So it's with something akin to sheer delight that we pull one out of the hat like this Columbia humdinger.

When you lay your mitts on a well-made little show like "I Promise To Pay," with a better than fair cast and, ABOVE ALL, a meaty angle like the loan shark racket to dig your teeth into, you must be devoid of all sense of showmanship to let it pass by as "just another" program booking.

Here's a picture that is as pregnant with possibilities as a sputtering dynamite fuse. We calmly predict that it can be SOLD to do as much business as many SPECIALS in certain types of theatres, and by that we mean any spot of less than Class AA calibre where melodramatic action pictures on timely subjects hold some appeal. Our tip to you is to increase your playing time, put aside a few extra bucks for exploitation — AND GO TO TOWN WITH "I PROMISE TO PAY!" If you don't do stand-up business every night of the run, write us a letter and we'll send you a whopper of an alibi on a gilt edge postcard!

The title and the words "loan shark racket" just about give you the size of this yarn, but lay your ears to these facts. It was written by a New York reporter, who knows his rackets and who covered a loan shark racket expose in his town for a daily sheet. It has, as its topnotch names, Chester Morris and Leo Carrillo. They may mean a lot in some places, but names don't mean a thing to a story like this one.

Your dear public on the whole is pretty much familiar with the type of louse this film exposes. Millions of folks have found themselves in the spot where circumstances forced them to put themselves "in hock" temporarily. Some of them, unfortunately, have fallen into the hands of loan houses which bleed their clients for terrific interest rates and bulldoze them into making payments long after they have actually repaid the money borrowed and the interest rates. Not that there aren't decent loan houses, but newspaper and police exposes from time to time have revealed blood-sucking tactics of the most despicable sort in some cases.

The point is that this yarn touches home with plenty of your customers and your job is only to get across to them the fact that "I Promise" takes a healthy sock at the strong-arm loan sharks they should avoid. Roll up your sleeves, take out the lead and go to work on this one. Take our advice offered above and give it added playing time to warrant your spending some extra dough to sell it.

THE TABLOID

From time to time this department tells you to sell headline stories with HEADLINES, and the best way to sell headlines is with tabloids. It isn't often, however, that you have a honey of a tab tossed right into your lap by the picture's producer, but in this case it's so. The Columbia ad boys have prepared one of the sweetest jobs we've ever seen in this line. Unless your faithful savant is all wet, you can count on getting a couple hundred extra customers for every thousand of these tabs you get under doors or into the hands of passersby. There's one inserted in the press sheet, so, for pete's sake, look it over and place your order with the exchange for a slew of them as soon as you book the picture!

PROMISSORY NOTE

There is a "promissory note" throwaway offered in the press sheet. The idea is a

(*Continued on page 9*)

Vol. 3, No. 26 — Independent EXHIBITORS FILM BULLETIN — February 27, 1937

THE INDUSTRY'S NEWS
From An Editorial Viewpoint

HAYS TELLS 'TRUTH' ABOUT BLOCK BOOKING IN BOOKLET

'Not Compulsory,' He Says . . .

"The Truth About Block Booking" has finally been opened up to the public through the kind offices of Will Hays. In a pamphlet bearing that lily white title, issued this week from the headquarters of the Motion Picture Producers and Distributors Ass'n, the statement is made that "the records show that block booking is not compulsory."

There is nothing random about the publication at this time of pro-block booking propaganda, since the drive by Allied and hundreds of civic and church organizations for passage of legislation to outlaw the compulsory feature of the practice is about ready to be resumed. With the prospect of greater congressional interest in the issue during this session, the Hays organization is undoubtedly girding itself for a most strenuous battle to safeguard the right to compel exhibitors to buy films in blocks.

'No Effect on Morals' . . .

The pamphlet argues that block booking is merely a form of "wholesale" selling, similar to practices used in many other businesses. It states:

" 'Block booking,' makes it economically possible for millions to see the best pictures that the industry can produce at the lowest admission prices. It permits the little exhibitor to rent for eight to ten dollars a film which costs a first-run metropolitan theatre many thousand dollars.

" 'Block booking,' or wholesale selling has no effect whatever on the maintaining of right moral standards in motion picture entertainment. These standards are fixed and recorded in the films before they enter distribution."

Imply Exhibitor Deception . . .

In one portion of the lengthy telling of the "truth," the implication is passed that theatre owners occasionally employ the excuse of compulsory block booking to escape accusation of exhibiting unfit films.

"If your local exhibitor has shown a picture you do not like and told you that he was required to show it by 'block booking,' ask to see his contract so you may know whether he has bought all the company's pictures. Also ask him to show you what pictures he has cancelled.

"It is an admitted fact that motion pictures have never been finer than today in entertainment, moral, artistic and social value.

"This was brought about for self-regulation, the industry and the public working together always for higher and higher standards. It is not wise to destroy the process which has achieved such fine results.

"To continue the advancement of motion pictures, to promote the public's interest, all legislation to abolish 'block booking' must be opposed."

The "truth" has been told!

PHILA. COURT 'TESTS' GAMES

Lawyers to File Briefs . . .

The first of what promises to be a long parade of "friendly" test cases on the legality of theatre games was held Thursday in Philadelphia Common Pleas Court before Judge McDevitt. The action was instituted by exhibitor Samuel Somerson in a plea for an injunction to restrain Mayor Wilson and the Police Department from interfering with the conduct of "Lucky" in Somerson's Palm Theatre.

The theatremen testified that a person need not buy an admission ticket to participate in the game. The numbers are called through an amplifying system that permits people in the lobby to follow the play and any winners outside the auditorium are privileged to enter to claim their prizes.

Detective Denies Story . . .

Assistant district attorney James Francis Ryan called a city detective to the stand to refute Somerson's testimony. He asserted that he purchased a ticket at the Palm on a recent "Lucky" night, and was given a playing card only after he had deposited the ticket in the box. No free cards were around, the detective, Benjamin Reissman, stated. Remaining in the lobby during the course of the game, he saw only two people playing and no one outside of the auditorium won a prize, he said.

Recalled to the stand for cross-examination by Ryan, Somerson declared that Reissman was in the theatre on Washington's Birthday and the theatre was filled to overflowing. For that reason, the table containing the "free" cards was removed a short time before the game was started.

Judge McDevitt instructed Ryan and David Mahs, attorney for Somerson, to file briefs for his consideration.

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N. Y. CHAINS DROP GAMES INDIES WILL NOT FOLLOW

Want Circuits Prices Upped . . .

In a move, apparently designed in hope of bringing about the elimination of all theatre games, the Loew's and RKO theatre circuits in New York City suddenly announced on Wednesday that they would discontinue the use of boxoffice stimulants like Bank Night, Screeno, etc. Loew's will start the elimination process Monday, but it will require two weeks to distribute $15,000 in prizes which will be due winning patrons who had been entered in the drawings previously. RKO will also wash them up within two weeks.

Speaking on behalf of independents represented by the I.T.O.A., Melvin Albert, the organization's counsel declared that they would be willing to cooperate in dropping games only if the affiliated circuits increased their admission prices sufficiently to compensate the indies for their clearance disadvantages. Previous efforts to win admission price concessions from the circuits have proved unavailing. It is possible, however, that the affiliates will be more amenable to the indies demands in view of their deep desire to remove games as a feature of theatre operation.

MINN. GETS ANTI-CHAIN BILL

Sixth One . . .

Minneapolis.—A bill to force the legal divorcement of production and exhibition by prohibiting film companies from owning, operating or having any interest in theatres has been introduced in the Minnesota Legislature. It is being sponsored by Allied of the Northwest, led by Al Steffes.

This is the sixth state to join the legislative war on affiliated theatre chains.

G-N UPS BUDGETS

Third Increase . . .

Pleased with business during the first five months of its existence, Grand National last week announced, through president Edward L. Alperson, that all product yet to be produced on this season's schedule will be made on much higher budgets than originally fixed. This is the third boost made by this company in its brief career.

TO PUSH BILL—PETTENGILL

Denies FTC Plan . . .

Washington.—Congressman Samuel B. Pettengill has no intention of dropping the fight for enactment of his measure to abolish compulsory block booking, he declared here this week. His statement was an answer to reports that Pettengill favored, as an alternative, extension of the Federal Trade Commission's powers to enable that body to supervise film trade practices.

The House Interstate Commerce committee is now considering a bill whereby the FTC would be empowered to outlaw "deceptive" trade acts and to hear complaints of various industry branches against unfair practices.

Within the past week many rumors have been spread to the effect that the opponents of compulsory block booking are agreeable to solve the legislative tangle on the issue by tagging on to the FTC extension bill introduced by Congressman Lea of California. Several proponents of the Pettengill-Neely bills have declared that these rumors have emanated from sources unfriendly to the measures and who are eager to divert support from them.

NEW YORK TIP-OFF

Observations and Opinions by **Larkin**

COLUMBIA'S PLUNGE

"Lost Horizon" is the most important venture in Columbia's history. In addition to costing in the neighborhood of $2,000,000, the picturization of James Hilton's best-selling novel occupied the time of the studio's ace director, probably the most valuable megger in Hollywood, and the cost of that item, Capra's time, cannot be estimated in taking into account the fact that during that time he might have produced one or two more boxoffice hits like "Mr Deeds" or "It Happened One Night." There is no question but that "Lost Horizon" was a dangerous novel to touch for filmfare. It has few of the elements that usually make for widespread popularity among average filmgoers, dealing with a fantastic, philosophical text. Columbia is to be complimented on taking the gamble. If the picture should prove to be a boxoffice success, so much the better for the producers and exhibitors alike. If, on the other hand, it brings only moderate returns on the huge investment, Columbia will have grown immensely in stature among the leading film making companies in this strange art-business. No one can question that an undertaking like the production of "Lost Horizon" brings inestimable prestige to the entire industry. To a growing company like Columbia, prestige pictures will eventually bring handsome returns in many ways.

THE FIRST RUNS FAIR

Nothing that can be classed as startling was experienced by the first run boxoffice in the past week. Washington's Birthday pulled up the grosses in a couple of spots, which otherwise might have been in the red . . . Tops for the week was the new Grace Moore vehicle, "When You're in Love" (Col.), which clicked well above average at the Music Hall and is going nicely in its second week. . . . "Head Over Heels in Love" (G-B) managed to do exceptionally well for two weeks at the Roxy, with benefit of complimentary notices from the dailies. Another Britisher, "The Woman Alone" (G-B) succeeded it Friday. . . . "The Last of Mrs. Cheyney" (Metro) is fairly strong at the Capitol, but won't go more than its second week. "Romeo and Juliet" replaces it Thursday. First showing at pop prices. . . . The Paramount is fortunate in having Guy Lombardo's popular band on the stage, the screen attraction "John Meade's Woman" (Par.) came in for pretty much of a drubbing at the pens of the local film scribes. Lombardo is responsible for the pic holding a second week. . . . The Criterion held "Man of Affairs" (G-B) for a second week, apparently in hope that it will build. The first week was only slightly above average. . . . "Green Light" (WB) holding its own at the Strand and is now in its third week. Will probably be pulled next Saturday. . . . "Man Who Could Work Miracles" (UA) was favored with attractive (to intelligentsia) notices and goes into its second week today (Sat.), a possible holdover for a third. . . . The Rialto is just so-so with "Man of the People" (Metro), which was panned. . . . "Good Earth" (Metro) is roadshowing to stand-up business at the Astor. . . . Columbia's important "Lost Horizon" opens at the dressed-up Globe Wednesday for a two-a-day engagement.

B. F. Zeidman, Once Fairbanks' Press Agent, Recounts Odd Tales

This is the ninth of a series of articles by our Hollywood correspondent on interviews with people prominent in production.

B. F. ZEIDMAN

Presented by DAVID J. HANNA

Your Hollywood correspondent is under instructions, in this current series of despatches, to submit stories about people prominent in production from the angle which is most apt to interest and aid the exhibitor in operation of his business. It is quite likely that ye editor did not foresee an encounter with a personality so fluent in relating tales of his experiences as a press agent for a famous and temperamental movie star as this week's interviewee, so we are breaking through the restrictions and offer you some yarns from one film producer who does not change the subject when anyone mentions his past.



Bennie F. Zeidman is now an established and highly regarded independent producer for Grand National. But the preposterous dodges of his days as a press agent, ridiculous in retrospect, yet almost tragic in their desire to create synthetic fame at the time they were conceived, are still fresh in his memory and he derives keen pleasure in recounting on occasion.

It was he who exploited Douglas Fairbanks to screen fame, almost in spite of the athletic star. Fairbanks, Zeidman recalls with a wistful smile, used to fire him every week or so with the utmost finality, the price of his magnificent imagination in staging publicity stunts.

When Bennie was first engaged by Fairbanks to handle his "public relations," the star, well enough known on the stage, was unheard of by millions of screen fans. Zeidman must have been an awfully good persuader, because he managed to get Mary Pickford and Charlie Chaplin, then the outstanding movie luminaries, to have numerous pictures taken with Fairbanks. In every case, the canny Mr. Zeidman placed his client's name first—and got plenty of space with the photographs—so much so that "the Pickford, Fairbanks, Chaplin trio" became a household word. Promoting for all he was worth, Zeidman then managed to stage a prizefight between Fairbanks and Chaplin, at which Mary was guest of honor and Jack Dempsey the referee. The free space he got throughout the country on this match clinched the Fairbanks-Pickford-Chaplin tieup.

The first time Bennie got fired was during the World War when he arranged a Liberty Loan tour for Chaplin, Fairbanks and Miss Pickford. Frank R. Wilson, national head of the Liberty Loan advertising campaign, to whom Zeidman proposed the idea of a tour for the trio, jumped at the idea and wrote Zeidman that the local committees throughout the country were made up of clergymen, bankers and civic leaders, who had had no experience with exploitation and hence must be instructed in great detail concerning the necessary advance publicity for the tour. "This'll have to be tremendous," thought young Bennie, and laid out what he considered the proper program, including parades, banquets and the like. After sending copies to everybody concerned, he started out across the country ahead of his stars.

Arriving at the Chicago station, Zeidman bought a Tribune, and was amazed to find his name all over the front page, in an Associated Press dispatch. The Rev. E. E. Violet, head of the Kansas City Liberty Loan Committee, he discovered, had declared in a devastating statement to the press, that Fairbanks had an outrageously ambitious publicity man, whose demands for a reception were greater than the President of the United States would dream of making, and that Kansas City was going to ignore Zeidman and proceed independently. At his hotel Zeidman received the final blow in a telegram from Fairbanks firing him.

Desperate, Zeidman continued across the country ahead of the trio, seeing that his program was carried out. (Incidentally, it was welcomed in every spot but Kansas City.) Typically, the tour was a great success, and when Doug arrived in Washington he met Zeidman in the office of the Assistant Secretary of the Navy, Franklin D. Roosevelt, slapped his press agent on the back and said, "Glad to see you." Not a word was said about the Violet incident or the notice of dismissal.

The next time Doug fired Bennie, it all got settled with a champagne hangover. As a part of the National War Work Charity campaign, Zeidman conceived the idea of staging a baseball game between a picked team of actors headed by Fairbanks, known as the "Sinners," and Billy Sunday and his Tabernacle associates, known as the "Saints." In spite of the fact that the story was spread all over the front pages, Fairbanks didn't like the idea, and would only consent to take part if it was fixed to have Sunday's team win.

Zeidman didn't tell Fairbanks that the "Sinners" consisted of picked men from the major leagues using assumed names. They romped away with the game, leaving Sunday and his team with a goose egg. Fairbanks, furious, fired Zeidman, leaving him to go home on a street car. Ten minutes after he got to his apartment, he got a telephone call from Fairbanks, who shouted at him, "What you did was absolutely against orders, but, anyway, get our entire team together and give them a party at the Alexandria hotel. BUT DON'T FORGET, YOU'RE STILL FIRED."

Bennie spent $925 for Fairbanks on champagne and appeared at the studio the next morning with a hangover, exchanged greetings with his employer, and never heard about the baseball game again, except that his next salary check contained a bonus.

In a few months Zeidman was fired again just because Fairbanks happened to visit William Gibbs McAdoo and his wife, the daughter of President Wilson. The host and hostess thought it would be fun to have some pictures taken of themselves and their guest riding horses in cowboy outfits for their personal amusement, of course. Fairbanks reassured them that nothing would be done to embarrass them. But the next day the enthusiastic Bennie found them in the Fairbanks studio. Delighted, he sent them to all the press services. "Marvellous," he thought, "they'll be on all the front pages." And they were. The McAdoos were terribly upset, and Fairbanks, almost strangling, again fired Bennie. But after a few days the difficulty blew over and all was forgiven and forgotten.

The regard that the two men formed for each other has been a lasting one. For instance, some years later, Zeidman branched out as an Independent producer and was having a difficult time keeping things going. One day he learned that $25,000 had been deposited to his credit in a local bank. After some investigation he traced it to Fairbanks. Eventually the money was repaid, but the gesture will never be forgotten.

Today Zeidman is still the impetuous, quick-thinking man that marked his career in the early days of motion picture making. With a wealth of information and practical knowledge of the industry, he is quick to seize upon new ideas in his capacity as Grand National's ace producer, and it is his future plans in that role about which we shall write next week.

The stills are selected for their descriptive value to exhibitors.

P R E V







ACTION GALORE! . . . It requires little imagination to get the idea that "Navy Spy," the Grand National film illustrated above, must have at least a fair share of action. The picture itself need only live up to these suspense-plus scenes to be a humdinger. George Hirliman produced. Conrad Nagel plays the G-man; Eleanor Hunt, the gal.



YOUNG TEAM! . . . Cecilia Parker and Eric Linden made a strongly favorable impression in their first B. F. Zeidman production for Grand National, "In His Steps." The company expects this young team's popularity to be further enhanced by "Boy Meets Girl," which will be ready for release soon.



'SLEEPER'! On Wolfe-Smith's 'Sleeper page in this issue you will find many interesting facts about "I Promise to Pay," the loan shark racket expose from which the scene on the left is snatched. Chester Morris is the wounded victim and Thomas Mitchell, the d. a. Clever Leo Carrillo appears as the racketeer chief in other scenes. Columbia will release March 12th.

M E W S

Scenes from . . . and a few vital facts about . . . the new films.





THREE STAGES IN HOLLYWOOD LOVE! Above you see three scenes from "A Star Is Born," David O. Selznick production, which fairly typically illustrates the course of so many Hollywood romances. Janet Gaynor, a fame-hungry waitress, marries Fredric March, a film star. He makes her a star and they are happy while on honeymoon. And, then, the divorce, when his fame fades while hers shines more brightly than ever. You recognize Adolphe Menjou, who is seen as their producer. Release in U. S. A. will come early in April.



FIRE AT SEA! The scene to the left is one of the more exciting moments in Universal's new mystery "Girl Overboard." Gloria Stuart is holding Billy Burrud while Charles Wyntersi looks on. Walter Pidgeon is the other and leading ball of the romantic interest. Release late week.

AS I SEE THEM . . . REVIEWS OF NEW FILMS

By ROLAND BARTON

BOXOFFICE RATING:— ● Means POOR; ● ● Means AVERAGE; ● ● ● Means GOOD; ● ● ● ● Means EXCELLENT
Plus (+) and Minus (—) will be used occasionally to indicate slightly above or below the point rating.

LAST OF MRS. CHEYNEY

BOXOFFICE RATING

COMEDY . . . Old Lonsdale play about society crooks in modernized version . . . Still has sparkling lines and is very well acted by strong cast . . . Rates ● ● ●.

M-G-M

93 Minutes

Joan Crawford . . . William Powel . . .
Robert Montgomery . . . Frank Morgan . . .
Jessie Ralph . . . Nigel Bruce . . .
Benita Hume . . . Ralph Forbes

Directed by Richard Boleslawski

The values of "The Last of Mrs. Cheyney" may be summed up as consisting of an outstanding cast and some witty lines from Frederick Lonsdale's ten-year-old play. The story is most ordinary, being concerned with nothing more important than a couple of society crooks, the young lady of the duo falling in love with one of the noblemen she has set out to fleece. However, it is peopled with a cast which is not only sure-fire from a boxoffice standpoint, but which also has the talent to infuse a commonplace play with human appeal and make the most of their lines. The lines are extremely important, for there is a dearth of action in "Mrs. Cheyney" and, for that reason, the cast will have to be entirely relied upon in action houses. It is a well above average attraction for any location, especially suited for class houses.

Joan Crawford turns in a finely shaded performance as the thief who works her way into intimate friendship with a party of society folks, bent on stealing some valuable gems. Her associate is William Powell, who poses as her butler. While Joan and Bill are plotting the robbery, she finds herself slipping into love with nobleman Robert Montgomery. Torn twixt love and loyalty to her partner in crime, she has about made up her mind on loyalty when Montgomery gets the goods on her and the philanderer comes out in him. He offers her the option of sleeping with him or being handed over to the police. She declines the comfort of his bedroom and awaits arrest. But her lover turns over a new leaf and saves her for himself and an honorable marriage.

Powell has a part that is almost a "bit," but he is excellent in his few scenes. Frank Morgan is the outstanding performer in the film, playing the role of a peer who falls head over heels in love with the clever and beautiful crook. Jessie Ralph is grand again. Montgomery is just part of the romantic interest. The late Richard Boleslawski directed with a light touch that suited the vehicle perfectly.

AD TIPS: Sell the cast!

BARTON.

MICHAEL STROGOFF

Hollywood Preview

BOXOFFICE RATING

MELODRAMA . . . Fine production of Jules Verne's spy story . . . Stark, exciting melodrama that will click with male audiences . . . Requires strong selling, however . . . Rates ● ● + at best.

RKO

85 Minutes

Anton Walbrook . . . Elizabeth Allan . . .
Akim Tamiroff . . . Margot Grahame . . .
Fay Bainter . . . Eric Blore . . .
Edward Brophy . . . Paul Harvey . . .
Murray Kinnell

Directed by George Nicholls, Jr.

This is strong action entertainment that will appeal to men and children, but is of dubious attraction for the female trade. A lavishly produced film from the well-known spy story by Jules Verne, "Michael Strogoff" vividly depicts the conflict between the Russians and Tartars. The numerous battle scenes and the grimy life of the contestants are well handled. Suspenseful and swift moving action are interwoven with the rather commonplace theme of the spy who finds herself in love with her enemy. Shy on marquee display, it will require heavy exploitation to pull more than fair grosses. Word-of-mouth advertising will undoubtedly help.

The story recounts the adventures of Walbrook, who plays Strogoff, a spy in the service of the Czar sent to Siberia to advise the ruler's brother of the propitious moment to strike against the Tartars, headed by Tamiroff. Margot Grahame is the emissary of the enemy, trailing him to discover the Russians' plans. She falls in love with him, while he becomes enamoured of Elizabeth Allan, a young girl he had helped. He falls into the Tartars' hands and witnesses the excruciating torture of his mother before he is sentenced to be blinded. Margot saves him, however, and he gets back safely to his own entrenchment with Elizabeth. Meanwhile, Tamiroff, posing as Strogoff, gives the Russians misleading information. In the ensuing battle, Strogoff kills the Tartar chieftain and Margot is slain by one of her own side.

Walbrook is an outstanding newcomer, playing with finesse and verve. European in his style, his portrayal is refreshing. The ace performance, however, is contributed by Akim Tamiroff, who does the sinister Tartar chief flawlessly. Balance of the players were intelligently cast and handle their roles well. The sparse comedy relief is provided by Blore and Brophy, as reporters. Nicholls' direction is noteworthy, his facility shining particularly in the mob and battle scenes.

AD TIPS: Sell this as a big production from a famous novel. Action houses can create interest in the methods of torture employed by the cruel Tartars. Sell Walbrook, "a new romantic star," to the ladies.

HANNA (Hollywood).

JOIN THE MARINES

BOXOFFICE RATING

COMEDY MELLER . . . Fast, funny Marine Corps comedy that stands high in program picture class . . . Acting very good . . . It will please everyone . . . Rates ● ● + for action houses; ● ● elsewhere.

Republic

68 Minutes

Paul Kelly . . . June Travis . . .
Warren Hymer . . . Purnell Pratt . . .
Reginald Denny . . . Irving Pichel . . .
Sterling Holloway

Directed by Ralph Staub

This is a feast of sustained action from start to finish, generously garnished with nifty comedy lines that will bring laughs continuously. It ranks well up as an attraction for action houses, despite a lack of strong b.o. names, and is certain to please all classes. "Join the Marines" rates as one of the best productions out of the Republic studio to date. The writing is bright, snappy and packed with punchy situations, while the cast and director have not allowed any of their opportunities to slip past.

Paul Kelly, a policeman, is a member of the Olympics team on his way to Germany. Becoming interested in June Travis on board ship, he breaks up her contemplated marriage to Reginald Denny, a wealthy and drunk playboy. For revenge, June gets him fired off the team by getting him mixed up in a fight with some drunks. He returns to the U. S., with June following, regretting her action. They realize they love each other, but June demands that Kelly get a job before they marry, so he joins the Marine Corps, in which her father is an officer. There follow several mixups, splits between the couple, but Kelly wins honor in the service by quelling a potential uprising in the South Sea Isles, where he is stationed. They finally marry.

Kelly is excellent as the fighting Irish Marine, and Miss Travis teams up to make them a very appealing couple. Warren Hymer, as Kelly's dull-witted side-kick, has some of the funniest lines he has spoken in many pictures. The balance of the cast is uniformly good. Credit is due Karl Brown for his original story, and Ralph Staub for his snappy direction.

AD TIPS: Sell this as the funniest, most exciting Marine comedy of them all. You might hook in the Olympics ship mixup that was featured in the newspapers.

Barton.

DEVIL'S PLAYGROUND

Hollywood Preview

BOXOFFICE RATING

MELODRAMA . . . Good performances by principals salvages this hackneyed sailor yarn . . . Will need support in better class spots . . . Rates ● ● for action houses; less elsewhere.

Columbia

75 Minutes

Richard Dix . . . Dolores Del Rio . . . Chester Morris . . . George McKay . . . John Gallaudet . . . Pierre Watkins . . . Ward Bond

Directed by Earle C. Kenton

Except that this Columbia programmer hits a phase of Navy life that hasn't been filmed for a few years, there is nothing to recommend it beyond the nifty performances of the principals. The story unreels like one of those old silent mellers and it's pretty hackneyed stuff. The better class locations will find it tough going unless there is an A topper supporting it. Action, rural and cheaper nabe spots should draw fair returns, due chiefly to the three top names. It's strictly for male trade.

Dix and Morris are Navy pals, who become separated. Always cherishing a desire to settle down, Dix meets Dolores, ostensibly a domestic soul, and marries her. In reality, she is a cheap dance hall prostitute. On their wedding day Dix is called to duty, while Morris lands on shore, and Dolores promptly makes a play for her husband's pal. When Dix suddenly returns and learns of the affair between his wife and Morris, the latter, rather than involve his friend's wife, sullenly refuses to defend himself, which results in a breach between the pals. At sea, Morris' submarine sinks and Dix is asked to dive to the vessel's rescue, but he refuses. In the nick of time, Dolores confesses, Dix saves his friend and the pals return to their seafaring life, leaving Dolores to her dance halls.

Dix is sincere and convincing in every scene. Morris turns in a neat performance and handles the emotional scenes in the doomed sub strongly. In the unsympathetic role of the unfaithful hussy, Del Rio gets the most out of her lines. The direction is fair and the production far better than such a story deserves.

AD TIPS: Play up the pals-torn-apart-by-cruel-woman angle. Most locations will do better if the navy atmosphere is played down.

HANNA (Hollywood).

Her Husband's Secretary

Hollywood Preview

BOXOFFICE RATING

DRAMA . . . Dull, light-weight yarn of routine pattern . . . Capable, if non-boxoffice, cast wasted on poor material . . . Fair for duals . . . Rates ● ● —.

Warner Bros.

60 Minutes

Jean Muir . . . Beverly Roberts . . . Warren Hull . . . Joseph Crehan . . . Clara Blandick . . . Addison Richards

Directed by Frank McDonald

The rather dubious "novelty" of this Warner Bros. opus lies in the fact that the wife in the story was formerly a pencil pusher; otherwise it fits almost perfectly into the ancient wife-boss-secretary mould. One need hardly be a veteran movie-goer to be able to anticipate every phase of the yarn. It's so old, it's decrepit and neither the authors or director did anything to make it worth seeing. A capable cast strives energetically to balance the story weakness, but the weight is too heavy against them. It's weak dual bill fare.

Jean Muir marries Warren Hull, a steel man, leaving her secretary's job. Beverly Roberts, pal of Jean's, is engaged as Hull's sec. Fanned by the gossipy Clara Blandick, Jean gradually becomes suspicious of her husband and friend and finally finds them together in a mountain cabin. A fire breaks out and Beverly rescues Jean. Hull becomes ill and goes to a hospital. A separation is in order, but, upon Hull's recovery, the wedded couple turn over the pages and start life anew.

Miss Blandick's too brief comedy moments are the film's high spots. She plays the tattling aunt to the hilt. The others are believable, but their material is not. McDonald's directing is satisfactory, if unoriginal.

AD TIPS: Nothing else to do but sell the old triangle.

HANNA (Hollywood).

Murder Goes to College

Hollywood Preview

BOXOFFICE RATING

COMEDY MYSTERY . . . Quickie with plenty of laughs and a bit of excitement . . . Only for lower half of dual bills . . . Rates ● ● — as dualler.

Paramount

70 Minutes

Roscoe Karns . . . Marsha Hunt . . . Lynne Overman . . . Larry Crabbe . . . Astrid Allwyn . . . Harvey Stephens . . . Purnell Pratt

Directed by Charles Reisner

Everything about this Paramount picture spells "quickie," but it has been constructed on a fairly well devised and breezily written script. It is acceptable dual bill stuff that demands support of a strong drama. It is another of the recent crop of college murder yarns, but has better pace and some bright comedy brightly played by Lynne Overman and Roscoe Karns. The mystery will hardly set anyone throbbing with anxiety.

The plot concerns the murder of a mathematics professor, who had been involved in the numbers racket. There are the usual number of suspects, who are examined by Overman, an unemployed detective who happens on the campus. Karns is a reporter sticking close to the flatfoot for a good story. Of course, Overman nabs the culprit with the aid of a dictaphone.

Overman and Karns are both seasoned comics and they have been handed some snappy lines in this one. None of the other characters are very important. Chick Reisner's direction is aimed at getting the laughs and does.

AD TIPS: The best angle on this might be to sell Overman and Karns. Their faces are known from many smaller parts and they are liked. Hardly anything else to sell.

HANNA (Hollywood).

AWAKENING THE 'SLEEPERS'

(Continued from page 2)

good one. You need not necessarily use the one shown, but can lay out your own. If you prefer a folder herald, use the promissory note with the bold caption, "DO NOT SIGN THIS!" as the front cover. It will make them look inside, where you might display some of the very effective ad mats illustrated in the press sheet.

SEE YOUR EDITOR!

If you can get your own crusading dander up about this loan shark topic, it should be a cinch to sell your local newspaper editor a bill of goods on running an article (or a series of 'em) as a warning to the public to stay away from loan houses about which they know nothing. It makes swell copy for any sheet and he doesn't have to give you a tag line. As a matter of fact, you can tell him you are going to take more than the usual space in advertising this pic and you want to make blow-ups of his article to feature in your lobby and on the theatre front.

LOBBY AND FRONT

Don't rely on the ordinary lithos and photos this time. Go in for big compo boards, painted white with bold black headlines streamered across them. Lines like these will sell: "HAVE YOU EVER BEEN A VICTIM? LOAN SHARK RACKETEERS MULCT MILLIONS YEARLY! DON'T BORROW MONEY FROM LOAN SHARKS! LOAN SHARK RACKET RIPPED OPEN BY SENSATIONAL DISCLOSURES! LOAN SHARK VICTIM SHOT!"

Composite still layouts on these boards will get the eyes in the lobby and out front. Sensationalize the EXPOSE!

STREET BALLY

Dress up one of your stooges in a ragged suit and have him walk the busy thoroughfares with an oilcloth sign on his back. This copy: "I PROMISED TO PAY a Loan Shark and Look At Me Now! If You Want To Prevent This From Happening To YOU Get the Low-Down on My Case In 'I PROMISE TO PAY' at the Strand Theatre (dates)."

We have barely scratched the surface in the limited space allowed us by the Ed., so use your own noodle to build up a campaign on "I Promise." We feel confident that you are underwriting BIG grosses with this little show IF YOU JUST GIVE IT A LITTLE PUSH!

$ $ $ $ $ $

U Loss $1,835,419 in '36

In its annual report to stockholders, issued this week, it was revealed that Universal Pictures Co., Inc., showed a net loss of $1,835,419 for the year ending October 31, 1936.

An accompanying statement by Robert H. Cochrane, president, and J. Cheever Cowdin, chairman of the board, stated, however, that the company has improved its credit standing and is producing pictures on a regular schedule. They express confidence in the future prospects.

What the Newspaper Critics Say

Excerpts Culled From the New Film Reviews by the Most Reputable Critics in Leading Newspapers

A VALUABLE BOOKING GUIDE . . . USE QUOTES IN ADVERTISING

LAST OF MRS. CHEYNEY
(Metro)

". . . Mossy as the piece is around the edges, and commonplace as the plot revolving around a lady crook may be, it cannot be denied that Mr. Lonsdale's gift for witty lines equals Dorothy Parker's, and that his observation of human nature, even in a gilt setting, is unerring. . . . Has been staged handsomely. . . ."
Barnes, N. Y. HERALD TRIBUNE

". . . Affable, pleasant and highly diverting entertainment. Peopled with some of Hollywood's most charming and competent players and directed with a light, skilled touch. . . ."
Boehnel, N. Y. WORLD-TELEGRAM

". . . GOOD. . . . Not much bigger in plot than many other pictures with similar themes, but definitely a super-special in acting and production value. . . ."
Thirer, N. Y. POST

". . . A little out of date on the screen today. . . . As a photographed stage play it is moderately entertaining. . . . Some passages over long and a little thin, but it does have moments of good fun. . . . Frank Morgan quite steals the play. . . . Powell hopelessly lost in a crook role which has been pared down to practically nothing. . . ."
Marsh, CLEVELAND PLAIN DEALER

". . . The entertainment depends on conversation rather than action. . . ."
Murdock, PHILA. LEDGER

". . . Stiff and exceedingly talkie opus in spite of the glossy smoothness of its production and appeal of its principals. . . ."
Finn, PHILA. RECORD

●

UNDER COVER OF NIGHT
(M-G-M)

". . . Good enough to hold interest until the last corpse is found—and there are several. . . ."
Prudence, CLEVELAND PRESS

". . . Has a good deal of action. If it gets a little preposterous toward the middle and continues to go more deeply into wilder melodrama in an effort to strengthen itself, it is only doing what most murder yarns do. . . . Nat Pendleton, playing the usual dumb cop, helps out manfully with some forced comedy."
Pullen, CLEVELAND PLAIN DEALER

". . . The cause of all this blood and thunder is a silly idea of the mad professor that he can become president of Kent College by wiping out the likely candidates for the job. Wholly incredible, 'Under Cover of Night' has the same appeal as a yellow back Old King Brady weekly."
Kelley, WASHINGTON TIMES

". . . Reasonably stimulating mystery drama. . . . Acceptable entertainers. . . "
Phillips, WASHINGTON EVE. STAR

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WHEN YOU'RE IN LOVE
(Columbia)

". . . Rating: TIP TOP. . . . Appealing, human-interest romance, balanced by light comedy, plus entertaining musical sequences, provide varied material which should hold the interest of any audience. . . . Clever in action and dialogue. . . ."
WASHINGTON TIMES

". . . Pleasantly diverting. . . . Mr. Riskin, in his capacity as author, neglected to inject into the picture the humor he concocted so generously for 'Mr. Deeds'. . . . After watching Cary Grant, it is easy to agree that his talents are not being sufficiently appreciated in Hollywood, because he performs with a lively and tonic sense of the ridiculous. . . ."
Kanour, BALTIMORE EVE. SUN

". . . Agreeable, tuneful and slight. . . . Comic highlight of the production, naturally, is her (Grace Moore) interpretation of Cab Calloway's 'Minnie the Moocher.' . . ."
Nugent, N. Y. TIMES

". . . Her vocalizing plays a rather minor role in the show. For the most part she is engaged in a pleasantly preposterous romance. . . . Witty and engaging. . . . Much of the credit for a gay entertainment must go to Cary Grant. . . ."
Barnes, N. Y. HERALD-TRIBUNE

". . . A glib and amusing discussion of things romantic and musical, it is one of the best films Miss Moore has had—a literate, tonic, diverting entertainment that may be attended by all in search of witty comedy and lilting melody. . . . Score by Jerome Kern is grand. . . ."
Boehnel, N. Y. WORLD-TELEGRAM

●

JOHN MEADE'S WOMAN
(Paramount)

". . . Feeble and fumbling melodrama. . . . Stock intrigues and stereotyped formulas. . . . Miss Larrimore plays the heroine with fine gusto —a bit operatic, perhaps, but theatrically effective and always faithful to the characters written. Deserving applause, too, for their gallant efforts are Edward Arnold and George Bancroft. . . ."
Boehnel, N. Y. WORLD-TELEGRAM

". . . Generally engrossing, in spite of a muddled narrative. . . . Discount its lack of dramatic honesty and you will find it passably entertaining. . . . Francine Larrimore, smooth direction and good talk are the chief assets. . . ."
Barnes, N. Y. HERALD-TRIBUNE

". . . One of the most fantastic melodramas of the season. . . . A thoroughly absurd piece of theatrical clap-trap. . . . The conclusion . . . is a laughable attempt to give some semblance of dignity and significance to a shoddy theme."
Nugent, N. Y. TIMES

". . . FAIR-PLUS. . . . Retains the marks of its Class B origin. It is said to have started that way, but was upped when the studio chiefs decided it had too much stuff. That may have been due to those big trees falling. . . ."
Winsten, N. Y. POST

". . . Rating: GOOD. . . Most interesting and entertaining. . . . You'll like 'John Meade's Woman,' and I think you'll rave about Francine Larrimore. . . ."
WASHINGTON TIMES

Man Who Could Work Miracles
(United Artists)

". . . Delightfully bizzare comedy. . . . In his new and amiable fantasy, Mr. Wells wonders what would happen if a fellow were granted unlimited power to correct all terrestrial evils. . . . frolicsome humor. . . . Roland Young is well-nigh perfect cast as the miracle-maker."
G. R., N. Y. WORLD-TELEGRAM

". . . GOOD. . . A picture with a new idea. . . . Worked out in a characteristic Wellsian fashion, creating food for thought as well as entertainment. . . ."
Winsten, N. Y. POST

". . . With Roland Young giving a brilliant portrayal of the title role and an ingenious, charming and spectacular production, it is an absorbing photoplay. . . . A film of imaginative comedy. . . ."
Barnes, N. Y. HERALD-TRIBUNE

". . . A delightfully humorous fantasy with an undertone of sober Wellsian philosophy. . . . Ned Mann's trick effects and Harold Rosson's photography worked some cute miracles, and the players, from Mr. Young on down, have done a generally satisfactory job. . . ."
Nugent, N. Y. TIMES

●

HEAD OVER HEELS IN LOVE
(Gaumont-British)

". . . Miss Matthews is the most graceful of all the girl dancers. . . . But, in this case, alas, the restrictions of plot permit her to dance too little. . . . Marred in spots by tactless lighting, point blank camera technique. . . . Score by Gordon and Revel is adequately tuneful. . . ."
B. R. C., N. Y. TIMES

"Not even the talented and attractive Miss Jessie Matthews can overcome the handicaps of the adolescent and hackneyed film. . . . Has moments that are gay and sprightly. . . . But not enough. . . ."
Boehnel, N. Y. WORLD TELEGRAM

". . . Naturally, it is Miss Matthews' sprightliness that gives this film its flavor, but of primary importance is the music contributed by the song writing team of Gordon and Revel. . . . Achilles had a heel and 'Head Over Heels in Love' has a plot. . . ."
Schneider, CLEVELAND PRESS

". . . The story is about as thin as they come and the dance and song numbers are far too long. If the play gets over at all it is a great credit to the charming personality and remarkable dancing ability of Miss Matthews, who can put over a love ballad in the best Helen Morgan tremulous style. . . ."
CLEVELAND PLAIN DEALER

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Short SUBJECTS

FROM PHILLY
By Nonamaker

HARRY THOMAS and AL FRIEDLANDER, connected with "Cloistered," were in town last Thursday. Held screening at Fox projection room and made arrangements for showing of this "life in a nunnery" pic at the Erlanger beginning March 14th. They are also interested in another out of the ordinary picture titled "Wajan" . . . Republic's HERMAN GLUCKMAN was in town for the week-end . . . And H. A. LEISTER, their branch supervisor, was in Philly this week . . . FRED MYERS, RKO buyer, also in town . . . As was CLAUDE McGOWAN, supervisor of exchanges for G-B . . . Opera House, Girardville, burned down Monday morning . . . MIKE SIEGEL has taken over distribution of "Legong" and other Du-World product for the territory. Prints being handled by Clark Film Distributors. HARRY WEISBROD is salesman . . . A new house will be built at the S. E. Cor. of Belgrade and Auburn Streets, Kensington, and will be controlled by LOUIS ROVNER . . . Metro had Hollywood opening for "Good Earth" at the Locust Street with kleig lights n' everything . . . DAVE MOLIVER has joined the Sylvania movie colony. Expects to motor to Florida shortly . . . DONALD REED, Fox ad sales manager, left Thursday, after several weeks stay at local exchange . . . MANNY LEWIS reported engaged to a California girl . . . BILLIE (Preferred) MILLER back on the street and feeling so much better she expects to be back on the job as you are reading this . . . MOE VERBIN sick abed last week . . . HARRY LA VINE announces that Republic is extending their sales and booking contest to May 1st. His staff is after dates, collections, and sales to "help Philly beat New York." If all the effort the local Republic exchange is putting into their drive doesn't merit not only support; but their actual "beating New York" (with your aid, of course) then there just ain't no justice! . . . MRS. JOHN GOLDER announces that LOUIS FOXMAN, PRICE PREMIUMS, BARNEY HIRSH and DAVE BARRIST all contributed prizes awarded at the Charity Bridge held by the Ladies' Auxiliary of the Variety Club, proceeds purchased an incubator for Northern Liberties Hospital . . MORRIS WAX back from Florida . . . MIKE LEVINSON postcards from Los Angeles demanding that FILM BULLETIN be sent to him weekly—or he will sue us—and saying he would be glad to hear from some of his friends on the Street. His address is 2215 Ocean Ave., Santa Monica, California . . . Records were hung up at Fays this week with showing of Grand National's first Cagney, "Great Guy" . . . The Grant put in "Ten-O-Win," National Screen's roulette game . . . GOVERNOR EARLE upheld the local Censor Board in their banning of Amkino's "Spain in Flames." . . . Percy HASSENGER, old time exchangeman, seen visiting EDDIE GABRIEL and BENNY HARRIS. Perc is still conducting showings of silent stuff he owns for schools, churches, clubs, etc.

Posel in Game Suit

Leo Posel, Phila. exhibitor, denied being a party to the injunction suits against Mayor Wilson and the Police Department to test the legality of theatre games. Posel informed FILM BULLETIN that his name had been employed by one of the game distributors without authority from him.

FROM BOSTON
By Bruce

ARTHUR K. HOWARD, spirited business manager of the Allied unit, gave a forceful lecture before the Massachusetts Federation of Women last week scoring the evils of compulsory block booking. Some of the exhibs are now calling Art "Professor"! . . . A bill to compel the employment of a licensed engineer to tend to refrigerating apparatus and internal combustion engines of twenty-five horse power or over was heard at the State House several days ago. Theatre owners are up in arms against it for any theatre equipped with air conditioning, for example, would have to have a licensed engineer on the premises even if he only had to push a button several times a day . . . E. M. LOEW is all set to open the Court Square Theatre in Springfield. KEN DOUGLASS has been helping with the improvements . . . BERT McKENZIE, publicity man de luxe for Metro, is getting things ready for the opening of "The Good Earth" at the Colonial Theatre on March 8th . . . JULIUS MEYER is taking over the Holyoke Theatre in Holyoke which has been closed for a long time. The late DAVID BRAND was the last operator . . . GEORGE HAMMOND and DENNIS REARDON of the Globe Theatre up Holyoke way were in town the other day greeting all their old friends . . . The film district is beginning to take on a little more activity as the boys are returning from their Southern cruises and points west. JOE LEVENSON is back from the West Coast and his brother, MAX, is all tanned as the result of going South. Mr. and Mrs. E. M. LOEW, together with "RAZZ" GOLDSTEIN, PHIL FOX, and AL SWERDLOVE have just got back too . . . JOE FRANK, who stewards at the Boston Friar's Club, was presented with a ten pound baby girl the other day . . . Columbia Pictures screened "When You're in Love" at the Uptown a few days ago. Very appropriately we saw DOMINIC TUTTURO of Worcester with his bride enjoying the picture. Dominic was married last Thanksgiving Day and the news is only just now getting around . . . WILLIAM PURCELL of Fall River was in town on some business connected with theatres we presume . . . JOE MORENCY of the Plaza Theatre in Salem was in a pretty bad automobile accident the other day. Joe was injured . . . Over in Springfield the wife of AL ANDERS, operator of the Bijou Theatre, also was involved in an auto crash . . . The burglars who touched the GOLDSTEIN BROTHERS for some hundred odd dollars at the Strand Theatre in Pittsfield are still at large . . . BOB COBE, who recently filed his intentions to wed here, is honeymooning with the former Ethel Levine of Boston in Miami . . . BRAD ANGIER should know that you can't solve puzzles with your fingers, hands and feet crossed. The real puzzle, though, is the reason for Brad's frequent trips to New York . . . EDDIE HOSMER can give you the low-down on Bermuda. Eddie is just getting back into the stride of things . . . The Cinema Club is all set for a dance on March 16th. Those named on the entertainment committee include CHAS. "Cinema" REPEC of Metro and president of the Club, DAN SELETSKY of M. & P., N. MURRAY and JAMES CONNOLLY of Twentieth Century-Fox, WALTER SILVERMAN of Columbia, BUDDIE LEWIS and PAUL BRODERICK of Paramount, and JACK RICE of National Screen Service.

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HELD OVER AT THE ROXY



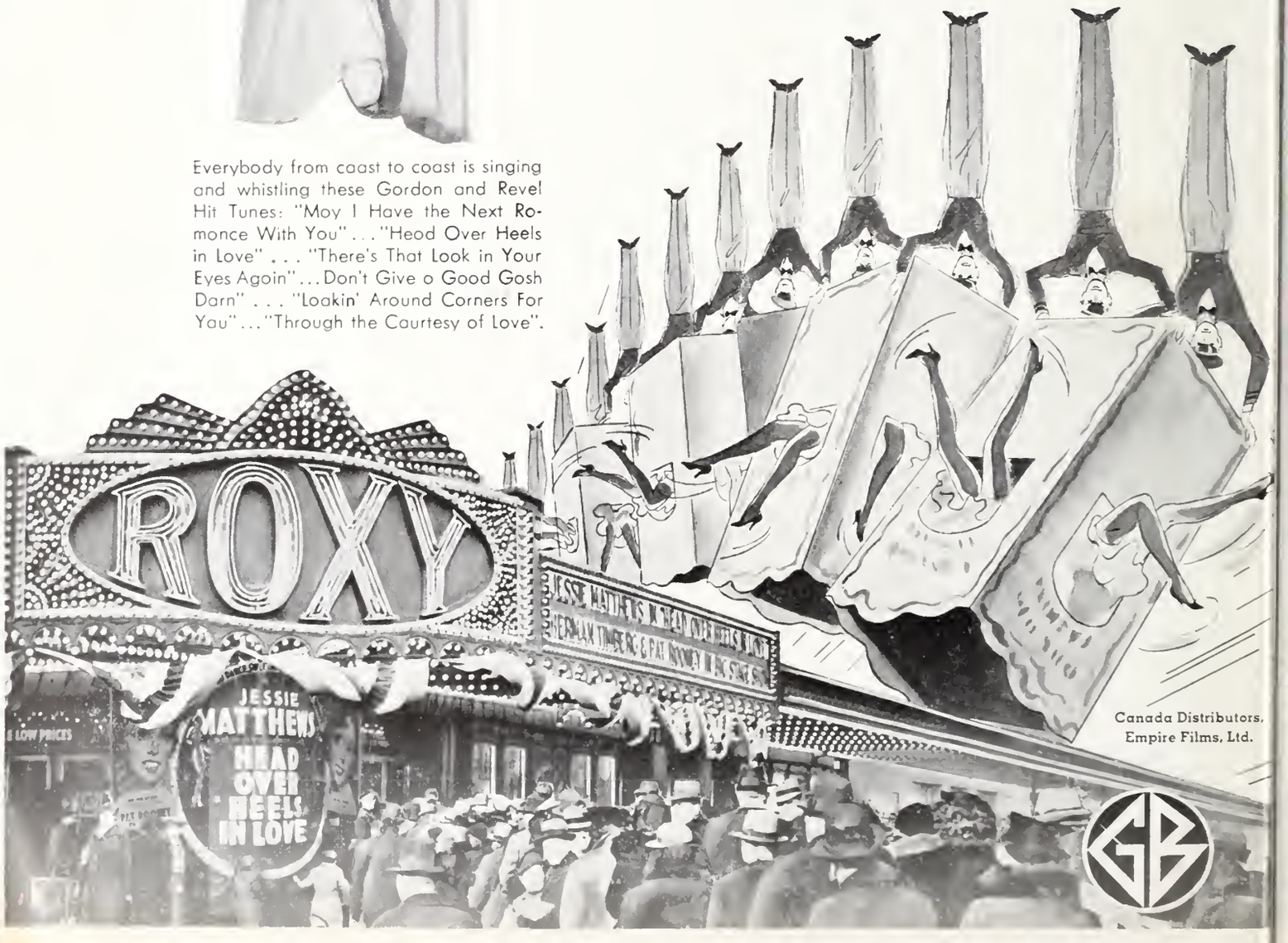
Managers—Cashiers—Ushers—Doormen—and even the Press Agent—were shoved Head Over Heels—and loved it—by the crowds pushing their way in to see the lovely

Jessie MATTHEWS

In her newest and best dance-sing musical

"HEAD OVER HEELS in LOVE"

Everybody from coast to coast is singing and whistling these Gordon and Revel Hit Tunes: "May I Have the Next Romonce With You" . . . "Heod Over Heels in Love" . . . "There's That Look in Your Eyes Agoin" . . . Don't Give o Good Gosh Darn" . . . "Loakin' Around Corners For Yau" . . . "Through the Courtesy of Love".



Canada Distributors,
Empire Films, Ltd.

GB

Independent EXHIBITORS
FILM BULLETIN

VOL. 3, No. 27 SATURDAY, MARCH 6, 1937 PRICE, 10 CENTS

A TRADE PUBLICATION, ISSUED WEEKLY FOR INDEPENDENT EXHIBITORS
—AND DEDICATED TO THE PROTECTION OF THEIR INTERESTS

HEADLINES:

Allied Wins First Bill Outlawing Producer-Owned Theatres!

M.P.T.O.A. Induces Metro to Drop Score Charge in Name - and Add it to Film Rentals!

5 BIG *March* ATTRACTIONS FROM GRAND NATIONAL

CURRENT RELEASES

SINS of CHILDREN
with Eric Linden and Cecilia Parker

DEVIL ON HORSEBACK
with Lili Damita (Mrs. Errol Flynn) in color

WHITE LEGION
with Tala Birell and Ian Keith

YELLOW CARGO
with Conrad Nagel and Eleanor Hunt

CAPT. CALAMITY
with George Houston and Movita, Gable's lead in "Mutiny on the Bounty" in color

HATS OFF
with Mae Clark, John Payne & Helen Lynd

James Cagney in
GREAT GUY

WE'RE IN THE LEGION NOW
with Reginald Denny and Esther Ralston in color

SCOTLAND YARD COMMANDS
with Clive Brook

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Musical Westerns

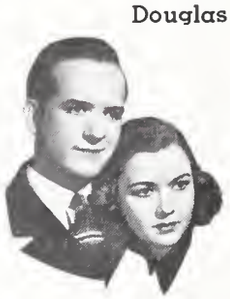


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with JAMES ELLISON and TERRY WALKER

The picture that skyrocketed Douglas MacLean to fame now produced by Douglas MacLean. From Mary Roberts Rinehart's brilliant Satevepost story.

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"GIRL LOVES BOY"

featuring ERIC LINDEN and CECILIA PARKER

A Bennie F. Zeidman production. The sweethearts of "Ah, Wilderness!" and "Sins of Children" in a new romance of young love.

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"NAVY SPY"

starring CONRAD NAGEL and ELEANOR HUNT

Federal Agent Series. Produced by George A. Hirliman. Matching wits with spies selling navy secrets to foreign powers.



★



"ROMANCE and RICHES"

with CARY GRANT and MARY BRIAN

From the novel by E. Phillips Oppenheim. A fast-moving comedy of a rich young man's quest for happiness.

★

"KILLERS OF THE SEA"

featuring CAPT. WALLACE CASWELL, Jr.

Dialogue by LOWELL THOMAS

A Raymond Friedgen Production. Exploitation sensation of 1937 with Capt. Caswell fighting the man-eaters of the deep.



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THE THOUSAND DOLLAR BILL • A Zion Myers Production. . . . Based on the Cosmopolitan magazine story of the same title.

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Vol. 3, No. 27 — Independent EXHIBITORS FILM BULLETIN — March 6, 1937

THE INDUSTRY'S NEWS
From An Editorial Viewpoint

PRODUCER-OWNED THEATRES MADE ILLEGAL IN N. DAKOTA

Senate Passes Bill, 39-8 . . .

Within a few weeks after opening its drive to force the divorce of film companies from their theatre holdings, Allied had won a smashing victory in the first of the 48 states in which they hope to obtain similar legislation.

At Bismarck on Thursday, the North Dakota Senate, by a vote of 39-8, approved an "Act to prohibit the operation of motion picture theatres which are owned, controlled, managed, or operated, in whole or in part, by producers or distributors of motion picture films, or in which such producers or distributors have any interest." This measure (complete text appeared in FILM BULLETIN, issue Feb. 20) provides one year for producer-distributors to dispose of their theatres in that state.

The bill, having been passed by the House two weeks before, only awaits the signature of Governor Langer to become law. Al Steffes, chairman of Allied's Defense Committee and the man most responsible for the independents' victory, already has "positive assurances" of the Governor's approval.

Myers Wires Message . . .

In a wire to FILM BULLETIN, Abram F. Myers, general counsel of Allied and legal brains behind the producer-theatre divorce move, stated:

"Final passage of Allied theatre divorcement bill in North Dakota today marks milestone in struggle of independent theatre owners for economic freedom and of the public for community freedom in the selection of motion picture entertainment. The overwhelming majority in favor of the measure in both houses demonstrates public interest is in sympathy with the movement and foreshadows success in other states. Let exhibitors unite in congratulations and thanks to Al Steffes for his splendid work."

Myers pointed out that six other states have already introduced bills similar to the North Dakota measure. They are Indiana, Minnesota, Wisconsin, Ohio, Michigan and California.

The Indiana House passed its bill Thursday by the overwhelming vote of 72-6. In Minnesota, on the same day, the House committee unanimously recommended passage of its bill. The first hearing will be held in Wisconsin next Wednesday and in Ohio about a week later.

'Cloud' on Producers' Titles . . .

Washington.—Abram F. Myers declared on Friday, "I think the passage of the bill in North Dakota by such overwhelming support places a cloud on the title of every theatre in which the producers have an interest."

Questioned on the measure's constitutionality, Allied's general counsel said that the organization has a memorandum prepared by Professor Noel T. Dowling, eminent authority on constitutional law at Columbia Law School, "which unquestionably supports the constitutionality of the legislation."

COURT OK'S PHILLY DUALS THURS.; RESCINDS RULING FRI.

Re-argument Now Ordered . . .

In one of the most puzzling actions ever taken by a Federal court, the U. S. Circuit Court of Appeals, Eastern Penna. district, within twenty-four hours after it had handed down a decision upholding the right of Philadelphia independents to double feature the products of all film companies, rescinded its ruling and ordered another re-argument.

The Court's first ruling, a per curiam decision, was delivered Thursday and was being hailed as a victory for Harry and Louis Perelman, exhibitor plaintiffs in the action against six major film distributors, Warner Bros., Paramount, RKO, M-G-M, Fox and United Artists. The brief verdict merely affirmed the same court's prior action in upholding U. S. District Court Judge George A. Welsh, who declared the defendants guilty of anti-trust law violations in prohibiting dual billing.

'Filed Through Oversight' . . .

Friday's unexpected action caught attorneys for both sides completely unawares. Neither Benjamin M. Golder, counsel for the Perelmans, nor D. Benjamin Kresch, associate of Morris Wolf who headed counsel for the film companies, could explain the court's nullification of its one day old decision.

The rescindatory order merely stated that the earlier verdict had been filed "through oversight" and that "same is now recalled and the case held for further consideration upon a reargument which is now ordered."

In January, 1936, the Circuit Court handed down a decision denying the film companies' appeal for reversal of Judge Welsh's ruling and, in ringing terms, sustained the lower court opinion of their guilt. Quite unexpectedly, last May, the Circuit Court granted the defendants' plea for re-argument of the case. The re-argument languished with Judges Buffington, Davis and Thompson for almost a full year until their per curiam verdict of Thursday.

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New York Representative: Edward Larkin, Room 505, 729 Seventh Avenue, Medallion 3-294.

RAINER, MUNI WIN AWARDS

Capra Best Director . . .

Hollywood.—Luise Rainer, for her performance as Anna Held in "The Great Ziegfeld," and Paul Muni, for his characterization of "Louis Pasteur," won the highest acting honors for 1936 awarded by the Academy of Motion Picture Arts and Sciences. Presentation of the golden statuettes was made at the annual banquet held here Thursday night. The awards were popular in the film community.

For meritorious direction, Frank Capra took first prize for the second consecutive year with "Mr. Deeds Goes To Town." In 1935 Capra won with "It Happened One Night."

A less popular decision was the one awarding "The Great Ziegfeld" first prize for production merit.

Other winners were: Walter Brennan, best supporting actor, for his work in "Come and Get It;" Gale Sondergaard, for her role in "Anthony Adverse;" Walt Disney, for his cartoon "Country Cousin;" Tony Gaudio for his cinematography in "Anthony Adverse;" Douglas Shearer for his sound recording of the quake scenes in "San Francisco;" Richard Day for his art direction on "Dodsworth;" Jack Sullivan for his assistant direction on "Charge of the Light Brigade;" Sheridan Gibney and Pierre Collings for their screen writing of "Story of Louis Pasteur," and the original story award to the same pair.

"March of Time" was given a special award.

AFL-CIO RUSH TO UNIONIZE THEATRE-EXCHANGE EMPLOYES

Boston, Phila. First . . .

The rival labor union factions, the American Federation of Labor, headed by William Green, and John L. Lewis' Committee for Industrial Organization, are both rushing to get the jump in organizing theatre and film exchange employes.

The A.F.L., employing the craft union plan, already has a crew of organizers operating in Boston. At present they are principally occupied in an effort to unionize exchange workers in their various craft groups. With most projectionists already under the A.F.L. banner, unionization of other film handlers would give the Green organization a powerful weapon in bringing other theatre labor into line.

Meanwhile, the C.I.O. is reported active in Philadelphia, where the first drive for membership was to be conducted at a mass meeting of theatre employes Friday night. The Lewis plan of vertical unionization would encompass every type of theatre and exchange emlpoyes in one vast labor body today, but the C.I.O. will encounter opposition from the projectionists, who are affiliated with the A. F. of L.

G-B MERGER SEEN AS BOLSTERING CO.'s PRODUCT

May Release 16 Here . . .

The deal whereby Gaumont British associated itself with General Film Distributors, headed by C. M. Woolf, in a production and distribution setup in England is generally regarded as improving G-B's prospects in the American market.

In addition to relieving the company of its distribution costs in the Empire, Woolf's firm is supplying financial assistance and will collaborate in production with Gaumont British. Between them, the two producing units are expected to provide the American market with at least 16 pictures yearly, which will be distributed through G-B's present setup with 20th Century-Fox. However, if 20th Century refuses to handle General Films' portion of the English product, arrangements may be made with another American company, probably Universal, to distribute here.

NEW YORK TIP-OFF

Observations and Opinions by **Larkin**

WEAKER PICTURES CUT DOWN FIRST RUN RETURNS

They may be blaming it on Lent, but the truth is that weak product is responsible for the lull Broadway experienced during the past week. The only pictures showing real strength are the two roadshows, "Good Earth" at the Astor and "Lost Horizon" at the renovated Globe. Both of these spots are hitting capacity and better, proving that flocks of people will pay more to see outstanding films even during Lent. . . . "When You're in Love" (Col.) held its own during the second week at the Music Hall. "Fire Over England" (U.A.) opened Thursday and doesn't look like any great shakes. . . . "The Last of Mrs. Cheyney" (Metro) crawled thru a mild second week at the Capitol and was replaced by "Romeo and Juliet" (Metro) on Thursday. Likelihood of latter pic going only two weeks. . . . "The Woman Alone" (G.B.) did fairly well in one week at the Roxy, but didn't rate holdover. "Love Is News" (20th Cent.) came in there Friday. . . . The Paramount showed a heavy drop for the second week of "John Meade's Woman" (Par.), which was held over only on the strong support of Guy Lombardo's stage band. However, even Lombardo couldn't do much the second stanza. "Maid of Salem" (Par.) is in since Wednesday and evidence of Par's doubt it will prove strong fare is offered by booking of Benny Goodman & Band for aid. . . . "Outcast" (Par) at the Rialto is getting fair returns. It was preceded by "Man of the People" (Metro), which just about got through. . . . After a fair first week, "Man Who Could Work Miracles" (U. A.) dropped badly at the Rivoli and went out yesterday (Fri.). "Nancy Steele Is Missing" (20th Cent.) went in today. An odd booking! . . . "Green Light" (WB) came close to red ink in its third week at the Strand. "Great O'Malley" (WB) starts today and shows how badly Warners are up against it for A product needed by this spot. . . . "Man of Affairs" (G-B) flopped in its second week at the Criterion and "Women of Glamour" (Col.) entered Thursday.

G-B ROADSHOWS 'BARRIER'

Arthur Lee of Gaumont British effected a deal with the Criterion to take the house over for a roadshow engagement of "The Great Barrier," which the English company regards as the strongest picture it has ever had for the American market. Run is slated to open on March 18th. Columbia has been dickering for the spot to exhibit "Lost Horizon," but couldn't settle and took the Globe from Harry Brandt instead. . . . The potency of the sit-down strike by theatre employes was displayed here last week when the projectionists in the houses operated by the Consolidated Circuit "sat down" during the matinee shows and forced a quick settlement of their claims. They were being paid below regular scale. . . . While Loew's and RKO houses are going ahead with their announced plans to eliminate theatre games, most independents will continue until the affiliated chains move their admission price scales upwards to give the indies "a reason."

Casting Most Important Factor In Picture Making, Says Zeidman

This is the Tenth of a series of articles by our Hollywood Correspondent on interviews with people prominent in production.

MORE ABOUT

B. F. ZEIDMAN

Presented by DAVID J. HANNA

Back in the studio where he first served as an errand boy and later as press agent for D. W. Griffith more than twenty years ago, Bennie F. Zeidman is now the big boss, the producer. Behind him are the reckless adventures in ballyhoo by which he persistently kept the name of Douglas Fairbanks, Sr., spattered on the front pages of newspapers for several years, but he still retains that sense of showmanship that has been evidenced in his productions.

His present producing grounds had once been known as the Griffith Studio, where were sheltered the film endeavors of Doug Fairbanks, Beerbohm Tree, De Wolf Hopper and Weber and Fields. Later the name was changed to Reliance Studios, then, successively, the "Home of Fine Art Pictures," Majestic Studios, Talisman, and more recently, Hollywood Studios. Currently he is there under the banner of Grand National, taking meticulous care with the production of "Girl Loves Boy," co-starring the promising young team of Cecilia Parker and Eric Linden.

"It's a lucky spot for me," said Mr. Zeidman, who doesn't seem to have any fear of being haunted by the financial bones of several "quickie" producers which have been interred there in recent years. "This industry has never been a question of hit or miss. If you have the material to work with, it doesn't matter where you work it."

Which reminded us of the legend that surrounds the actors who work in Zeidman's pictures. One of the few producers in the industry who insists upon handling his own casting, it is an acknowledged fact that any actor working in a Zeidman-produced picture is the best of his type available. And so we queried our genial host regarding the great importance he attaches to the casting of his pictures.

"I have always contended," he said, "that the most important part of any picture is its cast. Any story can be ruined by incompetent players, while an experienced cast can take much of the sting out of a weak, thread-bare story."

Apparently not many of Hollywood filmmakers share Zeidman's theory, if we are to judge by the result of a poll on the relative values of story, director and cast conducted some time ago by one of the coast journals. The replies favoring story and director far outnumbered those which gave the cast paramount position. We reminded the Grand National producer and he was off on his favorite theme.

"Let us proceed with the premise that a producer is allowed his choice of the three essentials and he selects a mediocre story and director, but chooses his cast with infinite care. The very presence of carefully selected characters will add credulity to the unfoldment of the story. Further, the actor of experience can usually direct himself to a great extent and, when the megaphoner is in doubt about how a scene is to be played, the knowledge of the capable player will prove invaluable. The sparkling, dynamic performances of adroit actors is forever causing audiences to overlook defects in plots.

"By no means do I imply that this is to be a rigid and standardized formula for picture making," Zeidman continued. "Let us hope there are more and more good stories filmed and greater directors created, but, all things being equal, give me an A-1 cast."

Exactly how much weight casting carries in Zeidman's picture making was indicated to us by his remarks about present-day methods employed in this vital department of production.

"Casting today is deplorable," he said. "The office of a casting director is more like an open market than a place where actors are selected for roles. To save their studios a few hundred dollars a day, these men are forced to bargain, squabble with the actors over their salary demands. And those few hardy souls who refuse to take the smaller salaries are then replaced by cheaper, less talented actors.

"Not only from an artistic angle is this a harmful practice, but from the financial side as well. For, like buying anything, the cheaper piece of merchandise is almost worthless, and so it is with an actor who has not made the grade. His lack of experience necessitates retakes, wasted time and commensurate loss of money.

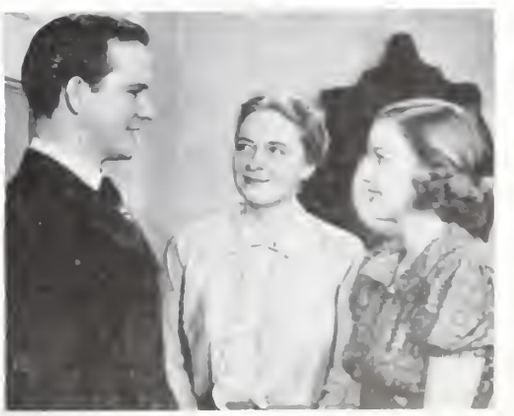
"As for me, I like to cast my own pictures. Each time I engage an actor I am confident that he will fit the bill, give a good performance, and, should by any chance his salary be a trifle more than someone else, I know I will be doubly recompensed in the end."

Zeidman has earned his reputation as one of the most highly regarded independent producers through just such intense interest in the business and art of picture making. For Grand National he will deliver eight pictures during the current season, two of which have been completed, the third being "Girl Loves Boy." His program is varied, ranging from that New England romance of youth, to zestful comedy in "Sweethearts of the Navy," to the criminal melodrama of "Rogues Gallery."

But it isn't difficult to imagine this one-time glib, fast-talking press agent skipping from one type of picture to the other with the same facility a diva shifts from low to high C. An intriguing personality, this Bennie Zeidman, who started as an office boy and persuaded his boss to pay him an extra five dollars a week to get articles about his employer's films in the papers, thus becoming the world's first studio press agent, he still retains the charm and personality which made him a successful publicist. And through his many years of affiliation with the motion picture industry, he has absorbed a million dollars worth of experience, evidence of which you will find in any production boasting the B. F. Zeidman trade mark.







Scenes are from "GIRL LOVES BOY," B. F. Zeidman's latest picture for Grand National release.

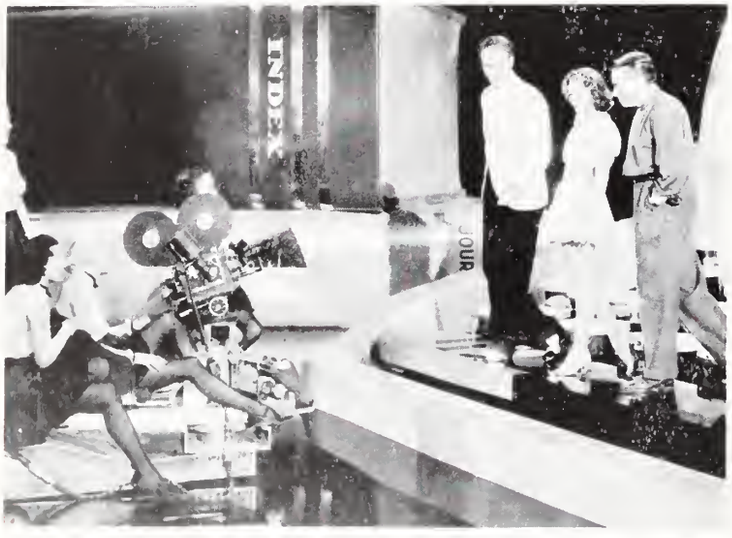
The stills are selected for their descriptive value to exhibitors.

PREV



MAKE-UP! . . . The art of make-up has been carried to its finest degree in Frank Capra's production of **"Lost Horizon,"** as you will note from these contrasting studies of Ronald Colman. Below, you see him as he is, while, on the left, as he appears after losing the Tibetian secret of prolonged youth. The picture is Columbia's grandest effort and is being roadshowed in several cities at present.







PICTURE-MAKING! . . . In this week's Watching Them Make Pictures Dep't we see, left above, Ruby Keeler and Lee Dixon, dancing stars of Warners' new musical, **"Ready, Willing and Able,"** resting between scenes. Director Bobby Connelly shows the lovely gals a step or two. Below, you get a slant on how a desert fighting scene is shot by the same WB. The chief machine-gunner is Errol Flynn and the picture is **"Another Dawn."** That gent wrapped snugly in a blanket is the head cameraman.



HISTORY! . . . Charles Boyer is rescuing Jean Arthur from a ship fire in this scene from the picture with the intriguing title **"History Is Made At Night,"** which United Artists will release early in April.

I E W S

Scenes from . . . and a few vital facts about . . . the new films.



LOCAL GAL MAKES GOOD! . . . Above, we see Virginia Bruce appearing in a musical comedy number with Nick Long, Jr., after she left her small town home for the big city to make good . . . and did In other scenes she returns to give the sneering snobs at home the thrill of shaking her hand. It's all from **"When Love Is Young,"** New Universal's release for March 26th.







MYSTERY IN THE ORIENT! The fabulously valuable Soo diamond is the cause of [illegible] in **"China Passage,"** pictured below. RKO introduces newcomer Constance Worth in this [illegible] murder, theft and intrigue in various China ports Release set for March 19th.

AS I SEE THEM . . . REVIEWS OF NEW FILMS

By ROLAND BARTON

BOXOFFICE RATING:— ● Means POOR; ● ● Means AVERAGE; ● ● ● Means GOOD; ● ● ● ● Means EXCELLENT
Plus (+) and Minus (—) will be used occasionally to indicate slightly above or below the point rating.

THE KING AND THE CHORUS GIRL

Hollywood Preview

BOXOFFICE RATING

COMEDY-DRAMA . . . Continental actor, Fernand Gravet, scores in light role . . . Topnotch production should please everywhere . . . Rates ● ● ● —; less in action spots.

Warner Bros.

90 Minutes

Fernand Gravet . . . Joan Blondell . . .
Edward Everett Horton . . . Alan Mowbray . . .
Mary Nash . . . Luis Alberni . . .
Kenny Baker . . . Jane Wyman . . .
Shaw & Lee

Directed by Mervyn LeRoy

There is not a great deal of solid plot material in this yarn of a king who falls for a chorus girl, nor is it very original, but under the sparkling direction of Mervyn LeRoy it emerges as a bright, spirited comedy with touches of appealing sentiment. Of primary interest is the introduction of the French star, Fernand Gravet, whose charming personality should score heavily with feminine audiences. He displays real acting ability and has only the faintest glimmer of an accent. The supporting cast is of sufficient boxoffice value to assure fair returns even where Gravet is not sold. Extra exploitation possibilities exist in the faint similarity between this picture's theme and the royal romance that recently shook the British Empire. With this angle being subtly pushed and the build-up of favorable word-of-mouth advertising, "The King and the Chorus Girl" should get well above average grosses in better class spots.

Story concerns Gravet, a dethroned king, who is wasting away his life in Paris by excessive drinking. He meets Joan Blondell, an American chorus girl, and loses his heart to her completely. She plays up to him with the encouragement of Horton, Gravet's man, who realizes that the girl can help his master rehabilitate himself. She finds herself returning his affection, so she decides it has gone far enough and books passage for America. On the boat, she discovers that Gravet has booked every other cabin and that they are the only two passengers. The crew witnesses their marriage ceremony.

Blondell turns in her best performance in many a day. She handles her dramatic scenes with fine sincerity. Edward Everett Horton again gets the most out of a tailor-made role. Musical numbers are done neatly by Kenny Baker and Shaw & Lee. It is LeRoy's first endeavor as an independent producer and sets a high mark in production values, as well as in direction. He has done an admirable job of blending comedy, drama and music.

AD TIPS: Sell Gravet to the femmes; Blondell to the males. Don't overlook the hints that this has some fictional aspect of the Edward-Simpson affair.

HANNA (Hollywood)

MARKED WOMAN

Hollywood Preview

BOXOFFICE RATING

DRAMA . . . Bold, sombre expose of vice racket operations . . . Strictly adult fare that may offend moralists . . . Marks Bette Davis' return to screen in strong role . . . Rates from ● ● to ● ● ● + depending on type of house and exploitation.

Warner Bros.

97 Minutes

Bette Davis . . . Humphrey Bogart . . .
Eduardo Cianelli . . . Lola Lane . . .
Isabel Jewell . . . Mayo Methot . . .
Allen Jenkins . . . John Litel . . .
Jane Bryan . . . Henry O'Neill . . .

Directed by Lloyd Bacon

This is unquestionably the boldest film dealing with immorality produced since the Legion of Decency drive was inaugurated; yet there is a possibility that it may not cause a stir among the moralists. The theme, torn from the newspaper headlines of a year ago, when New York's Grand Jury was investigating that city's vice rackets, is a strong impeachment of the parasites who fatten their pocketbooks at the expense of unfortunate women. It is only thinly disguised, the women being portrayed as hostesses in a "clip joint" rather than prostitutes. Because it is based on fact and because the sinners are properly punished, it is quite possible that the screen reformers may not howl.

The film is composed of sensational stuff that rather overshadows the exploitation value of Bette Davis' return to the screen after any months' absence. In the class A spots this sensationalism should bring well above average returns, if publicized, while the cheaper class houses can do s.r.o. business for extended playing time. It presents a problem, however, for small town exhibitors. There it may offend the moral societies. Opposition in such places might be overcome if it is presented as an indictment of evil. Sombre, ponderous, sometimes crude and almost propagandaish in its unreeling, "Marked Woman" holds a wealth of dramatic interest and suspense, relieved only at rare intervals by comedy. The deftly pencilled characters of Davis, as the hardened woman; Cianelli, as the vice overlord, and Bogart, as the district attorney, are real, forceful and charged with drama. Miss Davis shrewdly expresses the transition from the smart, arrogant prostitute to a fearful, bewildered girl, until, in the tense courtroom scene, as though hypnotized by her hatred for Cianelli, she becomes a defiant, accusing woman. The tribute to Cianelli's performance came when, upon his conviction, the preview audience almost cheered. Bogart sympathetically handles the d.a., who only succeeds in getting Bette's pledge to appear in court against her overlord after he has killed her younger sister and tried to do away with her and Isabel Jewell. The lesser roles are all handled adroitly.

Lloyd Bacon's direction is straight from the shoulder. At times it is crude, hokey, but effective. It was aimed at pleasing those who like blunt, shocking film fare.

AD TIPS: Sell the EXPOSE angle. Get copies of New York dailies dated at the time of the vice racket quiz. Plug Bette Davis' return to films in her best role since "Of Human Bondage."

HANNA (Hollywood)

23½ HOURS LEAVE

Hollywood Preview

BOXOFFICE RATING

COMEDY . . . Zestful, rollicking remake of old MacLean comedy . . . Will click for plenty of laughs everywhere . . . Rates ● ● + generally.

Grand National

72 Minutes

James Ellison . . . Terry Walker . . .
Morgan Hill . . . Arthur Lake . . .
Paul Harvey . . . Wally Maher . . .
Andy Andrews . . . Murray Alper . . .
Ward Bond

Directed by John C. Blystone

This is a genuinely entertaining laugh-film, which is aimed at, and will score a hit with, all classes of filmfans. It is the same story in which Douglas MacLean first gained wide attention as an actor; now his name appears on the title as producer. Claiming only a thread of a story, "Twenty-Three-and-A-Half Hours Leave" contrives to be one of the most continuously amusing and sprightly comedies in many weeks. It is the same yarn about training camp life during the war that starred MacLean, but it is far from dated. A clever re-write job has been done, smart dialogue, funny situations and songs having been added. It is particularly strong for the family trade and should get its best returns in naborhood spots.

This time Jimmy Ellison is the gay, ingratiating sergeant, who loves to bet with his doughboy pals, and inevitably wins. He takes on a tough assignment, however,

when he bets that he will have breakfast with the General. Here the fun begins, but not only does Ellison get fed by the officer, but he captures a couple of spies and the hand of the general's daughter, to boot.

Ellison is an extremely pleasing young man who promises to go far. He squeezes every bit of comedy out of his role. Terry Walker, the only femme in the cast, displays a refreshing personality and some talent in her first lead. The balance of the cast, including some newcomers, acquit themselves with exceptional merit. The production rings true throughout, a factor in the film's favor and a credit to director John Blystone. Evidence of painstaking care on his part is evident in the snappy, rollicking pace which is evenly sustained from start to finish.

AD TIPS: Play up comedy angle. Sell Ellison as a new young star. "You Have Made Him A Star." Mention MacLean producing hit that made him great star of yesteryear.

HANNA (Hollywood)

JOHN MEADE'S WOMAN

BOXOFFICE RATING

MELODRAMA . . . Attempt to place routine melodrama in "big" picture class with drought topic fails to impress . . . Will not prove popular entertainment . . . Rates ● ● generally; best suited for action and rural houses.

Paramount

80 Minutes

Edward Arnold . . . Francine Larrimore . . .
George Bancroft . . . Gail Patrick . . .
John Trent . . . Sidney Blackmer . . .
Aileen Pringle . . . Jonathan Hale

Directed by Richard Wallace

This is an ordinary melodrama which the producers hoped to push into the "big" picture class by dragging in the topical subject of land reforestration and including some dust storm scenes. But it is patently based on a routine meller formula and the mid-west drought was a topical subject two years ago. In favor of "John Meade's Woman" is a cast of very capable players, who contrive to make a sometimes incredible story seem more worthy than it is. The film will achieve only fair boxoffice success, chiefly because it is neither fish nor fowl; a cheap story diluted with documentary incident.

Arnold, middle west lumber man, grows in position and wealth through ruthless tactics, taking everything out of the soil and giving it no care for the future. In Chicago he falls in love with socially prominent Gail Patrick and plans to marry her. Learning, however, that she has no love for him and wants only his money, he jilts her and, to spite her, marries Francine Larrimore, a former farm girl he picked up on the street. Drought hits the farm country and Arnold buys the land for a song. Meanwhile, Francine discovers why he married her and she leaves him to return to the drought area. There she leads the farmers in revolt against Arnold and they march to lynch him. He is shot, but recovers and promises to use his resources to aid the farmers and their land. He and Francine realize they love each other.

Arnold again is the ruthless lumber baron, a pretty low character and one unlikely to be redeemed by such a thing as a woman's love or a bullet wound. Francine Larrimore's screen debut is interesting, but she will require better material than this offers her to win a reputation with film fans. George Bancroft is good as Arnold's old farmer friend and adviser. Gail Patrick is as evilly beautiful as usual. Richard Wallace's direction fails to make the story seem more logical than it is.

AD TIPS: Sell the cast and compare this to "Come And Get It." Francine Larrimore is a prominent stage actress in her film debut.

BARTON

THAT I MAY LIVE

Hollywood Preview

BOXOFFICE RATING

MELODRAMA . . . Old yarn of ex-convict going straight against odds . . . Mild fare for lower end of duals . . . Rates ● ● — for action houses.

20th Century-Fox

70 Minutes

Rochelle Hudson . . . Robert Kent . . .
J. Edward Bromberg . . . Jack LaRue . . .
George Cooper . . . Fred Kelsey

Directed by Allan Dwan

The time-worn plot about the youth who comes out of jail determined to hit the straight and narrow, only to do "just one more job" with his old pals, has been dragged out again and made into mild program fare. "That I May Live" has sufficient melodrama and suspense to satisfy the less discriminating action fans and the production is worthy of better story material. In most spots it will serve only as the lower half of dual bills, but action houses should get fair returns with it single-billed.

Robert Kent, ex-convict, is threatened with death unless he takes part in a final holdup with his old cronies. One of them kills an officer and suspicion is fastened upon Kent. He escapes the net police have spread for him and later meets and marries Rochelle Hudson under an assumed name. However, he is constantly haunted by the stigma of being hunted as a murderer. His young wife, realizing that something is preying on his mind, extracts the truth from him. Enlisting the aid of J. Edward Bromberg, an old merchant, she contrives to track down the real murderer, thus proving Kent's innocence.

Acting honors go to Bromberg, who is excellent as the kindly wandering merchant. Miss Hudson and Kent make an agreeable romantic team, but neither boasts much acting ability and they fail to convince at times. Allan Dwan's direction is only fair.

AD TIPS: The old problem of "once a thief, always a thief" can be employed to stir interest. Action houses will get best results by building up the crook murder angles.

HANNA (Hollywood)

ESPIONAGE

Hollywood Preview

BOXOFFICE RATING

COMEDY MELODRAMA . . . Not a spy story . . . Routine, if amusing, yarn about rival reporters . . . OK for dual bills . . . Rates ● ● —.

M-G-M

62 Minutes

Edmund Lowe . . . Madge Evans . . .
Paul Lukas . . . Ketti Gallian . . .
Skeets Gallagher . . . Frank Reicher . . .
William Gilbert

Directed by Kurt Neuman

This Metro quickie has the advantage of some good comedy lines and situations and a fairly well known cast, but it is definitely class B stuff. The story formula is the much-used one concerning rival reporters, boy and girl, out after the same story, with boy getting girl in the not unexpected conclusion. It will do for the lower half of dual bills.

Edmund Lowe and Madge Evans are an engaging pair of reporters chasing Paul Lukas, a munitions manufacturer. Lowe finds his passport gone and poses as Madge's husband, although that lady happens to be travelling on a passport stolen from her boss. An attempt is made to assassinate Lukas, which involves the pair, since they, through a gag, have managed to get aboard the manufacturer's private train. It all ends up with a light touch when the mystery is cleared up and Lukas decides to give up gunmaking and marry Ketti Gallian, while Lowe and Madge set out for the altar as well.

Performances are all topnotch. The pace is even, none too exciting, but fairly comic throughout.

AD TIPS: Can be sold either on comedy or action angles. 'Rival reporters accused of attempted assassination" for action houses.

HANNA (Hollywood)

Republic Studio Expansion

Republic's Hollywood studio will be given the once-over by financier Herbert J. Yates next week and plans to enlarge and improve the production facilities will be carried through. During his visit, Yates may select the man to replace Nat Levine as chief of production. Levine resigned recently, but has remained at the studio pending completion of several important films.

Dropping of Pa. Theatre Tax May Result in Upping Admissions

Harrisburg.—It is regarded as certain that the Pennsylvania state amusement tax of one cent on each 25-cent fraction will be dropped after May 31st, when the two-year period for which the levy was enacted expires. It is generally believed that many first run, higher scale houses will take advantage of the tax removal to up their admissions five cents, with little effect on the public.

What the Newspaper Critics Say

Excerpts Culled From the New Film Reviews by the Most Reputable Critics in Leading Newspapers

A VALUABLE BOOKING GUIDE . . . USE QUOTES IN ADVERTISING

MAID OF SALEM
(Paramount)

". . . Claudette Colbert gives a strikingly human characterization of this repressed, oppressed and misunderstood young maid of Salem. . . . Film catches the full flavor, spirit and mood of its period and is a decided departure from the usual Hollywood product. . . ."

Rob Reel, CHICAGO AMERICAN

". . . Captures the spirit of the time, the exactness of dress, speech and thought of the period. . . . Colbert and MacMurray are at their best. . . . One of the tops for 1937."

Rodenbach, CHICAGO DAILY NEWS

". . . Merely a chronicle of events and not a very competent study of the causes. The witchcraft persecution becomes the macabre background for a conventional romantic drama. . . . Colbert gives fine performance. . . ."

Murdock, PHILA. EVE. PUBLIC LEDGER

". . . A diverting movie, if not the powerful drama we expected of a tale about the hanging of witches. . . . It does not ring true. . . . Only hints at the bigotry and intolerance of the Puritans; and is mere fiction of a rather tepid variety where it might have been history with a dramatic punch. . . ."

Finn, PHILA. RECORD

". . . Exciting costume melodrama. . . . A cinematic attack upon mob hysteria. . . . Director Frank Lloyd builds it to a gripping climax. . . ."

Schneider, CLEVELAND PRESS

". . . A drama of old Salem town rooted in witchcraft, hatred, and love, of course, is something of a visual treat in the matters of faithful costuming, careful reconstruction of buildings of the town. . . . The drama, however, is far too thin and the director has failed to bring his characters to life. . . ."

Marsh, CLEVELAND PLAIN DEALER

". . . Another to add to the expanding list of memorable cinema attractions. . . . Never has Colbert understood and interpreted a character with the brilliance she displays in and as the "Maid of Salem." . . . MacMurray is a player of more resource than the ordinary personable leading man of Hollywood. . . ."

Kanour, BALTIMORE EVE. SUN

". . . Frank Lloyd comes through with a fine film; he makes history tremendously colorful and exciting. . . . Miss Colbert lovely. . . ."

Hall, BOSTON POST

". . . A rather sombre drama giving a vital picture of well-meaning but superstitious people in the grip of overwhelming hysteria. . . . Colbert is both charming and satisfying. . . ."

BOSTON HERALD

"Not a dark house in more than 20 years of film delivery service!"

NEW JERSEY MESSENGER SERVICE

Member National Film Carriers' Ass'n

250 N. JUNIPER STREET, PHILA.

LOCust 4181 RACE 4600

MAN OF THE PEOPLE
(M-G-M)

Finn, PHILA. RECORD

". . . Joseph Calleia does as well with his role as any one could expect; but nothing terribly exciting ever happens. . . . Ted Healy's buffoonery is about the best thing in the picture, which attempts to expose undercover political operations and does so . . . but in a rather uninteresting manner. . . ."

Rob Reel, CHICAGO AMERICAN

". . . Virtue is not particularly becoming to Joseph Calleia, the bad man who turns good for "A Man of His People." Both effective and convincing in villanous roles, Calleia's current performance is as pallid as the film in which he is featured. . . ."

Finn, PHILA. RECORD

". . . A prime example of a potentially good movie being cut down to ordinary program dimensions by its climax—or lack of climax. . . . Calleia's performance is unassuming, but effective. He makes few dramatic gestures, but is as believable as the story will permit. . . ."

Murdock, PHILA. EVE. PUBLIC LEDGER

". . . Routine plot. . . . Calleia is strange though not impossible as a good man. . . Workmanlike direction and a competent cast make this trite story pretty fair entertainment. . . ."

Winsten, N. Y. POST

". . . Villain goes virtuous. . . . Large sections of the film are undeliberately funny. Or perhaps, consciously so. Calleia wears his new virtue somewhat uncomfortably. . . ."

G. R., N. Y. WORLD-TELEGRAM

●

DON'T TELL THE WIFE
(RKO)

". . . Guy Kibbee and Una Merkel deserve much better working conditions than those under which they are compelled to function in this. . . ."

B. R. C., N. Y. TIMES

". . . Misuse the talents of its cast in another tawdrily told narrative. . . ."

G. R., N. Y. WORLD-TELEGRAM

". . . There are many merry moments in this brisk little comedy about fake stock-selling schemes. . . . Smart cast tosses off the amusing lines and situations with adroit pointing. . . ."

BOSTON POST

"The cast work hard with a story dealing with a group of shady stock promoters. . . ."

E. L. H., BOSTON HERALD

CLEM'S

INDEPENDENT THEATRE SUPPLY HOUSE

1224 Vine Street, Philadelphia

"Everything From Street to Screen"

OUTCAST
(Paramount)

". . . Crisply directed, naturally played and well-told melodrama. . . . Warren William fills the physician's role snugly. . . ."

Nugent, N. Y. TIMES

". . . Medical melodrama plus argument against mob violence. . . . Despite fundamental faults of the story and certain characterizations that won't appeal to many people, the film should be given credit for its getting you sore and teaching a needed lesson. . . ."

Winsten, N. Y. POST

". . . Generally lively and engrossing melodrama. . . . Only fair-to-middling film fare. . . . Has moments of great excitement and suspense, but others which lag and drag it down from its soaring heights to a level of commonplaceness. . . . Cast, however, is excellent. . . ."

Boehnel, N. Y. WORLD-TELEGRAM

". . . Fails in purpose. . . . Story not sincere."

Hale, N. Y. DAILY NEWS

". . . In its haphazard course the film deals with an outcast from society, a conventional romance, a lynching party and an impromptu and al-fresco trial. There is too much diverse material here for a good photoplay, but the successive melodramatic jolts have been conceived powerfully by director Robert Florey, and a stalwart cast. . . ."

Barnes, N. Y. HERALD-TRIBUNE

". . . An exciting and extremely well done drama. . . . Maintains interest at fever pitch throughout. . . . Marvellously well acted and becomingly staged. . . ."

J. W. B., WASHINGTON TIMES

". . . Some extremely dramatic moments. . . . Warren William does very well by a character which asks him to carry nobility to the point of comparative absurdity. . . ."

WASHINGTON EVENING STAR

●

SEA DEVILS
(RKO)

". . . Although the situation is none too novel, the picture is extremely well made. . . . The storm scenes, with wind and water effects, are excellent. . . ."

Rodenbach, CHICAGO DAILY NEWS

". . . Contains a wealth of maritime thrills, superlative sea photography and plenty of rocking humor. . . ."

Rob Reel, CHICAGO AMERICAN

". . . Directed at a lively pace and contrives to keep you interested with its squabbles, icebergs and stormy seas. . . ."

Kelley, WASHINGTON TIMES

". . . Rigged to type and neither its gags nor its characters are especially refreshing. . . ."

Phillips, WASHINGTON EVE. STAR

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Short SUBJECTS

FROM PHILLY
By Nonamaker

Warner Brothers' new mid-city Center Theatre at 17th and Market Streets, opened Friday. Modernistically up-to-the-minute, the small house will run from 9.30 A.M. to midnight with a policy of "bringing back the big ones." RAY MEYERS will manage. Opening attraction is "Gold Diggers of 1937" . . . STEVE STIEFEL, who formerly had the Brunswick, takes over the Montgomery from NORMAN LEWIS . . . Fire damaged interior of Penn Amusement Company's Colonial Theatre, 42nd and Lancaster, early Tuesday. Stage, screen, sound equipment, some seats, and roof and walls all destroyed. LEONARD EDDLESTON, manager, was unable to estimate the damage and told firemen everything was in good shape when he left the theatre after the Monday evening show . . . HARRY LA VINE'S local Republic exchange is now third in the Eastern Division of the current sales drive. Their 'Dick Tracy' serial is going over big . . . DAVE BARRIST Africa bound . . . ANN JACOBS, Horlacher telephonist, back at switch-board after four weeks illness . . . Attorney DAVID S. MALIS and Assistant City Solicitor JAMES F. RYAN have filed their briefs with Common Pleas Judge McDEVITT in connection with SAM SOMERSON's 'Lucky' case. McDEVITT will subsequently hand down his decision on the legality of this game . . . STANLEY GOLDBERG shifted to CINCINNATI for National Screen, with MILT SMITH covering upstate and BEN STERN and LOU BLAUSTEIN now the Philadelphia representatives . . . Former localite LOU BERMAN resigned from WM. PIZOR's Imperial Pictures . . . HARRY H. THOMAS and AL FRIEDLANDER expect to follow "Cloistered" at the Erlanger with "Carnival in Flanders," French prize winning pic . . . LARRY DAILY is sick . . . OSCAR NEUFELD in New York several days . . . The BARNEY COHENS, who deny cradle purchasing, have moved into their new Roslyn Hall home Everyone connected with the industry is invited to the house warming . . . ABE RESNICK had game trouble out at his Hamilton Theatre . . . JOHNNY EHRLICH and wife celebrated another wedding anniversary . . . Europa gets first run Metro release in "April Romance" . . . BENNY HARRIS and SID STANLEY have been corresponding—and how! . . . JACK SMITH resigns from Europa to assume managership of Hollywood . . . Fire of undetermined origin destroyed the interior of BERGER and NEMEZ's New Empress, 7th and McClellan, early Wednesday morning . . . A 600-seat house is reported to be constructed at Kentucky and Arctic Avenues, Atlantic City . . . JOHN L. LEWIS' C. I. O. unionization moves in on the movie theatres this week . . . HARRY WEINER and his Columbia crew are very proud of "Lost Horizon," which opens a roadshow engagement at the Chestnut Street Opry House Sunday night.

Norma Shearer May Leave Metro

Hollywood.—It is reported that Norma Shearer may return to the screen within the next two months to appear in a picture away from the Metro studio. She has been absent since the death of her husband, Irving Thalberg, who owned the contract for her services.

It is not unlikely that she will form her own production unit and release through United Artists.

FROM BOSTON
By Bruce

ELMER TURNQUIST is going to try his hand at managing the Imperial Pictures branch. "DOC" BRITTON has left to devote his time and energy to Atlantic Pictures of Boston. E. J. SMITH, general sales manager for Imperial, was here for a few days and left for New York last week secure in the belief that he will not hear that age-old question "Where's Elmer?" . . . BRAD ANGIER is writing a novel. If it ever reaches Hollywood he wants his favorite actress, Madeleine Carroll, to be his leading lady. Dream on, sonny! . . . GEORGE S. RYAN has won another case. He clinched an anti-flu indictment and is back in his office with a broad smile . . . ROY HEFNER, back from Denver, is breathing a little easier as far as the Massachusetts legislative outlook is concerned. A bill designed to do away with Bank Night has been withdrawn . . . ARTHUR KING HOWARD has returned from the contract bridge wars with a 3rd place in the New England team of four championships and 11th in the pairs. Not bad at all. As a matter of fact no one else in the film district even qualified in the opening rounds. Art still has a right to hold on to that middle name as far as bridge in the film district is concerned! . . . JOE COHEN is back in the headlines again. He left his booking long enough to shoot "82½" on a local golf course. Well, anyhow, he said it was between 82 or 3 . . . "History Sells Pictures," according to E. B. DERR. So SAM DAVIDSON is hitting "the glory trail" to bigger sales because Cameo Attractions has a number of historical pictures on hand . . . E. M. LOEW has a coat of tan that a real Indian would envy! . . . And in case you want to tan your throat sometime EDDIE LALOND down at Scharaf's can certainly mix them! He must have had some difficulty in keeping his mind on his business when that group of Met chorus girls lined up before him the other day! . . . Exhibs in Massachusetts will be pleased to know that the proposed tax of 10% on admission has been put over to next year . . . Here is one of the most comprehensive (to say the least) theatre poster cards ever seen in the State of Maine—or elsewhere. "You will always get at least a 2 hour show and although we do not run a Double Feature Policy, you will get many Double Feature Shows. Barring bad films, which I cannot control, I personally guarantee as good sound and pictures as in New England." . . . DAN MURPHY has decided to postpone a showdown on Sunday motion pictures in Bingham. Dan believes in choosing the proper moment . . . JOHN MARSH lost his theatre by fire last weekend at Bingham, Maine. The fire did a complete job . . . The M. & P. Theatres are going to handle their own candy booths in the future instead of leasing out concessions . . . MEYER ROSEN was beaming the other day as he announced that he had closed a nation-wide deal for National Flag & Banner valances for use with Mirrophonic sound installations . . . We predicted some time ago that ARTHUR TUOHY would get married on a holiday. The day has been set for April 19th. A real patriot! . . . GEORGE KRASKA has imported the latest prize-winning French picture, "Beethoven's Great Love," which is currently running a fourth week in Paris in three theatres simultaneously! . . . Twentieth Century-Fox had to give about five previews to accommodate all the exhibs who wanted to get a glimpse of one of the best comedies ever flashed on the screen, "Love Is News," And each time they were sitting in the aisles and on the floor of the Little Theatre as well! . . .

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Gene Autry

1936-37 PROGRAM

OH, SUSANNA!

RIDE, RANGER, RIDE

THE BIG SHOW
—Texas Centennial Special

THE OLD CORRAL

ROUNDUP TIME IN TEXAS

GIT ALONG LITTLE DOGIES *— Special of the same calibre as "The Big Show"*

—and two more to come

Gene has becom the screen's ac western star!

—BUT DON'T TAKE OUR WORD FOR IT!

BIG SHOW, THE: Gene Autry, Kay Hughes—A perfect picture for our town. Drew above average an pleased everyone. We probably made a mistake play ing it only one day. When your patrons complain about an eight-reel picture being too short, well, you know it's a good show. You'll be glad you played thi picture. Played January 9.—C. O. Shuler and E. F. Ingram, Ashland Theatre, Ashland, Ala. Small town and CCC patronage.

SINGING COWBOY AND OH, SUSANNA! Gen Autry—From my observation after showing "Singin Cowboy" and 'Oh, Susanna," Autry is the best be an exhibitor can make, for in my estimation Autr will be greater than Tom Mix was in his palmies days in silent pictures. Autry's combination of sing ing and riding makes a happy medium for clicking a the box office. This is the first comment on an product in 26 years of business here, but I feel credi is due, even though Republic is a newcomer in th business.—Johnnie Griffin, Orpheum Theatre, Chinook Mont. General patronage.

OLD CORRAL, THE: Gene Autry, Smiley Burn ette—Our box office jumps every time we play Gen Autry westerns. This is the best Western star w are using. Autry pictures gross with the bigges pictures we play. Played January 6-7.—Gavin Bros. American Theatre, Stevensville, Mont. Small tow patronage.

BIG SHOW, THE: Gene Autry, Kay Hughes—Th result of the national poll as recorded in the HERAL and in FAME notwithstanding Gene Autry is wa and above any other western stars at our box offic "The Big Show" is well produced and better tha any previous Autry we have shown. Pleased every one, including myself. Excellent business. Runnin time, 70 minutes.—Ted Stump, Elted Theatre, Absaro kee, Mont. Rural patronage.

RIDE, RANGER, RIDE: Gene Autry, Smile Burnette—When better westerns are made Gen Autry will make them. All Gene Autry pictures d a fine business for us. Played December 4-5.—Gavi Bros., American Theatre, Stevensville, Mont. Sma town patronage.

SINGING COWBOY, THE: Gene Autry, Lois Wil —Autry musical westerns outdraw all other picture so typed. Of course they please; otherwise the wouldn't do so.—C. E. Morrow, Morrow's Theatr Decatur, Ill. General patronage.

from "WHAT THE PICTURE DID for ME"

pages of MOTION PICTURE HERALD

REPUBLIC PICTURES



Independent EXHIBITORS
FILM BULLETIN

OL. 3, No. 28 SATURDAY, MARCH 13, 1937 PRICE, 10 CENTS

Allied Has Turned the Tide!

"The most important development in the motion picture industry since the General Film 'trust' was broken." In this manner did one astute observer of film business express his opinion of the recently enacted North Dakota law prohibiting the ownership or operation of theatres by any individual or corporation interested in production or distribution. From the viewpoint of the independent exhibitor, it is that important.

For some 15 years now, certain of the film producers, harboring an insatiable lust to gain supreme control of the industry, have been engaged in intensive drives to accumulate vast chains of theatres. In more cases than the records will ever show, they stooped to foul and shabby tactics to force independents to sell out to them. One of those companies formed partnerships with independent circuits in some southern states and proceeded to direct or allow a veritable campaign of terror against individual theatre owners, who were forced to join and pay tribute to "protective" booking organizations. The courts of the United States are cluttered with evidence that damns the producers' aggression in the theatre field.

Many an independent theatre owner has spent sleepless nights worrying over the threat, open or implied, thrown at him by a film salesman or executive that he might find an affiliated theatre across the street if refused to sign a certain contract. Little more than a year ago, Metro-Goldwyn-Mayer, in one of the most arrogant displays of this form of intimidation, threatened to acquire or build theatres in competition to a group of Chicago exhibitors who regarded their sales terms as unreasonable. Thus, on many occasions for 15 years have the producers' theatre interests been employed as the "blackjack" in gangster methods of business conduct. We believe the tide has turned and it will again be the small man's day in this industry. The North Dakota law shows the way to independents thruout the country how they may rid themselves of the threat of affiliated theatre aggression in their territories. Similar legislation can be enacted in every state in the nation if the independents make proper use of their organized strength.

To Allied's leaders, who planned and organized the "divorce" drive; to Al Steffes, fiery and able commander-in-chief of the campaign; to the independent exhibitors of North Dakota, who showed the way — to them, every independent exhibitor in the United States owes a rousing vote of thanks. The fight to regain the independent's trading freedom has only begun, but they have made an auspicious start.

MO WAX.

A TRADE PUBLICATION, ISSUED WEEKLY FOR INDEPENDENT EXHIBITORS
—AND DEDICATED TO THE PROTECTION OF THEIR INTERESTS

AWAKENING THE 'SLEEPERS'

The purpose and plan of this department is to bring forcefully to the attention of theatremen those pictures which are ordinarily overlooked or neglected in their advertising. Mr. Wolfe-Smith, prominent theatre publicity expert, aims to point out the latent exploitation angles in these "Sleepers" with the view to having you SELL them to the public in a manner that will bring you the best possible returns. Follow these "Sleeper" campaigns for bigger grosses!

By Wolfe-Smith



Gents, how long is it since you stepped out and sold a circus picture like a circus picture. It's probably longer than most of you not-so-gentle readers can remember, because it takes a bit of extra push to cook up a circus campaign and lots of you boys don't like to give up your pinochle game just to bring customers into your joints. You may not like to hear that, but it goes—so there.

That opening paragraph, as you may suspect, was placed there in the hope that it would stir enough indignation to prompt you to get busy and pull an old fashioned ticket-selling circus ballyhoo on the sweetest little tanbark film these dimming eyes have spotted in one helluva long time.

"Circus Girl" is the handle by which this swell Republic show is known. Not only does it ooze circus atmosphere, but packs all the thrills and drama every kid and grownup associates with the big top. And, for a sock climax, you've got the Circus Girl hanging by a rope, one hand holding her lover and fellow trapeze flier—OVER AN UNCOVERED CAGE OF FEROCIOUS LIONS! And, boy, we don't give a hoot in h--l how many movies you have seen in your time—that scene will come darn close to stopping your heart!

NEWSPAPER ADS

Make all your newspaper copy in direct imitation of circus style, employing typical bold headlines like: "Step Right This Way, Ladies, Gents and Kiddies! It's the Most Colossally Thrilling, Stupendously Exciting Circus Story Ever Filmed!" The press sheet has plenty of circus cuts, so select those that get across the big top atmosphere.

FRONT

For surprisingly little your sign shop can rebuild your front in circus design. Build around the cash box with compo boards painted in bright red and yellow hues. Over the door tack a large card: "MAIN ENTRANCE." Cover the regular poster boards with red and yellow boards; tack cutouts and little cards on them. Throughout the front, get that circusey atmosphere.

BARKER

Al Adams' press sheet offers you a sure-fire stunt for the front of the house that is a natural for "Circus Girl," and one that will go well with or without the red and yellow front. We'll repeat exactly what Al tells you to do:

"A circus wouldn't be a circus without a ballyhoo barker. Hire some boy who has a talent for mimicking the type of sales talk used by circus men. Fit him out in a loud suit, brown derby hat and the inevitable cane. Prepare a paragraph of sales talk and have him memorize it. The success of this stunt depends on the boy himself. If he handles it cleverly it will attract plenty of attention. Choose your man carefully."

By all means, do as Adams advises—select your man carefully and you will have everyone who passes him stop to listen to his spiel.

MARQUEE BALLY

Now, we will present one that can be used to knockout advantage by the deluxe spots with large marquees. It is as simple as pie to work out, so don't let it frighten you. The gent who pulls this one will deserve—and probably get—a raise in salary.

For little more than the well known "fish-cake," you can hire one of those old wire and spring-mat "trampoline" acrobat acts. They can rig up their wires and canvas "flap" on the marquee and perform with no difficulty. Can you imagine what mobs will crowd the street in front of the theatre with a free circus show like that going on!

It's a cinch, so, if you have the space on your marquee, don't hesitate to pull it. It will be a stunt that will send your name down in the archives as a showman of worth.

CLOWNS

Less pretentious, but nonetheless effective, in the ballyhoo line would be the employment of a clown or two to cover all the busy streets in town or naborhood, doing cartwheels and clowning. Have a couple kids along to distribute heralds while the clowns perform.

CALLIOPE

Another one that Adams suggests is the use of a steam calliope, which you will probably be able to dig up in your town. Dress it up with posters and you will have a ballyhoo to command all eyes.

In closing, we want to mention the fact that you have an up and coming star to sell in Bob Livingston. Handsome and talented, this boy will please the ladies and we urge you to plug him as a new screen Adonis.

$ $ $ $ $

Vol. 3, No. 28

Independent EXHIBITORS
FILM BULLETIN

March 13, 1937

THE INDUSTRY'S NEWS
From An Editorial Viewpoint

BIG FIVE GIVEN JITTERS BY ALLIED ANTI-CHAIN VICTORY

Speed of Success Stuns Them . . .

The speed and comparative ease with which Allied won its first victory in the campaign to put up legal bars against the ownership and operation of theatres by the producers-distributors has given the "Big 5," Loew's, Warner Bros., RKO, Paramount and 20th Century-Fox, principal affiliated theatre owners a severe case of the jitters.

They really did not expect it to happen. Here, they thought, was another legislative wild-goose chase being indulged in by the independents' organization. Many of the executives seemed to feel that it was too fantastic a plan to stand any chance of success, so they pooh poohed it.

But, North Dakota has already passed a measure making it illegal for any individuals or corporations having any interest in film production or distribution to own, operate or have any financial interest in theatres in that state. Passed by overwhelming majorities in both branches of the N. D. legislature, it awaits only the assured signature of the Governor to become law.

Paramount is the sole company affected by the North Dakota measure, having twelve affiliated houses in the state. This bill provides that they must dispose of their theatre interests within a year.

Outsmarted . . .

The wisdom of Allied's scheme to attack affiliated chains in individual states, rather than through the national Congress, manifested itself by the swiftness with which Al Steffes, leader of movement, and the independent exhibitors of N. D. pushed thru the measure. The bill was introduced, given public hearings and passed before the producer-exhibitors could assemble their battery of high powered lobbyists in Bismarck. They had been outsmarted, because, while the N. D. legislators were debating the measure, similar bills had been introduced in five other states.

The one hope of the film companies seems to rest with the courts. Undoubtedly, they will attack the constitutionality of the anti-chain law in a state where they reckon their chances of victory are brightest. Allied, on the other hand, is confident that the bills they are backing will withstand any court action. The constitutional question has been probed and passed upon by a member of the Department of Justice and Noel T. Dowling, professor of Constitutional Law at Columbia University.

BRANDT SUES MAJORS ON LOEW'S 5-2 SPLIT

Claims Tacit Understanding . . .

Charging that five major distributors are guilty of breach of contract and conspiracy in restraint of trade in permitting Loew's theatres to run their ace pictures for five days instead of four, Harry Brandt, leader of New York's Independent Theatre Owners Ass'n, filed suit in the N. Y. Supreme Court last Saturday against the circuit and the film companies.

The action is the result of a recent move by Loew's increasing their "weekend" playing time on the better pictures from four to five days. Weisman, Quinn, Allen and Spett, counsel for Brandt allege that the distributors sold their product to subsequent runs with the tacit understanding that the affiliated chain would limit the run of "A" product to four days and "B" product three days. Loew's recent decision to change to a five and two days split was acquiesced to by the distributors in violation of the implied understanding with independents, Brandt's attorneys claim. The additional day's run in the circuit's neighborhood theatres is viewed as decreasing the value of pictures to subsequent runs.

DUAL BILL CASE STUMPS ALL

Court's Action Mystifying . . .

Everyone involved in the Perelman double feature suit seems nonplussed by the sudden and peculiar twist given the case by the U. S. Circuit Court of Appeals in Philadelphia last week.

On Thursday the court rendered a decision upholding the District Court ruling that the major distributors were violating the anti-trust laws in barring dual bills and the issue appeared to be settled pending a possible appeal to the Supreme Court by the film companies. The following day, however, the court rescinded its decision with the laconic remark that it had been handed down through an "oversight" and that the appellants would be allowed to reargue their case.

Attorneys for both sides admitted they were stumped by the action. One lawyer asserted that it was "the most mystifying court action I have ever heard of." An independent exchangeman remarked that it is "a great argument in favor of President Roosevelt's court reform plan."

Making it more difficult to understand is the fact that the case already has been reargued following the Circuit Court's first decision sustaining District Judge Welsh's ruling against the distributors.

It could not be learned when the rearguement will be heard, or whether there was any startling new evidence to warrant the court's about-face.

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PROJECTIONISTS GIVE AFL ADVANTAGE IN UNION DRIVES

C. I. O. Hesitates . . .

While distributors and theatremen expectantly await unionization drives in their territories, the big question is whether the American Federation of Labor or the Committee for Industrial Organization will dominate the film industry's labor.

Among those employers who regard unionization as inevitable there is a preference for the A.F.L. plan of craft unions. John L. Lewis' vertical or mass industrial unions are viewed as a more radical form of employe grouping by which strikes can be more effectively carried out.

Through the affiliation of the strong projectionists' union, the A.F.L. has the upper hand over Lewis' outfit, particularly in the theatre field. Without their cooperation any attempt to cripple theatre operation would prove far more difficult and the C.I.O. apparently realizes this, if one is to judge by that organization's reluctance to plunge into any extensive unionization drive among theatre employes.

Boston, N. Y., Philly Active . . .

Meanwhile, the A.F.L. is active in several eastern territories. Boston, New York and Philadelphia exchange employes have been approached by organizers and meetings held. How far they have progressed is subject to speculation, as little can be definitely learned.

It appears that the Federation's plan for film exchanges is to group inspectors and shippers in one union; salesmen, bookers and other office workers in another.

A meeting scheduled for Friday in Philadelphia was called off that day. It was reported that the word had gone out to discontinue the drive in all other territories until New York was fully organized.

N. W. ALLIED TO REFUSE ALL PERCENTAGE PICTURES

Virtual Boycott . . .

Minneapolis.—Allied of the Northwest, the unit led by Al Steffes, provided some firewo·ks at a meeting this week when a resolution was adopted urging members to refrain from signing any film contracts including percentage deals. The details of the plan are to be worked out at a convention of the group to be held shortly after the National Allied confab in Milwaukee.

The N. W. convention will aim to "provide a method of defeating any and all percentage demands and such other demands as seem onerous to the assembled convention."

In another resolution, the organization called upon the state legislature to support their plea for a congressional inquiry into charges that a monopoly of production and distribution is held by the major film companies.



"SUICIDE ACT"

Robert Livingston, Donald Cook and June Travis in Republic's

"Circus Girl"

See Review and "Sleepers" Campaign in this issue

NEW YORK TIP-OFF

Observations and Opinions by **Larkin**

BENNY GOODMAN WOW

The outstanding hit currently in the Broadway picture houses is not a picture, but Benny Goodman and His Band. The master of swing did nothing less than tie up the Paramount's 43rd and Broadway intersection on opening morning, March 3rd. Inside the theatre the audience went wild over his gang's tooting and people are said to have actually danced in the aisles. One young chap managed to get up on the stage and "went to town" before a roaring mob of sittees and standees. Goodman can be credited with creating the biggest boxoffice sensation in many years. The picture at the Paramount is "Maid of Salem" (Par.), which has been no great shakes in other spots and is hardly to be regarded as strong b. o. for Broadway. Yet, the pic is tagging along on the Goodman name for at least a three weeks' run, and may go four. . . . "Romeo and Juliet" (Metro) is hardly hitting 'big picture' pace at the Capitol. It is remaining for a second week, but will barely get thru. "Maytime" (Metro) opens next Thursday. . . . Floppo of the week was "Fire Over England" (U.A.) at the Music Hall. Another sure-fire loser, "Wings of the Morning" (20th), replaced it on Thursday in the Rockefeller's pretty, big house. . . . "Nancy Steele Is Missing (20th) is doing nicely at the Rivoli. Mixed notices have retarded it a bit, but the public seems to like, so they are coming. It may stay a third week. . . . "Love Is News (20th) clicked handsomely in its first week at the Roxy and will probably stay two more. . . . The unfortunate Strand housed another Warner weakie, "Great O'Malley," for one week until last night (Friday) and skimmed the red ink. Still another poor one, "Ready, Willing and Able" (WB) goes in today for a week's struggle. . . . Since the two-a-day opening of Gaumont's "Silent Barriers" was set back to March 25th, the Criterion took on G-B's "Strangers on a Honeymoon" starting last Thursday. "Women of Glamour" (Col.), which preceded it, barely crawled thru. . . . "Espionage" (Metro) is getting average returns at Rialto. "Outcast" (Par) did about the same up to last Tuesday. . . . The two roadshows, "Good Earth" (Metro at the Astor, and "Lost Horizon" (Col.) at the Globe, are both selling out at most performances. When they are joined by "Silent Barriers" on the 25th, it will be the first time in many years that Broadway has had three two-a-day showing running at one time.

ODDS AND ENDS

Douglas MacLean, who left Grand National last week is being sought by several major studios. "They' say he will probably go to RKO, which needs producing talent badly. . . . The A. F. of L. is said to be lining up exchange employes locally. . . . Lots of the film co. execs are leaving this weekend for the M.P.T.O.A. convention in Miami. . . . Charles R. Rogers, Universal production chief, is in from the coast to confer with the Cochranes and J. Cheever Cowdin on next season's lineup. 36 features is expected to be the important product limit. . . . Bob Mochrie, who recently quit as division sales manager at Warners, joined his old boss, Andy Smith, now sales manager at U. A. Mochrie will handle the southern division for U. A.

AS I SEE THEM . . . REVIEWS OF NEW FILMS

By ROLAND BARTON

BOXOFFICE RATING:— ● Means POOR; ● ● Means AVERAGE; ● ● ● Means GOOD; ● ● ● ● Means EXCELLENT
Plus (+) and Minus (—) will be used occasionally to indicate slightly above or below the point rating.

GOOD EARTH, The

BOXOFFICE RATING

DRAMA . . . One of the screen's monumental triumphs . . . Superbly played by Rainer and Muni . . . May be too heavy and "arty" to catch fancy of masses. Rates ● ● ● + generally; perhaps more in class spots.

M-G-M
140 Minutes
Paul Muni . . . Luise Rainer . . .
Tilly Losch . . . Walter Connolly . . .
Charlie Grapewin . . . Keye Luke . . .
Roland Lui
Directed by Sidney Franklin

Pearl S. Buck's famous novel has been translated to the screen by M-G-M in a production of great dignity, simplicity and force. It is a monumental film that will never earn the boxoffice returns it deserves, for, despite its indisputable virtues, it is a bit too much on the heavy and "arty" side to attract the great mass of filmgoers. It will go down in film annals as one of the finest pictures, if not one of the most profitable.

For all its epic proportions, "The Good Earth" is deeply touching, made so principally by the superb emotional performance contributed by Luise Rainer, in the role of the faithful wife. Paul Muni again submerges himself in his role and delivers an effective characterization. They both make the humble Chinese they represent seem like very real people, and if Muni seems at times to overact, it is due only to the contrast of Miss Rainer's stirringly restrained playing.

Those associated with the technical end of the production deserve more credit than space will permit. Suffice it to say that the settings have never been surpassed for realism; the plague of the locusts is one of the most amazing scenes ever filmed; the revolution sequence is brilliantly photographed and cut; the direction is direct, swift moving for the most part and forceful.

Of necessity, the film story is limited to only the novel's highlights, but these are reproduced faithfully. Through famine and revolution, the poor Chinese farmer, Muni, and his wife, Rainer, struggle to live from the good earth, to raise a family and support his aged father and lazy uncle. Only when they fall into unearned and unexpected wealth does unhappiness enter their lives. Then, Muni becomes enamoured of Tilly Losch, the seductive geisha girl, and brings her home as second wife. There follows the affair between his younger son and his new wife; the "plague of the locusts," which brings Muni back to the good earth; his reconciliation with the younger son; his faithful first wife's quiet death as they celebrate their younger son's marriage.

AD TIPS. One of the greatest motion pictures of all times. NONNIE

MAYTIME

Hollywood Premiere

BOXOFFICE RATING

OPERETTA . . . Beautiful picture version of the famous musical love story . . . Music, singing, acting and production all of highest type . . . Rates ● ● ● + for class houses; much less for action spots.

M-G-M
133 Minutes
Jeanette MacDonald . . . Nelson Eddy . . .
John Barrymore . . . Herman Bing . . .
Tom Brown . . . Lyne Carver . . .
Charles Judels . . . Rafaela Ottinio . . .
Sig Rumann . . . Walter Kingsford . . .
Guy Bates Post
Directed by Robert Z. Leonard

To music lovers and fans of the MacDonald-Eddy combination, "Maytime" will provide an unusual treat. Even to less rabid devotees of operetta, this picture holds more than an ordinary amount of interest. It is undoubtedly one of the loveliest musicals filmed, merging a story that has tender pathos, giddy comedy, charming simplicity and dramatic suspense, with a haunting musical score that embraces such favorites as "Carry Me Back To Ole Virginny," Romberg's perennial "Maytime" and the classical "Les Hugenots." Too, Herbert Stothart's operatic arrangement of Tschaikowsky's Fifth Symphony, which is beautifully duetted by MacDonald and Eddy against the accompaniment of Don Cossack's male choir, is one of the most intriguing musical arrangements we have heard.

The picture should be a great success in theatres which have fared well with this duo's previous films. It has nothing new to entice the action fans, being definitely aimed at class trade.

Miss MacDonald sings with ease, her voice lending itself admirably to the varied musical selections. Her acting, too, shows marked improvement, her transition from the world-weary retired opera star to the lovely young girl who chose a career rather than love being deftly portrayed. The booming which marked Eddy's previous singing efforts has been entirely eliminated by better recording. Gone, too, is much of the stiffness that marked his acting before.

The story opens with Lynne Carver coming to Jeanette to ask her advice on the problem of choosing between her sweetheart and a career. Jeanette tells her the story of her life. Trained and developed by her impressario, John Barrymore, she marries him because of her gratitude to him for making her a celebrated opera star. In a Paris cafe, she meets Eddy and they quickly realize their love for each other. She feels her bond to Barrymore and returns to him. Years later, she comes to New York, where she finds Eddy, now an opera star, singing opposite her on her opening night. They resolve to run away, but Barrymore's pistol ends Eddy's life, leaving her to her lonely life.

Barrymore's interpretation of the jealous older suitor is urbanely effective. The lesser roles are all well handled. Robert Z. Leonard has blended all the elements adroitly.

AD TIPS: Sell the stars. The story is "The Sweetest Love Story Ever Told."

HANNA (Hollywood)

CIRCUS GIRL

BOXOFFICE RATING

MELODRAMA . . . Plenty of excitement and suspense in circus atmosphere that is the McCoy . . . Capably acted . . . Has a thrill climax that will lift 'em out of their seats . . . Rates ● ● + generally.

Republic
68 Minutes
Bob Livingston . . . June Travis . . .
Donald Cook . . . Betty Compson . . .
Charley Murray . . . Donald Kerr . . .
Emma Dunn
Directed by John H. Auer

Here is a circus thriller good enough to grace any theatre's screen! Directed with a keen sense of dramatic values, given a production that is impressively authentic and acted to the hilt by an able cast, "Circus Girl" has the stuff to keep the average movie fan glued to his seat until it lifts him out of it with a heart-stopping climax. It is a natural for the nabes, action and rural spots, and the deluxers will find it very well received.

The story is concerned with the rivalry between Bob Livingston and Donald Cook, brother circus trapeze artists, both in love with June Travis, newcomer to the troupe. The more aggressive Cook marries her quickly and, when Livingston accidentally drops him, causing him to lose the use of an arm, Cook accuses his brother of doing it deliberately. June persuades her husband to allow her to team up with Livingston, with Cook acting as manager. The latter arranges a "suicide" act, in which his brother performs over an open lions' cage. Jealous of his wife's love for Livingston, Cook weakens the rigging to cause Livingston to fall, but accidentally drops to his own death in the cage below.

Livingston cuts a handsome figure in tights and his acting is polished. Cook is a

(Continued on page 8)

The stills are selected for their descriptive value to exhibitors.

PREV

ACTOR PRODUCES OWN HIT! . . . One of Douglas MacLean's greatest hits when he acted under the First National banner was "23½ Hours Leave." Now he has produced that same comedy of army life for Grand National and seems to have scored with it again. The chap playing MacLean's old role is Jimmy Ellison; the gal, Terry Walker, promising newcomer.





MAKING THE MOVIES! . . On the left below, Mervyn LeRoy is directing a scene for "The King and the Chorus Girl." Fernand Gravet, the French Adonis, and Eddie Horton are on the set. The realistic auto wreck and the tea-for-two shots are from "Another Dawn." Kay Francis and Ian Hunter are the pair at the table. Errol Flynn has the male lead in this pic. Both are Warner productions.







NEWS

Scenes from . . . and a few vital facts about . . . the new films.



G-B'S BIG SHOW! . . . Gaumont British has changed the title of its most important effort to date to "Silent Barriers." It was formerly known as "The Great Barrier." The opening of the N. Y road-show engagement at the Criterion has been set back a week to March 25. Richard Arlen, Lili Palmer and J. Farrell MacDonald are the players seen in the scenes to the right and below.









FUNNY AUER! On the left are just a couple of the diverse characters played by that deft comic Mischa Auer in the New Universal pic "We Have Our Moments," and two scenes therefrom. James Dunn and Sally Eilers are listed as the stars but the funny Auer, we bet, proves one of its best assets. Slated for release in two weeks.

REVIEWS

(Continued from page 5)

clever menace. June Travis is extremely easy on the eyes and does her romantic and dramatic stunts capably enough. Supporting cast is uniformly good. Chief credit is due director John Auer, who displays noteworthy ability to build suspense. The camera work is above par and the tanbark atmosphere is expertly reproduced.

AD TIPS: Get out your book of circus stunts; flag the marquee, clown bally on the street; barker in front of the theatre, etc. If they don't like circus stuff, sell Livingston as a new Adonis—he's a comer!

NONNIE

CALL IT A DAY

Hollywood Preview

BOXOFFICE RATING

COMEDY DRAMA . . . Surprisingly sprightly and ingratiating fare for sophisticated audiences, but doubtful for lesser spots . . . Excellently played . . . Rates ● ◔ + for class houses; ● ● — for action and rural locations.

Warner Bros.

89 Minutes

Olivia De Havilland . . . Ian Hunter . . .
Anita Louise . . . Alice Brady . . .
Roland Young . . . Frieda Inescourt . . .
Bonita Granville . . . Peggy Wood . . .
Walter Woolf King . . . Marcia Ralston . . .
Una O'Connor . . . Beryl Mercer . . .
Peter Willes

Directed by Archie L. Mayo

This is one of those unheralded bits of amusing filmfare that pop up every so often to delight filmgoers. "Call It A Day" happens to be aimed directly at sophisticated audiences and its boxoffice strength will be chiefly confined to the better class theatres. Favorable word-of-mouth advertising should help it build to above average grosses in the deluxe spots. Although it will hardly disappoint any spectators, once inside, there is little to attract the action or rural fan and strong dual bill support will be required in such locations.

Episodic in its unreeling, the story revolves around the life of an average British family in the course of a single day. The first touch of spring disrupts their normal lives and sets each member off on some adventure. Ian Hunter and Frieda Inescourt have been happily married for twenty-two years, yet, this day, he becomes involved with an actress client and she finds herself the object of bachelor Roland Young's affection. Their eldest daughter, Anita Louise, declares her love for Walter Woolf King, a married artist of dubious character. Peter Willes, the son, resolves to run away, but is swayed by a blossoming infatuation for a newly arrived neighbor. The precocious younger daughter, Bonita Granville, wanders in and out, expounding her adult views on art. A chill breeze in the evening brings them all back to their senses and they resume their normal lives.

It is a natural, amusing, heart-warming story, admirably played. To distinguish one member of the cast from the others would be unjust, since each role is a starring piece in itself and played as such by an excellent cast. Archie Mayo's direction has deftly knitted together the various sequences in a smooth and engrossing film.

AD TIPS: Sell this as a "surprise" picture. Catchline: "Adventure, Romance, Heartbreak and Drama All Touched This Family in One Day."

HANNA (Hollywood)

GIRL OVERBOARD

Hollywood Preview

BOXOFFICE RATING

MYSTERY MELODRAMA . . . Fair quickie that will mean little at b.o. . . . Acting good; production cheap . . . Rates ● +.

Universal

58 Minutes

Gloria Stuart . . . Walter Pidgeon . . .
Billy Burrud . . . Hobart Cavanaugh . . .
Gerald Oliver-Smith . . . Sidney Blackmer . . .
Charlotte Wynters . . . Jack Smart

Directed by Sidney Salkow

This is typically low-grade, inconsequential dual bill fare. It offers practically nothing on which the exhibitor might hang his hopes of getting any mentionable boxoffice returns and must be regarded as nothing more than a double feature program "filler." It has some moments of suspense and is well acted, but the stamp of mediocrity is visible throughout its unreeling.

Gloria Stuart takes refuge on an ocean liner in an attempt to thwart the unwelcome attentions of her employer, Blackmer. When the ship has left port, it is revealed that he has been murdered. Charlotte Wynters, former mistress of the man, is also aboard, and just as she is about to confess her guilt, fire breaks out. While abandoning the ship, Gloria rescues a boy, Billy Burrud, and Charlotte is lost at sea. Gloria poses as the dead girl, leaving herself considered among the missing. It develops that the boy is the son of Walter Pidgeon, district attorney. When her identity becomes known, Pidgeon stalls off her arrest, shelters her in his home while evidence is unearthed, which saves Gloria from facing trial for murder. Romance, meanwhile, has developed between Gloria and the d.a.

Credit for keeping this from dropping completely into the rut goes to director Sidney Salkow, who maintains fair interest by his pace, and the playing of the cast. Gloria Stuart is impressively beautiful and brings sincerity to her role. Pidgeon does the d.a. with dignity. Billy Burrud, a charming lad, helps matters. The story hardly deserves such talent.

AD TIPS: Catchlines . . . "She Sought to Escape From Her Past." "Accused of Another Woman's Murder." "She Tried to Find a New Life, but Her Past Caught Up With Her."

HANNA (Hollywood)

MEN OF ACTION

BOXOFFICE RATING

ACTION MELLER . . . Average Darro vehicle that should satisfy his followers . . . Rates ● ● for action and rural spots.

Maurice Conn Pictures

55 Minutes

Frankie Darro . . . Roy Mason . . .
Barbara Worth . . . Fred Kohler . . .
Arthur Hoyt . . . Syd Saylor . . .
Edwin Maxwell

Directed by Alan James

There is plenty of action in this. Listed as Frankie Darro starrer, the kid actually has less of a part than some of the other characters, but plenty is happening while he is off screen, so his absence isn't as noticeable as it might have been. Fist fights galore, shooting, dynamiting and fast auto chases keep the plot humming at a continually fast pace. Although the production is not up to par for these Conn-Darro films, "Men Of Action" should satisfy fans in the lesser action and rural spots.

Yarn is credited to Peter B. Kyne's "The New Freedom," but it is hard to figure how much of his stuff was used. Plot centers around the building of a huge dam (looks like Boulder), on which project Darro and Roy Mason are employed. Fred Kohler, hireling of behind-scenes villain, is out to prevent completion of the dam, to enable his boss to buy draught stricken farm lands cheaply.

Practically entire production was photographed outdoors, with scenes of construction activity neatly spliced in. Acting is competent enough, with Fred Kohler doing his usual swell bad man. Mason is OK as the hero superintendent and Darro is forceful in his limited role. Direction is snappy.

AD TIPS: Sell Darro, Kohler and author Kyne.

NONNIE

DICK TRACY

Republic Serial in 15 Episodes

This serial, based on the famous cartoon strip by Chester Gould, is one of the best we have seen in a long time. It should prove a natural everywhere, since the newspaper exploits of the central character are followed daily by countless kids and grownups. The action in the first five chapters we saw is double quick, with heavy doses of mystery and suspense. Ralph Byrd is a good "Dick Tracy." Kay Hughes is above par for serial heroines. Smiley Burnette mugs his way through for many laughs as Dick's dumb assistant. The villains are a mighty fine looking bunch of thugs. Direction by Ray Taylor and Alan James is punchy throughout, and the boys have wisely eliminated the long repeat sequences that usually open every episode.

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FILM BULLETIN
ADVERTISERS

More Care With Scripts Would Cut Down Production Costs, Faults, Says Dave Loew

This is the Eleventh of a series of articles by our Hollywood Correspondent on interviews with people prominent in production.

DAVID L. LOEW

Presented by DAVID J. HANNA

When some Hollywood producers make a good picture, that's news. But, when a newcomer to production, in his initial effort, takes a fading comedian, whose talents have been misused, and skyrockets him back into public favor with a real laugh hit—that, to borrow a Hollywood favorite, is COLOSSAL!

When David L. Loew decided to leave his post as vice-president of Loew's Inc., the firm his father had founded, to enter production, no great amount of interest was evidenced by the movie city. Perhaps young Loew knew the theatre and distribution branches of the industry, but production—



well. It was, then, with something of a jolt that the boys here received word that he had taken Joe E. Brown, whose popularity had been gradually smothered by a succession of poor pictures, and breathed new life into his talents with a cleverly contrived film. With the preview of "When's Your Birthday," they found themselves where and why Mr. Loew had been hiding his talent all these years.

The really significant point in this first success is that it smacked in no degree of "beginner's luck." Displayed by Loew was a keen appreciation of the cause of his star's previous failures and an intelligent approach to the problem of rectifying the errors that had been made by Warner Bros. in their handling of Brown. It was the policy of Warners to present the mouthy comic with frail scripts that placed the complete burden of entertainment on his "mugging." Loew obviously realized that no comedian can be successful without good material, so he demanded a script that supported Brown with clever lines and situations. The result in "When's Your Birthday" is a film that bids strongly for the laughter of audiences in deluxe and class houses, as well as for the usual Brown fans. In brief, it has more story substance, clever dialogue and a better supporting cast.

Your correspondent had seen the first Loew film just a few days before our visit to interview him and we were naturally interested in learning how he avoided the production pitfalls of Brown's previous pictures. We popped the question and received this intelligent reply:

"It is my theory," said Loew, "that a script should be tightly set before the cameras begin to grind. For instance, the Joe E. Brown scripts are being worked on three months in advance of scheduled production. By all means, I say give the writers plenty of time; three months, six months, even longer, if necessary. It is in the writing that most hits are made or unmade and rushing does not pay. This idea of changing gags and situations while a film is in production usually results in the story becoming submerged in a complex and disconnected series of situations, and only tends to increase costs."

To anyone knowing of the production methods employed by lots of our "quickie" producers, major as well as independent, who do not hesitate to start shooting a film with a half-completed script, the wisdom of newcomer Loew's policy is apparent. His theory is based on the practical plan of having everything "down on paper" before he proceeds. How simple, then, to alter a situation, eliminate or change a gag, or revise a scene. Every really capable person in production insists upon operating that way. It makes for better films.

David L.'s father was the well remembered Marcus Loew. He won his spurs not by dropping into a soft junior partner's chair in his father's business, but by exhibiting a willingness to learn from the bottom, the very bottom, up. He accepted, as his first job, the exalted post of office boy to Nicholas Schenck. Even he would not deny that it was partly "drag" that enabled him to progress with fair rapidity to head the real estate department. In 1920, he was elected vice-president and a director of Loew's Inc., posts he held until his resignation in 1935, when the production bug bit him.

As the son of one of the industry's outstanding pioneers, it is natural that David L. should have absorbed a sense of showmanship. His ability to apply it to film making is a virtue which must be credited solely to him, however.

For the present, he will concentrate on two additional Joe E. Brown films. The second, "All Is Confusion," is now in production, while the third of the series, to be titled "Flirting With Danger," is being scripted with typical Loew thoroughness.

He does not, however, intend to confine his activities to producing Brown comedies. It is his intention to sign at least two more stars for whom stories will be carefully selected and produced to get the best out of them. In no hurry, Loew is willing to wait until he finds the type of personalities he desires.

In our meetings with many and various film men, we can immediately spot the "stuffed shirts" by their indiscriminate and general praise of everything Hollywood does. Mr. Loew promptly served notice that he was alien to that fraternity of "yes-men" by his answer to our query as to his opinion of the general production trend.

"Too much concentration on too few of their pictures is one of the great faults of most studios," was his forthright reply. "Rather than raise the standard of their entire programs, they choose to concentrate on twenty-five percent, overloading them with their stars and throwing their ace directors into a small portion of their output.

"One unwise feature of these all-star productions is the necessity for script changes to give each ranking player a star part. Thus, the stories of many of these pictures lose much of their dramatic effectiveness, they become distorted.

"Most of the producers who bemoan loudly the lack of new faces, the scarcity of potential starring material, could find sufficient players of boxoffice calibre on their own contract lists," he continued. "By giving these players an opportunity to show their wares in substantial parts for which they are suited and which now go to 'names,' the studios would discover many promising actors and actresses, from whom stellar boxoffice stars could be developed."

David L. Loew was born into and reared in an atmosphere of showmanship. Our brief conversation with him was enough to convince us that that background will stand him in good stead in his new work. He knows what exhibitors need and what the public wants. There is every reason to believe that he will go far in film production. Please record that prediction!

What the Newspaper Critics Say

Excerpts Culled From the New Film Reviews by the Most Reputable Critics in Leading Newspapers

A VALUABLE BOOKING GUIDE . . . USE QUOTES IN ADVERTISING

LOST HORIZON
(Columbia)

". . . Excellent. . . . Finely produced, acted and directed. . . . The directorial technique of Frank Capra steps off any beaten track. . . . Crediting audiences with intelligence and the ability to understand and appreciate the fantastic concept, his efforts are painstakingly thorough. . . ."
WASHINGTON TIMES

". . . A near perfect film translation of James Hilton's novel. . . ."
Finn, PHILA. RECORD

". . . A grand adventure film, magnificently staged, beautifully photographed and capitally played. . . ."
Nugent, N. Y. TIMES

". . . A stunningly mounted and engrossing photoplay. . . . Sam Jaffe's superb portrayal of the Lama. . . . Ronald Colman has the power to unleash one's imagination while he stamps the direct drama with authority and conviction. . . . It is Capra, though, who has made it all absorbing. . . ."
Barnes, N. Y. HERALD-TRIBUNE

". . . Beautifully acted, superbly directed, oftimes thrilling and compassionate and nearly always entertaining. . . . James Hilton's novel has not been wronged in its conversion from type into action. . . ."
Boehnel, N. Y. WORLD-TELEGRAM

". . . Its visual and photographic magnificence yields nothing to the epoch-making 'Good Earth.' . . . Cast and director deserving of praise. . . . In certain sections the picture, however, is so static and talky that it will be equally dull to those who find the philosophy too deep and those who would call it trite. . . ."
Winsten, N. Y. POST

●

Ready, Willing, and Able
(Warner Bros.)

". . . Familiar theme of two struggling young geniuses presenting a stage show. . . . A number of appealing specialties have been thrown in. . . ."
J. C., WASHINGTON EVE. STAR

". . . A conventional musical comedy romance that looks as though it had been put together on an afternoon when there wasn't much else to do. Its comedy is of the slapstick variety; the dancing does not get anywhere nearly enough play. . . ."
E. L. K., BOSTON HERALD

". . . Follows the usual pattern of Warner Bros. musicals, mixing comedy, singing, dancing and romance, and, of course, the big production number, which makes the finale. . . ."
BOSTON POST

". . . Routine musical. . . . Distinguished by several very nice tunes, a great deal of uninspired story and dialogue, and the presence of the late Ross Alexander. . . . Plot is the familiar "show must go on" affair. . . ."
G. G., PHILA. EVE. PUBLIC LEDGER

". . . Still another carbon copy of the stock Warner Brothers' back-stage musical. . .."
Finn, PHILA. RECORD

LOVE IS NEWS
(20th Century-Fox)

". . . They had an excellent idea for a novel comedy and they made the most of it. . . . Picture is admirably cast and its romance and humor nicely blended by director Tay Garnett. . . ."
Rodenbach, CHICAGO DAILY NEWS

". . . Audience was visibly entertained as the reporter hero of the yarn got himself into romantic and headline jams. . . . Tyrone Power works with enthusiasm and has a likeable personality. . . ."
Murdock, PHILA. LEDGER

". . . A fresh, sparkling affair packed with laughs. . . . The principals, Power, Young, and Ameche are attractive. . . ."
Finn, PHILA. RECORD

". . . One of the brightest comedies of the year. . . . Its people are real and director Garnett has won fine response from all his players."
Marsh, CLEVELAND PLAIN DEALER

". . . Fresh, modern and brisk. . . . An ingenious and gayly entertaining comedy, performed by the pleasantest of people and as seasonal as the flowers of spring. . . ."
Schneider, CLEVELAND PRESS

". . . Our old friends, the heiress and the newspaper man, are back again, this time in a furiously unimportant farce. . . . Young, Power and Ameche are agreeable farceurs. . . ."
Nugent, N. Y. TIMES

". . . Lively entertainment. . . . Cast is in every way first-rate. . . ."
Boehnel, N. Y. WORLD-TELEGRAM

". . . Comic invention is at low ebb in dog-eared yarn of the heiress and the reporter. . . . Cast and director deserve credit for whatever distinction 'Love Is News' has. . . ."
Barnes, N. Y. HERALD-TRIBUNE

". . . Fair amusement. . . . Has an endless stream of gags, none of which contributes anything to the fun of American wit an humor. . . . The pace is terrific and the players are both personable and well up to their assignments."
Phillips, BALTIMORE EVE. SUN

●

WE'RE ON THE JURY
(R.K.O)

". . . Has its moments, but as a whole it's disappointing. . . . Seems to be definitely "dated" . . . Starts out more entertainingly than it ends. . . . Victor Moore gives it the few bright moments it enjoys. . . ."
Rodenbach, CHICAGO DAILY NEWS

". . . Helen Broderick and Victor Moore give good, light and laughable comedy in this picture. . . ."
M. D., BOSTON HERALD

". . . It is not so much the story, but the delightful way that the team of Broderick and Moore give it to you that matters. . . ."
BOSTON POST

". . . Jury room farce still funny with Broderick and Moore as the outstanding and very unconventional jurors. . . ."
Murdock, PHILA. LEDGER

". . . Courtroom farce still funny. Old gags still reliable, especially with those daffy former musical comedy stars, Broderick and Moore, as the gaggers. . . ."
H. L. G., PHILA. RECORD

WOMEN OF GLAMOUR
(Columbia)

". . . Penny-shocker stuff. It deals in a dull and ponderous manner with one of those "ladies of the evening" with a heart of gold, who allows herself to be talked into posing for a famous artist, and under his guidance learns to loathe the life she has been living. . . . Told in wordy detail and slow motion action. . . ."
Boehnel, N. Y. WORLD-TELEGRAM

". . . Full of phony glamour, stilted dialogue and moth-eaten situations. . . ."
Tazelaar, N. Y. HERALD-TRIBUNE

". . . Except for a new cast, a moderne motif in settings and some up-to-date wisecracks this is the same stuff Columbia handed out in 1930 under the title, "Ladies of Leisure." . . ."
J. T. M., N. Y. TIMES

". . . A bright cast and shrewd direction make it occasionally bearable. . . ."
Kanour, BALTIMORE EVE. SUN

". . . A rather familiar set-up of two women and a man; but the story is well told and it becomes acceptable, and often amusing, entertainment. . . ."
Finn, PHILA. RECORD

". . . Romantic item that attempts further research into the thoroughly studied emotional problems of certain "ladies." . . . Manages to be amusing through the aid of some bright dialogue and good acting from the principles. . . ."
Murdock, PHILA. LEDGER

●

Nancy Steele Is Missing
(20th Century-Fox)

". . . Feeble and fumbling melodrama about kidnaping in which the crime's sting is whitewashed by a phony sugar coating of pacifism. . . . Fine performances of star cast are of little avail. . . . Grade B entertainment. . . ."
Boehnel, N. Y. WORLD-TELEGRAM

". . . Kidnap story in which we couldn't find a warm note in spite of able treatment and good performances. . . . Misses out because of nature of its story. . . ."
Thirer, N. Y. POST

". . . Any photoplay that has Peter Lorre in a leading role is certain to be marked by sinister excitement; but this film is stingy with his talents. . . . A confused and unsatisfactory show. . . ."
Barnes, N. Y. HERALD-TRIBUNE

". . . Interesting melodrama. . . . Lore, McLaglen, Connolly, June Lang give excellent performances. . . . Direction has kept the picture moving briskly and ingeniously from start to finish. . . ."
Nugent, N. Y. TIMES

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Short SUBJECTS

FROM PHILLY
By Nonamaker

A quiet working bandit held up manager MORRIS K. GABLE and his assistant, ALBERT SIMPKO, of S-W's Boyd, Tuesday night, while they were waiting in their office for an armored car to pick up the night's receipts, reported as $1150 . . . MOE VERBIN makes a "dashing" M. C. for various theatres playing "Games" . . . WARNER BROTHERS won on Tuesday when JUDGE NIELDS in Wilmington, Del., U. S. District Court, dismissed stockholders suit of HARRY KOPLAR, of Kansas City. Judge Nields ruled that payment of $10,000 a week salary to the 3 Warner Brothers collectively did not constitute a waste of assets . . . Philadelphia Common Pleas' Court JUDGE HARRY S. MCDEVITT has not as yet handed down a decision in the SOMERSON 'LUCKY' game case . . . Ladies' Auxiliary of Variety Club will hold Paddy Day's party March 17th . . . A testimonial dinner will be tendered EDGAR MOSS at the Warwick, April 19th, by friends and relatives in honor of his 20 years in Philadelphia . . . Surprising as it may seem Catholics are not lending their official support to 'Cloistered' which opens at the Erlanger tomorrow . . . HARRY PERLEMAN speaking of the double features case says BEN GOLDER has a copy of the decision of the Appelate Court upholding Federal Judge Welsh's decision, but the clerk of the court, authorized by the judges, says this decision does not count as it was too premature. So the entire thing must be argued all over again . . . Tuesday is now "shvitz night" at the Camac for Vine Streeters. Steady patrons are DAVE MILGRAM, MOE VERBIN, DAVE MOLIVER, JACK BLUMBERG, SID BLOOMFIELD, and MEL KOFF . . . National-Penn's RALPH JORDAN was sick last week . . . 'POP' KORSON expects '3 Legionnaires,' first General Pictures release, in next week . . . The FELT's threw their 2nd annual party for their employees at the Allen, Bluebird and Casino last Friday night at Palumbo's . . . HARRY LA VINE screened the first 5 episodes of 'Dick Tracy' serial for the personnel of the Record, the Phila. newspaper carrying the 'Tracy' comic strip. They liked it so much, they wanted to know when he was going to show them 5 more . . . Down in Vineland, N. J., the Cumberland Holding Co. opened the new LANDIS THEATRE last night. HERBERT LUBIN is manager . . . And it is reported that Warners' plan to reopen their Grand Theatre there. This latter house has been completely remodelled from the ground up . . . The Mitten Bankers are going in for free admissions in a big way at their Nixon-Grand and Lincoln. As many as a dozen passes in envelopes are being left under doorways in various sections of the city. Purpose, they say, is to "build up a mailing list." SAM DIAMOND, Fox Baltimore salesman, married to MAE SEGAL on March 6th. His sister Esther Diamond and many Fox-ites attended the ceremonies.

Everything in Equipment

NATIONAL THEATRE SUPPLY CO.

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FROM BOSTON
By Bruce

The Columbia Club is going to hold a costume party next Monday in the club rooms. Just one of those real old-fashioned St. Patrick's Day affairs. And pity the one with orange! . . . TIMOTHY O'TOOLE has just got back from a well-earned vacation—in time for the party . . . That veteran exhibitor, JOHN KAMUDA of Indian Orchard, doesn't like new shoes. The breaking in process usually has Kamuda limping for a week . . . Mrs. AL ANDERS of Springfield is recovering rapidly from a serious automobile accident . . . Inspectresses, shippers and poster clerks from the various film exchanges have organized a union under the auspices of the American Federation of Labor. Practically all the inspectresses, shippers and clerks have joined . . . HENRY GREENBERG, who manages the accessory department for Columbia, has made a swell tie-up with Liberty Magazine. The "Liberty Boys" distribute heralds for theatres with the cost of printing as the only charge to the exhibitors. Greenberg states that over a hundred theatres have availed themselves of this opportunity to save distribution costs . . . FRED LIEBERMAN has taken over the Strand Theatre in Westboro from GEORGE BEEDE. That makes it the lucky "seventh" for the Lieberman circuit . . . SAMMY HAAS says he doesn't like the activity of exchange employees in undertaking the role of real estate brokers in theatre transactions. He contends he lost out on a recent deal for that very reason . . . MATT DONAHUE lost his father at Saranac recently . . . SALLY HOCHBERG is the new secretary at the Independent Exhibitors headquarters on Shawmut Street . . . SAM A. KIMBALL has reopened the Cornish Theatre in Cornish, Maine . . . RUSSELL MACK has opened the Seville Theatre in South Portland, Maine. Mack also operates the Colonial in Portland . . . What with all these openings it is a sure sign of Spring! . . . More opening news! People are almost ready to come out of hibernation according to the operators of open air theatres. At any rate the Weymouth Drive In Theatre will open in a few weeks . . . MEL AMES, who represents RKO in Rhode Island and western Massachusetts, lost his dad in California last week . . . A. A. SPITZ and ANTHONY ROMANO are planning to start a dramatic company at the Empire Theatre in Providence. Present plans call for an abandonment of motion pictures sometime in June . . . LOUIS STERN, who manages E. M. Loew's Watertown Square Theatre, paid a flying visit to the film district the other day . . . The Court Square Theatre in Springfield had a gala reopening this week. LOUIS RICHMOND is doing the managing for the present . . . PHIL BERLER has been doing a lot of fast and furious booking. We have the reason now. He is on the high seas with Mrs. Berler vagabonding,—yes, vagabonding! . . . And Mrs. MAX FINN, wife of the voluble general manager for E. M. LOEW, is still out on the West Coast. She will probably fly back . . . ART HOWARD had the exhibs together for a secret meeting last Tuesday . . . BRAD ANGIER's visits to New York are becoming more and more regular. Maybe he'll have something to say soon! . . . JOE COHEN has been seen taking long walks. In the Spring a young man's fancy turns to the fair—way! . . . The Cinema Club is all set for its big dance at the Hotel Statler next Tuesday evening.

CLASSIFIED ADVERTISEMENTS

Ten cents per word, including initials, address, or box number. Minimum insertion 15 words. Cash or money order with each copy. Yearly contract rates are lower. Send for contract scale. Address communications to FILM BULLETIN, 1323 Vine Street, Philadelphia, Pa.

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FILM BULLETIN
52 ISSUES
$2.00

Film Bulletin Is The Independent Exhibitors' Favorite Trade Paper Because It Is **INDEPENDENT**

...Keep that in mind when you have an advertising message for independent theatre owners

Independent EXHIBITORS
FILM BULLETIN

VOL. 3, No. 29 SATURDAY, MARCH 20, 1937 PRICE, 10 CENTS

EXHIBITORS MUST STOP FILM STAR BROADCASTS!

Read Editorial on Page 3

Congress Asked to Conduct Inquiry Into Film Monopoly

News On Pages 4 and 9

A TRADE PUBLICATION, ISSUED WEEKLY FOR INDEPENDENT EXHIBITORS
—AND DEDICATED TO THE PROTECTION OF THEIR INTERESTS

AWAKENING THE 'SLEEPERS'

The purpose and plan of this department is to bring forcefully to the attention of theatremen those pictures which are ordinarily overlooked or neglected in their advertising. Mr. Wolfe-Smith, prominent theatre publicity expert, aims to point out the latent exploitation angles in these "Sleepers" with the view to having you SELL them to the public in a manner that will bring you the best possible returns. Follow these "Sleeper" campaigns for bigger grosses!

By Wolfe-Smith



What a title! You have to hand it to those Columbia boys for concocting a lulu like "Racketeers In Exile," which should sell a flock of tickets for every spot where the fans still like a bit of raw meat melodrama. But, in addition to a swell "handle," this has a damn clever yarn and one that is a cinch for socko exploitation stunts. Just get a load of it . . .

"Big Bill" Waldo decides to quit the rackets temporarily when the G-men get a little too hot for his comfort, so he takes his mob to the small town where he was raised. Having been the son of a minister, "Big Bill" is welcomed by the townspeople as a "home town lad made good" and they invite him to speak at a church function. He makes an appeal for funds and, surprised at the power of his oratory, which brings a pile of coins into the contribution baskets, he conceives his big idea—revival meetings! Starting modestly, his gang is amazed at the huge "take" and, when Bill's past is made known, he hits on another scheme. Building a huge tabernacle, he broadcasts as "William Waldo, Ex-Racketeer, The Voice of Your Conscience!" Little by little, through his love for a home town girl, Bill gets religion and starts a campaign to clean up the underworld. He sends word to Parker, Public Enemy, that he will expose him, and the latter has the messenger bumped off on Bill's doorstep. That night, when the ex-racketeer preacher steps to the mike to tell "all," a bullet stops him—but only until he recovers.

TWO ANGLES

There are two obvious angles from which to approach this. One is the usual gangster pic slant, using all the old gangfilm stunts. The other one, which we prefer because it gives a fresh and novel angle to the public enemy yarns, is "gangster gets religion." It gives you a chance to attract the family trade and more conservative elements who don't particularly like the shoot-'em-up pics.

CHURCH COOPERATION

The churches may be reluctant to cooperate, but we believe you can get pulpit plugs if you go about it properly.

Write to or call upon the clergymen and explain the theme of "Racketeers In Exile," pointing out that it depicts the powerful effect of religion on the life of a hardened criminal, but one who had had religious training in childhood. Invite them to a special preview screening at least a full week in advance and suggest to them that the moral lesson taught by the picture should be worthy of their support.

LOBBY DISPLAYS

Here is a simple, inexpensive and very effective lobby layout. Its very simplicity will sock 'em between the eyes as they enter or leave.

Set up a small table in front of a wide and high compo background. On one end of the table, place a gun; on the other, a bible. On the portion of the compo behind the gun, have mounted a blowup from any still showing Bancroft in a gangster pose. Beside or just below the blowup, this copy, with an arrow pointing down to the gun: "He Put Down This!" Directly behind the bible, a blowup of Bancroft in evangelist pose, with this copy: ". . . And Took Up This!" An arrow will draw the eyes to the bible on the table. You can dress up the other portions of the board with stills and title and cast copy.

Another sure-fire lobby layout is this: Have a very large blowup made of Bancroft preaching and use the following copy to make it appear like an announcement: "Hear 'Big Bill' Waldo, Ex-Racketeer, Expose the Sins of the Underworld! 'The Voice of Your Conscience'." The copy explaining that this is the theme of "Racketeers" should be lettered much smaller than that bold heading.

GANGSTERS IN EXILE

The Columbia press boys give a dandy. They tell you to dig up photos or newspaper clips of notorious gangsters who are

(*Continued on page* 11)

Editorial

Exhibitors Must Fight the Competition of Film Star Broadcasts!

It is several months now since the Hays Association promised to investigate and seek a remedy for movie star broadcasts. Nothing of any value to the exhibitors of the country came of the purported investigation. As a matter of fact, today more film players than ever before are providing free radio entertainment, most of it at the very hours when millions of people make their choice of recreation for the evening. Any night in any week you can find a number of personalities, little known before their names were emblazoned on the theatre marquees of the nation, listed among the radio performers.

Here is a situation which promises to become increasingly serious for theatre owners. It is sheer stupidity to believe that the value of radio advertising for a star or picture overcomes the anti-boxoffice effects of a broadcast that keeps millions of potential theatre patrons at home. With film stars being offered by the radio networks every night in the week, when, may we ask, are those people, who are supposed to have been radio-sold on some new picture, to leave their dials long enough to attend the theatre?

Another, and perhaps more vital point, is the fact that radio-listening is habit-forming, as is picture-seeing. Thousands of people are becoming accustomed to spending certain evenings at home to hear their favorite programs. Monday night, perhaps, to hear Cecil B. DeMille's Lux program featuring film stars; Tuesday evening, Fred Astaire or Jack Oakie; Wednesday, Burns & Allen; Thursday, Bing Crosby and Bob Burns; Friday, Dick Powell or Fred MacMurray and "Hollywood Hotel." They are but a few of the outstanding offerings given radio listeners during the hours when it's "make or break" for theatre receipts.

Several of those named above, such as Crosby and Burns & Allen, had established radio followings prior to their entrance into pictures, but none would deny that films skyrocketed them to fame they never before approached. Their producers and thousands of exhibitors gave them the opportunities to win that fame.

The producers, through their Hays leadership, not only have failed to halt or abate the radio competition of their own players, but have actually, in some cases, engaged themselves in competing with theatres playing their pictures. We know now that if a change in this condition is to be brought about it must come through the independent theatremen of the country.

Many Independent exhibitor units, at the instigation of FILM BULLETIN several months ago, passed resolutions urging the producer to adopt methods for stopping the radio competition of film-made stars by inserting prohibitive clauses in their contracts. This has not been done. Now what?

We urge every independent group and every individual independent to write or wire Cecil B. DeMille, Fred Astaire, Jack Oakie, Dick Powell, Bob Burns, Burns & Allen, Bing Crosby, Fred MacMurray, Martha Raye, Nelson Eddy, Charles Butterworth and Grace Moore to the effect that you will find means to retaliate against every film player who broadcasts after 8 P.M. any night.

It comes down simply to the question: Will you destroy the popularity of those stars, or will you wait until they destroy your business?

Don't wait. Don't allow the mild flush of business revival you are now experiencing to lull you into a false sense of security. This radio competition is a serious threat to your livelihood. Let those who are hurting you by capitalizing on the popularity you helped create for them, hear from you.

MO WAX.

Vol. 3, No. 29 — Independent EXHIBITORS FILM BULLETIN — March 20, 1937

THE INDUSTRY'S NEWS
From An Editorial Viewpoint

HOUSE RESOLUTION ASKS FEDERAL INQUIRY ON ALLEGED ANTI-TRUST VIOLATIONS BY HAYS ASS'N

Special to FILM BULLETIN

Hits Affiliated Theatres . . .

Washington.—A resolution asking the House of Representatives to direct the Committee on Judiciary to conduct a sweeping investigation of the Hays organization, the Motion Picture Producers and Distributors Association, and its members, for alleged violations of the anti-trust laws was introduced on Friday by Rep. Sam Hobbs of Alabama.

The resolution specifically listed the following trade policies on which the sponsor bases his charge of monopolistic tendencies by the major film companies: (1) Acquisition of theatres by producers; (2) allocation of product to affiliated chains; (3) withholding product from independents; (4) discriminating in favor of affiliated chains and against independents, forcing independents out of business; (5) control of sound equipment; (6) percentage selling; (7) designation of playdates; (8) regulating admission prices; (9) compulsory block booking and blind selling.

May Have Allied Backing . . .

The completeness and comprehensiveness of the resolution set observers here wondering about its source. It is probably the most thorough case yet made out in any Congressional proposal against the activities of the major film producers and it is being surmised that it may have the backing of Allied States Ass'n.

The practices covered in the Hobbs resolution quite completely blanket all of the persistent complaints coming from independent exhibitors during the past ten years or more. It smacks of none of the "reformer" tone of previous resolutions presented to Congress in recent years. These facts make it appear all the more probable that the sponsor has discussed the ills of the industry in great detail with practical theatremen or with those, such as Allied's leaders, who are leading the fight to correct unfair practices.

Hobbs is a member of the powerful Committee on Judiciary, of which Hatton Sumners is chairman.

MPTOA RE-ELECTS KUYKENDALL

Submits Lengthy Report . . .

Miami.—Under the benevolent observation of many executives of the film companies, whose revenue supports it, the M.P.T.O.A., assembled here from Tuesday to Thursday for the 17th annual convention, paid dutiful lip service to the cause of the independent exhibitors.

"Big Ed" Kuykendall was again re-elected president of the producer-controlled outfit, as were all other incumbents. In a lengthy "report on the state of the industry," Kuykendall traversed most of the vital problems facing film business and almost invariably found himself in complete harmony with the opinions of the major producing-distributing-exhibiting firms. Witness:

LAWS AGAINST PRODUCER-CONTROLLED THEATRES: "I am doubtful of any actual results which will be beneficial to the thousands of really independent exhibitors."

SCORE CHARGE: "There is no valid excuse for the score charge. The reason for it is past . . . It should not be attached to percentage pictures under any excuse, as percentages are a partnership arrangement. On flat buys, it should be figured in the rental and avoid that annoying extra charge for score which the exhibitor knows is obsolete and without reason." (Kuykendall has already given his approval to the plan of some distributors to camouflage the score charge by *adding* it to film rentals.)

PERCENTAGE PICTURES: "I do not quarrel so much with percentage contracts as I do with the number of percentage pictures as compared with the quality of pictures on flat rentals. Distributors must give this more thought and consideration." (Please!)

COMPULSORY BLOCK BOOKING: "Twenty-five years of experience has amply demonstrated that economic problems cannot be solved by law-suits. Legislation is just about as stupid and futile, as witness the ten years of effort and enormous amount of the exhibitors' money squandered on the so-called anti-block booking bills, none of which would have cured the abuses of block booking, even if they had been enacted." (Someone should advise Kuykendall that the U.S. is gradually correcting economic abuses by legislation and law-suits!)

THE M.P.T.O.A. 10-POINT PROGRAM: "Some progress has been made . . . I refuse to accept the theory that the many fine men and women in this industry cannot work out a fair trade practice program."

CONCILIATION BOARDS: "Of course, the expense of Conciliation Boards will have to be borne by the distributors. Therefore, they have the right to go about their set-ups carefully, but they should have been operating before now." (Undoubtedly, the cost-and-control plan has been approved by the distributors!)

(*Continued on page 9*)

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AS I SEE THEM . . . REVIEWS OF NEW FILMS

By ROLAND BARTON

BOXOFFICE RATING:— ● Means POOR; ● ● Means AVERAGE; ● ● ● Means GOOD; ● ● ● ● Means EXCELLENT
Plus (+) and Minus (—) will be used occasionally to indicate slightly above or below the point rating.

Three Legionnaires, The

Hollywood Preview

BOXOFFICE RATING

COMEDY . . . Topnotch production of snappy post-war comedy . . . Loaded with gags that will get the laughs . . . Above average indie cast . . . Rates ● ● + in lesser nabes and rurals; good dualler.

General Pictures
58 Minutes
Robert Armstrong . . . Lyle Talbot . . .
Fifi Dorsay . . . Anne Nagel . . .
Donald Meek . . . Stanley Fields . . .
Maurice Black . . . Man Mountain Dean
Directed by Hamilton MacFadden

Built for laughs, Robert Welsh's first production for General Pictures emerges as a snappy light entertainment. True, the story smacks of war comedies we have seen in the past, but the familiar hokum and abundant gags still are good for laughs, dressed up as they are in a nicely mounted production. The cast, while hardly rated as strong boxoffice personalities, boasts many faces familiar to filmgoers, which will help in the selling. In class spots it will be an effective dualler, while it will easily hold its own in nabe and stick runs.

Yarn takes place in the Russian wilderness. Armstrong and Talbot are sent there to work with the Cossacks. The Armistice is signed but the pair know nothing about it until six months later. They discover dirty work in the Cossack ranks, in which they are the unwitting tools in the plans of the Cossacks to disarm a fort which is the only protection of the Russian hamlet. Miss Dorsay and Anne Nagel burst in on the scene and start making life even tougher for the doughboys. It all leads up to laugh climax when the Occupation Army finally finds the lads and imparts the devastating information that the war was ended a half year before.

Armstrong does a grand job in a role familiar enough to him and his fans. His portrayal is a gusty one. However, his sidekick, Lyle Talbot, has more difficulty in getting over the hard-boiled lines in his role. Fifi Dorsay and Anne Nagel handle the femme leads nicely, and Donald Meek registers plenty of laughs as the third legionnaire. Supporting cast is good, with Man Mountain Dean outstanding as a Russian General. Hamilton MacFadden has timed his gags well, keeping the film running along at a smooth laugh-getting pace.

AD TIPS: Sell the comedy angles in the situation of two doughboys unknowingly fighting the war for six months after it's ended. Sell Armstrong to action fans. Fifi Dorsay and Armstrong may be the strongest billing combination.

HANNA (Hollywood).

HER HUSBAND LIES

Hollywood Preview

BOXOFFICE RATING

MELODRAMA . . . Routine story made engrossing by deft cast and good direction . . . Title affords strong exploitation possibilities . . . Rates ● ● for action, rural and lesser nabe spots; OK dualler.

Paramount
75 Minutes
Gail Patrick . . . Ricardo Cortez . . .
Akim Tamiroff . . . Tom Brown . . .
Louis Calhern . . . June Martel . . .
Dorothy Peterson . . . Jack LaRue
Directed by Edward Ludwig

This is one of those program pictures that can be sold for good grosses if its exploitation potentialities are realized by the exhibitor. While it has no names of real marquee value, "Her Husband Lies" has the advantages of an engrossing, if familiar story; unusually adept acting, and intelligent direction. While it can hardly be classed as worthy of deluxe single billing, it will easily hold its own in the action, rural and cheaper naborhood locations—and can get even better than average grosses, if exploited. Word-of-mouth advertising will help.

Tom Brown is the younger brother of Ricardo Cortez, notorious gambler. Cortez finances the kid's schooling and, when he marries June Martel, gives him a considerable sum of money for a wedding gift. Brown starts to gamble, too, and goes to the big town, where he falls in with his brother's gang unknowingly. In a showdown, the kid brother cleans out the big timers, including Cortez, but they take his winnings and send him off. When the mob realizes that Cortez is framing them to save his brother, they kill him, leaving Brown and his young wife much wiser, although the lesson was a costly one.

Suave Cortez does the sympathetic gambling chieftain with refreshing naturalness. Gail Patrick is charming as his wife. Akim Tamiroff turns in another adroit menace, deftly handling his portrayal of a gambler. The romance is done engagingly by Brown and Miss Martel. Edward Ludwig builds his dramatic situations shrewdly, and his characters, while never preachy, have an interesting philosophical quality.

AD TIPS: Brother Vs. Brother. Catchline: "America's Most Notorious Gambler Fights the Underworld To Save His Kid Brother!" Patrick, Cortez, Tamiroff, Brown, LaRue are attractive names.

HANNA (Hollywood).

You're in the Army Now

BOXOFFICE RATING

COMEDY MELODRAMA . . . Fast paced yarn about American who falls into British army . . . Directed by Raoul Walsh, of "What Price Glory" fame . . . Rates ● ● for action and rural spots; good dualler elsewhere.

Gaumont British
74 Minutes
Wallace Ford . . . Anna Lee . . .
Grace Bradley . . . John Mills
Directed by Raoul Walsh

Raoul Walsh has caught just enough of the "What Price Glory" spirit in this yarn of British army life to make it a fair bet for locations where they like the devil-may-care soldier hokum. Made in England, Walsh's technique is the fast paced American style that will please action fans. The yarn starts in a New York honkty-tonk, goes to London, and ends up with warfare in China, moving swiftly most of the way. With the aid of fairly well-known names like Wallace Ford and Grace Bradley, "You're In the Army Now" should get average returns in the pop spots and it will satisfy as secondary feature on dual bills in deluxe houses.

Ford, shady Broadway character, has heart trouble over Grace, cabaret singer. The cops are after him for a murder he did not commit, so he skips for England on a passport belonging to the murdered man. Mistaken for the latter, he is promptly ushered into the British army corps. He begins to like it when he meets Anna Lee, for whom he falls head over heels. Her boyfriend is John Mills, who becomes Ford's "buddy." After some training camp fun, their division goes to China, where, during a battle with bandits, Ford rescues Anna and the British Embassy, only to die of a bullet wound. In the meantime, Grace, who had located her "ex," does a fadeout rather than expose him.

Ford is breezy as the typical Broadway "wise guy." Anna Lee is both decorative and appealing as the English girl, while Miss Bradley does well with the hard-to-define cabaret gal.

AD TIPS: Sell Walsh, director of "What Price Glory"—"Again Catching the Humor, Tragedy and Drama of War's Creatures!" To get the women, you might go after the angle of conflicting loves: The woman the soldier loved was out of his reach, but he wouldn't have the one who wanted him!

NONNIE.

(Continued on page 8)

The stills are selected for their descriptive value to exhibitors.

PREV



BEFORE & AFTER! . . . Wonderful movies! On the left you see Virginia Bruce as the small town girl everyone shunned and opposite she has been transformed into a striking glamour girl of the stage. Below, she dances with Nick Long, Jr. It all happens in "When Love Is Young," which Universal will release shortly.









PIOUS RACKETEER! . This week's 'Sleeper campaign is on Col umbia's melodrama "Racketeers in Exile." Here, George Bancro plots with his fellow "mugs" to go in fo commercial evangelism on a big scale and, be low, they are busy mulcting the suckers with "religion." It's a novel yarn that has excellent exploitation angles.



FLATFOOT KIBBEE! . . Octavus Roy Cohen's genial flatfoot, Jim Hanvey, fits Guy Kibbee like the well known glove. The comic's first picture since his break with Warners is "Jim Hanvey — Detective," which Republic will release April 9th. Edward Brophy and Tom Brown are two other familiar faces in the scenes at left.



VIEWS

Scenes from . . . and a few vital facts about . . . the new films.







MILQUETOAST PERFORMS MIRACLES! . . . Above, in the usual sequence, you witness the development of Roland Young from a Milquetoast to "The Man Who Could Work Miracles." In the pub he sips beer and talks of trivial things. Then, the sudden shock when he first exercises the power given him by the gods. And, on the extreme right, he fulfills his whims by "creating" a breakfast of fruits, flowers and gold watches. United is releasing this Korda production.

[EY GOT HIM! . . . is bit of tragedy os off G-B's comedy ou're in the Army w." Wallace Ford, nerican "wise - guy," ds his brief career in British army by re- ving a bullet from a inese bandit, as An- Lee and John Mills ok on sympathetic- y.





BARRIE WHIMSY BY LA HEPBURN! . . . Below and to the right, we catch glimpses of the dramatic, comic and romantic phases of "Quality Street," RKO's production of the James M. Barrie stage play. Fay Bainter consoles Katherine Hepburn; Franchot Tone and Eric Blore engage in some frivolity, and, above, La Hepburn and Tone pursue romance in this costume comedy of whimsy. It's slated for release next week.





REVIEWS

(Continued from page 5)

WHEN LOVE IS YOUNG

Hollywood Preview

BOXOFFICE RATING

COMEDY ROMANCE with Musical Numbers . . . Good performances overcome weak story . . . Lack of names and action will hold this down . . . OK for dual bills . . . Rates ● ● for lesser nabes and rurals; less for action and class houses.

Universal
65 Minutes
Virginia Bruce . . . Kent Taylor . . .
Walter Brennan . . . Greta Meyer . . .
Christian Rub . . . William Tannen . . .
Jean Rogers . . . Sterling Holloway . . .
Jack Smart
Directed by Hal Mohr

This is fair entertainment that will satisfy the homey family trade. Hal Mohr's direction and good performances of a capable, if none-too-strong, cast lend credibility to a weak story. It is a slender thread on which to weave an entire film play, but there probably is some appeal in the ambition of a small town girl to win fame on the stage in order to have the satisfaction of showing up the snobs who snubbed her "back home." Several musical numbers liven the proceedings, but the lack of name strength and little action relegates it to dual bill category for most spots.

After a slow beginning while Virginia Bruce pines away in vain for the attention of the school hero, the story gathers some speed with her arrival in New York to study singing. She meets Kent Taylor, a press agent about to lose his job, and helps him pull a stunt that lands her in jail. His promises to get her a big job result in nothing more than reading an exercise program over the radio at 6 a. m. Fed up, she bursts into the show producer's office and bawls out Taylor in front of his boss. This gives the p.a. the idea of starring her in the new musical, to which the producer agrees. Her debut is a brilliant success and she yearns to satisfy her desire to go back to Wendonsville and claim her school days sweetheart. Only after she has won him does she realize that she really loves the press agent, and they are reunited when she hurries back to New York.

Miss Bruce looks lovely and lends an appealing poignancy to her role. Taylor is forceful as the p.a. Walter Brennan, Greta Meyer, Christian Rub, Sterling Holloway turn in noteworthy support.

The production number in which Miss Bruce scores her Broadway success isn't as lavish as some, but nicely done, and the three songs contribute to the entertainment.

AD TIPS: Catchline: "Her Small Town 'Friends' Snubbed Her—Until She Became A Famous Star!" Play up the revenge motive. Mention Virginia Bruce's role in "Great Ziegfeld." Give Walter Brennan good space.

HEATHER DUNCAN (Hollywood).

TROUBLE IN MOROCCO

Hollywood Preview

BOXOFFICE RATING

ACTION MELLER . . . Fair thrill yarn about gun smuggling to Arabs . . . Will satisfy action fans and kids . . . Rates ● ● in action spots; OK for lower half of dual bills in nabes.

Columbia
65 Minutes
Jack Holt . . . Mae Clarke . . .
C. Henry Gordon . . . Harold Huber . . .
Victor Varconi . . . Paul Hurst . . .
Bradley Page . . . Oscar Apfel
Directed by Ernest B. Shoedsack

This is a fair enough action thriller which will meet with the approval of action fans and youngsters. The story runs along the usual lines, but producer Larry Darmour has crammed plenty of excitement and gun play into its 65 minutes. Production is fair and cast boasts better players than are usually associated with this type of film. It will get by in the lower spot on dual bills in the nabes.

Holt plays a newspaper man trailing a story about the smuggling of guns and ammunition to the Arabs in Morocco. Mae Clarke comes along as the correspondent for a rival sheet and romantic implications begin, but are quickly dropped when the action starts. Holt becomes a member of the Foreign Legion to get the story. How he finally cleans up the mystery and scoops the world's scribes calls for skirmishes with the Arabs, tanks, gun fighting, etc.

Holt plays with his familiar gusto. Somewhere along the line Miss Clarke gets lost in the maze of bullets and bobs up only infrequently thereafter. Ernest B. Shoedack's direction is satisfactory, his outdoor scenes being managed particularly well.

AD TIPS: Play up timely angle of Morocco and Arabs, in current headlines. Catchline: "Daring Reporter Exposes Gun-smuggling Ring in Morocco!"

HANNA (Hollywood)

STEP LIVELY, JEEVES

BOXOFFICE RATING

COMEDY . . . Screwy and hilarious tale of crook beats crook in the best P. G. Wodehouse flavor and enacted by adroit cast . . . Rates ● ● where they like to laugh.

20th Century-Fox
69 Minutes
Arthur Treacher . . . George Givot . . .
Allan Dinehart . . . Patricia Ellis . . .
Helen Kent . . . Robert Kent . . .
George Cooper . . . Arthur Houseman
Directed by Eugene Ford

This is lively fun and a natural for the followers of P. G. Wodehouse's "Jeeves." It should get fair returns wherever they like farce. The yarn of crooks crashing society with the aid of other crooks is not a new one, but it moves at a snappy pace and is studded with some good gags.

Givot and Dinehart, two crooks, take Treacher in hand and convince him he is a direct descendant of Sir Francis Drake and promote him into going to America to claim his fortune. Once there, the party is received with open arms by Helen Kent, gun moll, gone society, and her "daddy," a reformed beer baron. Helen sees in Treacher the wedge that will open to her the gates of the "400." How one group of crooks finds out about the other and the ludicrous take-off on crooks trying to make society makes for plenty of topnotch fun. Ellis and Robert Kent are the "romantic interest." She is a reporter, who smells an expose story when she doubts the authenticity of Treacher's title; and he is the son of a man of wealth, crazy enough in love with her to help her get the story so she can hurry up and marry him.

Treacher, of course, is swell as "Jeeves," but Givot, Dinehart, Helen Kent and the others keep right on his heels for laugh honors. Direction is in proper mood and the action has been kept moving without resorting to too much slapstick. A burlesque of gangsters shooting up New York is an outstanding laugh sequence.

AD TIPS: Sell it as the tops in Wodehouse comedy. List all the comedians and star Treacher, Givot (The Greek Ambassador) and Dinehart.

NONNIE.

LET'S GET MARRIED

BOXOFFICE RATING

COMEDY . . . Weakie in every respect, except cast . . . Will hardly make sense to anyone . . . Rates ● + only on strength of names.

Columbia
68 Minutes
Ida Lupino . . . Walter Connolly . . .
Ralph Bellamy . . . Reginald Denny . . .
Raymond Walburn . . . Nana Bryant
Directed by Alfred E. Green

This is very weak. Even in the grinds it is a feeble contender for any kind of honors. The fault of the film lies wholly with the scripters. A cast of more than competent players has been assembled and Alfred Green certainly knows his megaphoning, but no amount of genius could ever hope to extract even the barest semblance of entertainment from the lines and situations that have been provided in A. H. Z. Carr's original and Ethel Hill's screen play. There's neither rhyme nor reason to the story and it is a pity that Columbia wasted such talent in producing it. At best, it can only hope to get by as the secondary feature in grind dual houses.

The story vaguely concerns the weather. Walter Connolly is a politician, trying to further Reginald Denny's career. Three things are necessary to his getting success in the election; first daughter Lupino must marry Denny, it mustn't rain on election day since a certain percentage of voters will remain away from the polls, giving Denny a victory; thirdly, Connolly must know about the weather beforehand. The rest of the story tells how and why all this doesn't happen.

AD TIPS: Sell the cast. There is nothing else.

HANNA (Hollywood).

THE INDUSTRY'S NEWS

(*Continued from page 4*)

Praise for Allied . . .

Unprecedented at any M.P.T.O.A. confab in recent years was the remark by Fred Wehrenberg of St. Louis, chairman of the board, during Thursday's closing session. He said, "Sometimes I feel that maybe Allied isn't so wrong in its campaign for legislation. I'm tired of round table conferences that get nowhere." It caused raising of eyebrows.

Several discordant notes were sounded. Wehrenberg criticized Kuykendall as having been "too tolerant, too easy with the distributors" in seeking trade practice reforms. "Big Bill" hotly came to his own defense with the claim that he had used "every resource" to wring concessions from the distributors.

H. V. Harvey, San Francisco exhibitor, frankly told the convention that the Kuykendall outfit had accomplished nothing and declared that the organization should stop protecting the film companies in their legislative fights. Harvey said that the Pettengill bill against compulsory block booking was favored by every country exhibitor. "Only the big fellows" are against it, he asserted.

N. D. ANTI-CHAIN ACT NOW LAW

Governor Signs . . .

Governor Langer of North Dakota last Monday affixed his signature to the recently enacted measure barring producers and distributors from having any theatre interests in the state.

It is generally expected that the Paramount theatre subsidiary, which operates eleven houses in N.D., will seek to have the law declared unconstitutional. Allied leaders have expressed confidence that the law will withstand all attacks.

Ohio House Delays Action . . .

Columbus.—The Ohio House Judiciary Committee temporarily deferred any definite action on the bill to force the film companies out of theatre business, after holding a public hearing on the measure Wednesday. The delay, it was explained, is for the purpose of allowing the committee members to study the issue more carefully.

P. J. Wood, secretary of the I.T.O. of Ohio, Allied unit, addressed the committee in favor of the bill, while C. C. Pettijohn, counsel for the producers, expressed the opinion that the bill is unconstitutional. He asserted that independent exhibitors were really not backing the measure.

The I.T.O., with a majority of the state's independents in its ranks, is supporting the bill, however.

20th-FOX PROFIT DOUBLED

During '36 . . .

20th Century-Fox showed a net profit of $7,924,126 for 1936, more than double the previous year's net, it was revealed this week. In 1935, the company earned $3,563,087.

Also disclosed by the statement was the fact that 20th Century was paid $3,500,000 by Loew's last Feb. 5th for one-half of its 49 percent interest in Gaumont British.

NEW YORK TIP-OFF

Observations and Opinions by **Larkin**

SALES TAX ON FILMS UPHELD

The New York Court of Appeals at Albany on Tuesday upheld the municipal sales tax as applicable to films exhibited in N. Y. City. The case was United Artists appeal from an Appellate Divison ruling. All the other major film distributors joined with U. A. in fighting the assessment on the grounds that films are rented and not sold. With their refusal to make payment of the sales tax dating back more than two years, the film companies are said to owe the city in excess of $2,000,000 a considerable portion of it due to penalties and interest. O'Brien, Driscoll & Raftery, counsel for U. A., declared after the Court of Appeals verdict that they would carry their appeal to the U. S. Supreme Court. . . . The local burlesque spots go in for nifty titles. The prize one of the past week was the offering at Minsky's Oriental, "She Lives Alone—And Looks It!" . . . If there is any really intensive labor organizing going on in this burg's film exchanges, (and we understand there is), it is being kept very carefully under cover. The A. F. of L. is said to have gotten the jump on John Lewis' C. I. O. and if the exchange employes do go union, it will be under the Federation's banner. . . . The biggest day in Gaumont British's American history will be next Thursday, when the company's first roadshow in this country, "Silent Barriers" opens at the Criterion for a two-a-day run. Thus, just when reports from England paint a black picture for the future of British film production, Arthur Lee, G-B's head man here, gets his first real break in his campaign to have English pictures welcomed more warmly by American exhibitors.

ROADSHOWS BEST B. O.

The best money-getters on Broadway continue to be the two roadshows, "Good Earth" (Metro) and "Lost Horizon" (Col.) Both are doing close to capacity business and will run for many more weeks. . . . Otherwise, this past week was undistinguished by any outstanding films. The chief attraction continues to be Benny Goodman's sensational swing band. They're wondering here whether it is radio or his appearance in "Big Broadcast" that has sold Goodman so heavily to the public. However, he is still bringing them in for the third week at the Paramount, with little help from "Maid of Salem." "Romeo and Juliet" (Metro) flopped badly at Capitol in its second week and was replaced Thursday by "Maytime" (Metro), which was accorded rave reviews and looks set for big biz. . . . Another weak one was "Wings of the Morning" (20th Cent.) which skirted the red ink edge at the Music Hall. RKO's first Joe E. Brown picture, "When's Your Birthday" opened at the Radio City big house Thursday and got mixed notices. . . . "Love Is News" (20th Cent.), after a strong first week, nose-dived on the last half of the second week at the Roxy and went out Thursday, although expected to last a third. Film and theatre men were watching the Roxy's boxoffice closely during the week to get the public reaction to the radio broadcast of an abbreviated version of "Love Is News," which went out over the airlanes last Friday. . . . "Nancy Steele Is Missing" (20th Cent.) is just getting thru at the Rivoli, but hangs on for a third week. . . . The Rialto has one of its strongest attractions in recent weeks with "Sea Devils" (RKO), and is showing it with above average returns. "Espionage" (Metro) preceeded it and got fair biz. . . . "Ready, Willing and Able" (WB) is another weakie for the unfortunate Strand. It is being held for a second week for no other reason than to occupy playing time until "King and the Chorus Girl" comes in next Saturday. Latter show is expected to give this house its first real break in months.

What the Newspaper Critics Say

Excerpts Culled From the New Film Reviews by the Most Reputable Critics in Leading Newspapers

A VALUABLE BOOKING GUIDE . . . USE QUOTES IN ADVERTISING

SOLDIER AND THE LADY
OR MICHAEL STROGOFF
(RKO)

". . . Jules Verne's 'Michael Strogoff' should succeed with most audiences. . . . Magnificent battle scenes. . . . Walbrook makes an excellent impression in his first American picture. . . ."

Rodenbach, CHICAGO DAILY NEWS

". . . Steeped in the grandeur of old Russia. . . . Teems with the cruelties of the Tartars and mellowed with sweet romance. . . . Walbrook establishes himself as a dependable actor. . . . A fiery film with dynamic action and gripping heavy menace. . . ."

Rob Reel, CHICAGO AMERICAN

". . . Will hold you spellbound and entranced. . . . No blood and thunder effort. True there is armed conflict and a great many very excellent battle shots, done on the scale of a great pageant. But the picture has a real and deep appeal to the finest of human emotions. . . . One of those rare films wherein is displayed the real and unmistakable touch of genius. . . ."

WASHINGTON TIMES

". . . Moves fast. . . . Has much violent action. . . . Anton Walbrook plays the title part and looks every inch a soldier, a patriot, and the kind of male for whom women would gladly lose their heads. . . ."

Carmody, WASHINGTON EVE. STAR

●

FIRE OVER ENGLAND
(United Artists)

". . . Rich production has all the solid virtues of the better English pictures. It is dignified, sound, carefully filmed, extremely well played and reasonably faithful to the events it sought to re-act; and it is impressive; but dull. . . ."

Nugent, N. Y. TIMES

"Resplendent pageantry and skillful acting do not cloak the fralities of Alexander Korda's latest obeisance to the Tudors. . . . From a technical standpoint this new British historical film is a work of pictorial distinction. It bristles with gleaming armor, rich costumes, colorful settings and exciting naval engagements, culminating in the defeat of the Spanish Armada. The narrative, though, is singularly lacking in plausibility and emotional substance. . . ."

Barnes, N. Y. HERALD-TRIBUNE

". . . Historical film of the British defeat of the Spanish Armada during Elizabeth's reign. . . . Korda again has delivered a finely wrought, restrained and picturesque production with measured and sounding dialogue, several memorable performances and a story that holds interest throughout."

Finn, PHILA. RECORD

". . . Most animated of the series of historical photoplays which have come from England. . . . A superior cloak-and-sword drama. . . . Its exciting action and its nick-of-time escapes have the substantial support of really top-notch playing and all the other elements which go into a good photoplay. . . ."

Murdock, PHILA. LEDGER

SWING HIGH, SWING LOW
(Paramount)

". . . Flip, wise-cracking member of that gay school of romantics started by 'It Happened One Night'. . . . Based, remotely, on 'Burlesque,' the play hit of a decade ago. . . ."

H. T. M., PHILA. LEDGER

". . . It takes more than Miss Lombard's talent for light comedy and MacMurray's ability to toot a trumpet to put across a carelessly made, unfunny production which is neither comedy, melodrama nor musical. . . ."

Finn, PHILA. RECORD

". . . Aims to amuse, going serious in only a few interludes. Miss Lombard and Mr. MacMurray are both expert in the art of light entertainment, especially when aided and abetted by such deft assistants as Jean Dixon and Charles Butterworth. . . ."

BOSTON POST

". . . Has the ingredients that audiences enjoy —comedy, lively swing music, and a certain amount of sentiment. Essentially, however, it is the tale of a talented loafer and the girl who loved him and spent her life straightening him out. . . . The film is all Carole Lombard's and she does some of her best work as the loyal sweetheart whose sense of humor keeps her from being a weeping willow. . . ."

E. L. H., BOSTON HERALD

●

TROUBLE IN MOROCCO
(Columbia)

". . . Jack Holt and Mae Clarke as rival reporters, track down a matter of rifle-smuggling in the desert. . . . The highlight is the new technique of roughing the Riffians, zippy armored tanks with machine guns. . . ."

J. T. M., N. Y. TIMES

". . . Shambling and bogus melodrama. . . . Full of all the intrigue, stock figures and stereotyped phrases of penny-shocked melodrama. . . . It is hackneyed to the core. . . ."

Boehnel, N. Y. WORLD-TELEGRAM

". . . Blood and thunder adventure film. . . . Dramatically directed and excellently photographed. . . ."

Thirer, N. Y. POST

●

OFF TO THE RACES
(20th Century-Fox)

". . . Brief, inert, humorless little comedy of the homespun school. . . . Stretches its thin and feeble story to the breaking point. . . . Some usually good comedy actors find their efforts entirely wasted on a flimsy counterfeit that has little value as entertainment. . . ."

Boehnel, N. Y. WORLD-TELEGRAM

"Another chapter in the considerably less than epochal adventures of the Jones Family. . . . A gentle, unpretentious little comedy. . . ."

Nugent, N. Y. TIMES

". . . There are more laughs than you usually get in Class B pictures of this type. . . ."

Winsten, N. Y. POST

MIDNIGHT COURT
(Warners')

". . . The story of the brilliant ex-prosecutor who, in a mood of cynicism turns his presumably unlimited talents to the service of the underworld, grows rich, then turns honest again and cleans up the town at the behest of some lovely girl (whom he then proceeds to support with the ill-gotten gains) is retold with considerable unbrilliance. . . ."

B. R. C., N. Y. TIMES

". . . Nothing very bad about the picture, and nothing good. . . ."

Winsten, N. Y. POST

". . . An insignificant trifle that tells of a shadowy world filled with coppers, gangsters, crooks, and lawyers. . . ."

Finn, PHILA. RECORD

". . . John Litel has a very weak vehicle for his first full length starring role. . . .

G. G., PHILA. LEDGER

●

DANGEROUS NUMBER
(M-G-M)

". . . A feeble attempt at looney humor that never quite comes off. . . The comedy is weak and fumbling and considerably lacking in merriment. . . . The cast, however, is first rate."

Boehnel, N. Y. WORLD-TELEGRAM

". . . Gay, giddy film which purports to recount the difficulties that arise when a cloth manufacturer marries a vaudeville artiste. . . . Amiable bit of nothing in particular. . . ."

G. G., PHILA. LEDGER

". . . A charming little fillip which can boast a number of laughs, a satisfying romantic story and a very ingratiating performance by Ann Sothern. . . . Reaches high, wide and handsome for its fun; but it's a farce and makes no pretense at anything else. . . ."

Finn, PHILA. RECORD

●

ESPIONAGE
(M-G-M)

". . . A sprightly comedy melodrama that progresses from grim bomb-throwing to extravagant farce. . . ."

H. T. M., PHILA. LEDGER

". . . Starts out as a serious detective drama and winds up with Edmund Lowe wearing a false mustache and Madge Evans wearing a Swiss peasant costume. Making strenuous efforts to be 'cute' the film at times manages to be amusing; but, on the whole, it is an oft-told tale."

Finn, PHILA. RECORD

". . . Pretty silly business. . . . A lot of diddle-de-fuddle purporting to be 'love and intrigue in the gay adventure of two star reporters on the trail of a millionaire munitions magnate'. . . ."

Schneider, CLEVELAND PRESS

Short SUBJECTS

FROM PHILLY
By Nonamaker

Pennsylvania State Board of Censors with assistance of Philadelphia police raided New Theatre's screening of uncensored 'Madrid Document,' 3 reeler sponsored by American Legion for Spanish Aid; last Saturday evening, arresting the group's secretary and the projectionist, and seizing the print. Those arrested were subsequently held under $400 bail for further hearing. They claim the film comes under 'news reel' classification. . . . MEL KOFF's Darby Theatre, damaged by fire several months ago, re-opened March 17th completely refurbished. . . . JUDGE McDEVITT has still handed down no decision on the legality or non-legality of 'Lucky.' . . . Bridge Commissioner and Horlacher Delivery Service JAMES P. CLARK at Miami Beach with John B. Kelly and others. . . . Wherever you turn on Vine Street it's drive, drive, drive! Up at New Universal it's J. P. GRAINGER month beginning March 29th. . . . Over at Columbia the MONTAGUE 'Sweepstakes' is running merrily. . . . United Artists is in the midst of a GEORGE SCHAEFER boom. . . . And Republic is determined to do or die in their "beat New York" contest with HARRY LA VINE in fighting trim. . . . And RKO is getting set for their FRANK L. McNAMEE FIFTH ANNNIVERSARY CELEBRATION with the slogan "5 dates a week for 5 weeks to celebrate 5 years." . . . We stand corrected (by a 'phone call) on our remark that the Nixon-Grand and Lincoln are distributing "free" passes all over the city. We were misled by looking at the dozen N-G ducats that were dumped on our doorstep, since they mention nothing of any charge. However, we learn that "service" charges of from 11c to 27c are asked when the pass-holders reach the Grand's box-office. At the Lincoln the charge is 11c flat with the "passes." We make this correction, but do not condone the fact that the phoney ducats deliberately mislead the public, as they did us. . . . They are using the "critic suggested" ending now in "Lost Horizon" at the Chestnut Street Opera House as the road-showing ends its second week. . . . Plans are definitely afoot to unionize the Vine Street portion of the local movie industry. Nothing is being divulged as yet, but you'll be hearing about it within the next week or so. . . . It was interesting to note how many non-Irish gentlemen were wearing the green on Vine Street on St. Patrick's natal day. . . . MIKE SEGAL's exchange is known as Imperial Pictures. He and HARRY WEISBROD are handling last year's Imperial product as well as the Du-World films. . . . "Cloistered" will only remain two weeks at the Erlanger as the house is already leased for a legit attraction coming in at the end of next week. . . . "Slugger" BEN GREEN ducked when another little guy took a poke at him in CHARLIE ZAGRANS' RKO office last Wednesday. The other half pint, who should know more about *checking* a blow, took a snappy right to the jaw from K. O. Green! . . . HARRY FRIED is on a South American cruise. . . . Warners have renewed their lease on Keith's. . . . LEWEN PIZOR is hobnobbing with the other big shots at the M.P.T.O.A. convention in Miami. Lew, you know, is a member of the board of the Hays-controlled outfit. . .

FROM BOSTON
By Bruce

ARTHUR KING HOWARD had quite a battle with the flu early this week and finally won out after three day illness. Art had to miss the Independent Exhibitors meeting last Tuesday . . . That was quite a break the exhibs got when the bill compelling them to employ a licensed engineer if they had air conditioning units or any engine of twenty-five horse-power or over was withdrawn early last week . . . And speaking of breaks your correspondent broke into the headlines for once when he crashed through for a second prize of two-thousand dollars in a great names contest conducted by the Boston Traveler! . . . JOHN LOFTUS is manager of the Standard Theatre and Supply Company which has just been opened in the film district on Broadway. In addition to the palatial office and display room the company has built one of the most modern screening rooms in the district. Several film companies have announced their intention of using this new screening room . . . LEO LEVENSON has been made manager of the candy sales division. The sweets to the sweet! . . . WALTER STUART, manager of the Community in North Attleboro, BEN GREENBERG of the Stadium Theatre in Woonsocket, Rhode Island, and AL LASHWAY of the Strand in Pawtucket were on hand for a tour of inspection . . . Contrary to reports in another trade paper there was not a sit-down strike in any of the film exchanges. Inspectresses, shippers and poster clerks have been unionized but there hasn't been the slightest semblance of any trouble. . . . ABE GOODSIDE dropped in from Portland, Maine, the other day and told the boys a few jokes . . . JOE BRENNAN has been one of the busiest men on Beacon Hill this year. The pressure of legislation has eased a bit and Joe can take a breath now and then . . . The Cinema Club danced and danced on the 16th. Fred Astaire better look to his laurels what with all those bouncing Boston bookers! . . . Exhibs will be interested to know that manager GEORGE E. FRENCH of the Keith Memorial has definitely decided on a double feature policy . . . HARRY SEGAL of Grand National states that GN's "Devil on Horseback" is running into its seventh week at the Park Theatre . . . SAMMY HAAS hasn't been seen around the film district for some time. Don't take that chiseling too much to heart, Sam! . . . JOE COHEN had a tough week,—couldn't get in any golf. MORRIS POUZZNER paid a glowing tribute to his booker the other day—said Joe was one of the most trustworthy men he ever knew! . . . JACK MARKLE is doing a swell job at the Coolidge Corner Theatre. Not only is he managing his theatre well but his outside activities embrace the coaching of a theatre basketball team that stands high in the Brookline League. Jack was the first one in New England to sign up for HARRY ASHER's epilogues . . . BILL McLAUGHLIN is on the membership and dues committee together with E. M. LOEW and chairman ADOLPH BENDSLEV. The Independent Exhibitors have lined up all their committees in extremely business-like fashion. Such efficiency should bring results! . . .

'SLEEPERS'

(Continued from page 2)

now "in exile" in jails. Set them up on a board with copy hooking in "Racketeers."

FLASH HERALD

You will stir a flock of attention with one-sided flash heralds containing copy similar to that suggested above for use on the lobby layout, "Hear 'Big Bill' Waldo . . . etc." Fake it to appear like a revival meeting announcement.

SELL BANCROFT

And, don't overlook the bet that lies in the name of George Bancroft. This virile performer was one of the screen's topnotch stars back in the days of "Underworld," "Wolf of Wall Street," "Dragnet."

$ $ $ $ $ $

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Independent EXHIBITORS
FILM BULLETIN

OL. 3, No. 30 SATURDAY, MARCH 27, 1937 PRICE, 10 CENTS

A TRADE PUBLICATION, ISSUED WEEKLY FOR INDEPENDENT EXHIBITORS
—AND DEDICATED TO THE PROTECTION OF THEIR INTERESTS

STOP THESE 'BOXOFFICE ENEMIES'!

Below are listed four prominent movie-made personalities, whose vast popularity has been established thru the medium of theatre screens and the advertising of thousands of exhibitors. For every person these people attract to movie houses they are keeping two or three or ten at home by their participation in regular weekly radio programs at hours when theatre attendance should be at peak.

The producers have it within their power to stop these people from providing FREE competitive entertainment, but they have failed to do anything about it. The independent exhibitors of the nation CAN and MUST stop these "boxoffice enemies" from continuing to jeopardize the hundreds of millions of dollars they have invested in theatre bricks and mortar. They are biting the hand that has fed them to fame and that hand will wither and die if they are allowed to continue.

If you want to protect yourself against the ever-increasing competition of FREE radio entertainment provided by film stars, YOU MUST TAKE ACTION. The prospect of television makes this threat all the more ominous. Each exhibitor can simply do his share to impress these people by writing to warn them of your disapproval of their broadcasting during theatre hours and of your intention to play down their names in all advertising. The loss you may suffer by submerging their names will be small compared to the ultimate loss you will suffer if you allow them to use their film fame to make millions of potential movie fans "free entertainment" conscious.

LET THESE FOUR 'BOXOFFICE ENEMIES' HEAR FROM YOU!

CECIL B. DE MILLE
MARTHA RAYE
FRED ASTAIRE
JACK OAKIE

We name these four particularly because they owe by far the greatest portion of their present success to films and film theatres and they are involved in radio programs most damaging to you.

Write to them today!

MO WAX.

AWAKENING THE 'SLEEPERS'

The purpose and plan of this department is to bring forcefully to the attention of theatremen those pictures which are ordinarily overlooked or neglected in their advertising. Mr. Wolfe-Smith, prominent theatre publicity expert, aims to point out the latent exploitation angles in these "Sleepers" with the view to having you SELL them to the public in a manner that will bring you the best possible returns. Follow these "Sleeper" campaigns for bigger grosses!

By Wolfe-Smith

"DON'T TELL THE WIFE" PUSHOVER TITLE TO SELL

"Thar's gold in them thar hills," but the comic chumps who thought they were mulcting the people to whom they sold stock in the mine, didn't know it. That's the skeleton plot of "Don't Tell the Wife." And, thar's some dough in this yar picture, but lots of chump exhibitors will never find it out unless they do a bit of exploiteering to dig it out.

"Don't Tell the Wife" has some well-known comics, but nothing big in the way of cast names; the story isn't particularly novel; in brief, it's just a programmer—BUT, gents, if you can't see a cinch sales angle in that title, you're due for another trip to the optician. "DON'T TELL THE WIFE" is something every guy blessed with a female ball and chain has said once or many times during his marital career and it will touch a familiar spot in the memories of all married folks. When you have an angle as valuable as that at your finger tips and don't do anything about it, then you're due for another visit to the conk analyst.

The yarn of this RKO frolic concerns a crew of confidence men who want to get back in the business of selling worthless gold mine stock. Last time they were pinched for not having a mine, so this time they purchase a worthless hole in the ground. They set out to get their old associate Lynne Overman, who is married to Una Merkel and retired in comfort. Una holds the purse strings and she refuses to let go of 100 grand the boys plead for to start the ball rolling. Hubby Lynne goes in on the deal and helps his pals sell wifey the idea of parting with the dough by hooking in Guy Kibbee, an innocent old duffer, to be their "front." Detectives go to work on the gang and make things hot until Kibbee, amazed to learn that he has been peddling phoney stock, goes out to New Mexico to investigate the mine. Finding that it really has a rich vein, he rushes back, quietly buys up a load of the stock in Una's name and then springs the news, which almost kills the con men, including hubby Lynne.

There it is in barest outline. The angles of the phony stock and the conniving hubby can be hooked in together for some gross-building stunts. Let's see what we can offer . . .

LOBBY BALLY

On one side of your lobby rig up a real or imitation stock ticker machine in front of a large compo background. Place a well-dressed, but dishevelled, gentleman, with collar pulled open, sleeves rolled up, etc., frantically pulling and reading the tape. On his back (which faces the incoming and outgoing patrons) this oilcloth sign: "For Heaven's Sake, DON'T TELL THE WIFE!" On the compo background, which he faces, this bold copy: "I INVESTED ALL MY WIFE'S MONEY IN THIS PHONEY STOCK. SHE'LL HAVE A FIT IF SHE EVER FINDS OUT." In smaller lettering, this: "Don't Miss the Best Laugh Investment You've Been Offered In Months. It's The Sure-Fire Buy, 'DON'T TELL THE WIFE,' starring Guy Kibbee, Una Merkel and Lynne Overman." Stick worthless stock certificates and stills all over the background in haphazard manner. You might pile up some gilded bricks on each side of the ticker.

STREET BALLYS

Gild a couple dozen ordinary red bricks and have the sign shop stencil on this lettering: "I Bought A Gold Brick—DON'T TELL THE WIFE." Have these placed at busy street intersections for as long as they will remain put.

Use three stooges for the following gag. Dress two of them in raggy outfits and place these oilcloth signs on their backs: (1) "I Played the Ponies—DON'T TELL THE WIFE!"; (2) I Bought Phony Stocks. The third one should be rigged out in tuxedo or snappy sport suit, and his sign should read: "I'm STEPPING OUT To See the Laugh Hit—'DON'T TELL THE WIFE' —at the Rialto." The words in caps should be much larger than the connecting words. Have them walk the streets in proper order.

MAILING LIST GAG

If you have a regular mailing list (or you can select a few thousand names from the telephone directory), this one is a natural: Have postcards printed with the following copy: (In handwriting) "Dear Pal: If You Want To Make A Load of Dough Fast and Easy, Get Your Share of Golden Rod Mining Stock. It's a Sure-Fire Investment. (And this, in very small type) . . . And, If You Want Your Share of Laughs, See 'DON'T TELL THE WIFE' at the Rialto This Thurs.-Fri.-Sat. P. S. Don't Be A Chump, Take the Wife Along For A Good Time! (Signed) Your Pal Joe."

Barret McCormick's press sheet gives you a few pips that will get you extra dough on "Don't Tell." Look 'em over on page three. They are simple, inexpensive to pull, and they'll get the eyes.

\$ \$ \$ \$ \$ \$







Scenes from RKO's "Don't Tell The Wife," Featuring Guy Kibbee, Una Merkel and Lynne Overman

Vol. 3, No. 30 — Independent EXHIBITORS FILM BULLETIN — March 27, 1937

THE INDUSTRY'S NEWS
From An Editorial Viewpoint

MPTOA CONFAB CLOSES WITH ZUKOR 'UP RENTALS' DEMAND

Encourage Producers, He Says . . .

The annual convention of the producer-subsidized Motion Picture Theatre Owners of America wound up its three-day confab with a closing session that was converted into a rally for higher film rentals for Paramount.

Adolph Zukor, continuing his extended "Silver Jubilee" celebration, addressed an assemblage of M.P.T.O.A. leaders, Paramount studio officials and affiliated theatre executives with a rousing demand that his company's film rentals must be increased, if he is to be encouraged to continue the production of "big" pictures.

"Exhibitors today do not appreciate they are getting something outstanding. Business is better and Hollywood, naturally, is aware of it, thereby encouraging producers to step out," Zukor expounded.

They Take Entire Risk . . .

"Taken by and large, they are taking all the risk," he continued, referring to the producers. "On the basis of total investment, those in production are finding the return is not worth the gamble and that's why I say exhibitors will have to see to it those returns are increased."

Zukor limited himself to mention of the comparatively few outstanding productions delivered by Paramount this past season and made no reference in his M.P.T.O.A. to the "quickies," subject of ever-mounting complaints from theatremen.

The irrepressible Zukor is reported to have told the Paramount theatre affiliate executives, in an organization meeting, that he might refuse to stay in Hollywood if exhibitors did not pay more for his product. To the M.P.T.O.A., however, he said, "If I had to stay in Hollywood at no pay at all, I would remain for the thrill of making pictures."

(Ed. note.) Financial circles estimate that Paramount will show a net profit of over $7,000,000 for 1937. This is based on the company's earnings for the first two months of the year.

MAXWELL SUES OSTRERS

Seeks Refund . . .

London.—John Maxwell, apparently determined not to be made the goat in the current Gaumont British muddle, filed suit here last Monday against the Ostrer Brothers, principal stockholders in G-B, to recover damages and the sum he recently paid for their non-voting stock in Metropolis & Bradford Trust, which controls 57 percent of the English film company. The basis of Maxwell's action is the allegation that the Ostrers breached an agreement whereby they guaranteed Maxwell that they would obtain the 49 percent of "A" stock presently owned by 20th Century-Fox and Loew's Inc.

The two American companies have not only refused to sell their stock to Maxwell, but have exercised their power to prevent the Ostrers from selling him their own 51 percent of voting stock. Meanwhile, the Ostrer Brothers have entered into a deal with C. M. Woolf of General Film Distributors, whereby the latter firm handles distribution of all G-B films and the two companies will confine their production to one studio. This deal has already been approved and General is now distributing all Gaumont pictures in England.

It is extremely difficult to gauge the exact nature of all these complications in G-B's affairs. Basically, the difficulties arose from the company's extravagance in plunging into the production of pictures for the American market. Spending recklessly, the product failed to measure up to proportionate boxoffice value in America and huge losses were sustained.

Hope for Future . . .

It is generally believed that Maxwell might have been the man to straighten out the outfit and place it on a sounder foundation. However, his entrance into a position of leadership was forestalled by 20th Century and Metro, who foresaw a threat to the substantial revenues they derive from the 400 theatres controlled by Gaumont if they let go their 49 percent grip.

It is quite possible that out of this welter of financial and legal manipulation G-B will emerge as a much more potent factor in the American market than it has been in the past. Regardless of who will ultimately gain control, the errors made by the Ostrer management have provided a lesson from which the new leaders will be able to proceed to a sounder operation.

Issued weekly at 1323 Vine Street, Philadelphia, Pa. Phone: Rittenhouse 7424. Mo Wax, Publisher and Editor; Roland Barton, George Frees Nonamaker, Associate Editors.
New York Representative: Edward Larkin, Room 505, 729 Seventh Avenue, Medallion 3-2944

U. A. PLANS 30; PAR. 58; COL. 48, FOR NEXT SEASON

Goldwyn Schedules 8 . . .

Announcements of projected production plans for the 1937-38 season were made by three major companies during the past week.

Upon his return from the coast on Friday, George J. Schaefer, vice-president of United Artists, stated that his company would release approximately 30 features next season. Of these, David Selznick would make 8; Samuel Goldwyn, 8; Walter Wanger, 6; Alexander Korda, 6 to 8. It is generally understood that Max Gordon will also contribute several pictures to the U.A. lineup for the coming year, although no definite announcement of this has yet been made.

Par.'s Group Include Cassidys . . .

In Paramount's scheduled 58 will be six Hopalong Cassidy westerns, to be produced by Harry Sherman. This company announced delivery of 60 to 65 features during the current season, but will actually release only 50 to 53. Two of the outstanding features now being presented on next season's program are "Souls At Sea" and "High, Wide and Handsome," both of which were definitely promised to exhibitors on their 1936-37 contracts.

Col.'s 32 and 16 . . .

Columbia's tentative schedule of 48 for the coming year includes 16 westerns. "Lost Horizon," the Frank Capra production now being roadshown, will be among the pictures on next season's contracts.

HOUSE EXPECTED TO APPROVE MAJORS' 'MONOPOLY' INQUIRY

Pushed by Indies . . .

Washington.—The Rules Committee of the House of Representatives is expected to recommend adoption of the resolution introduced by Rep. Sam Hobbs, Alabama, calling for an investigation of an alleged monopoly held by the eight major film companies. The inquiry would be conducted by a House Judiciary sub-committee.

Hobbs stated that his action was taken because "thousands of complaints" have been received by members of Congress from independent exhibitors. Some observers saw in his move an indirect blow at the Department of Justice, which has moved rather slowly in prosecuting alleged anti-trust law violations by the producer-distributors and their theatre affiliates. However, it is believed that the Department is occupied in accumulating a vast store of evidence to employ in one major attack on the members of the Hays Ass'n. Indications that this is being planned are offered by the persistency with which the Attorney General's office is pursuing its inquiry into all phases of the industry. Agents appear in various parts of the country occasionally to question members of the industry and take notes, which are turned in to headquarters.

NEW YORK TIP-OFF

Observations and Opinions by **Larkin**

G-B'S GALA PREMIERE

Gaumont British certainly went to town with its first roadshow premiere in this country. The crowd that attended the opening of "Silent Barriers" at the Criterion Thursday evening was a deluxe gathering in every sense of the word. The white ties and top hats were very much in evidence. The layout of the front and the lobby display are distinctive eye-openers that reflects naught but credit on G-B's two "Als," Selig and Margolies, with proper proportions of praise due them for their relative shares in conceiving and setting up the displays. The Kleig lights beamed all over Broadway and made the occasion the most gala in British filmdom's history in America. The film itself, while it may not fully measure up to roadshow standards, nevertheless vastly entertained the audience. But, perhaps the ballyhoo accompanying the premiere was as important as the picture itself, in that it provided the sort of ballyhoo needed to overcome the reluctance of some native exhibitors to give English-made product the break it deserves. Coming as it did at a time when G-B affairs are in a state of turmoil, it can only be hoped that the premiere of "Silent Barriers" will mark the beginning of the end of this company's difficulties and that it will go on to provide American theatres with good, marketable product. American independents need G-B! . . .

HOLY WEEK HITS MAIN STEM

Holy Week, of course, hit Broadway hard, but such standout films as the two roadshows, "Good Earth" (Metro) at the Astor and "Lost Horizon" (Col.) at the Globe; "Maytime" (Metro) at the Capitol and "Waikiki Wedding" (Par.) at the Paramount, did above average business. . . . "Maytime" was favored by some of the ravingest reviews the big town cricks have indulged in for some months. It looks set for a possible four-weeks run. . . . "Waikiki" came in Wednesday, following three very successful weeks for Benny Goodman's Band and "Maid of Salem" (Par.), principally the former attraction. . . . The Music Hall felt the pre-holiday blues to the extent of red ink on "When's Your Birthday" (RKO), on which the big house apparently hoped to attract the out-of-school kids in greater numbers. "Seventh Heaven" (20th Cent.) opened there Thursday and was accorded below par reviews, which may mean only one week, or two at best. . . . The Roxy had the lowest week in several months with "Breezing Home (U), which floppoed to the edge of red ink. It was supplanted by "Top of the Town" (U) on Friday. . . . "Her Husband Lies" (Par.) had a weak week at the Criterion up to Wednesday. "Silent Barriers" (G-B) came into this house Thursday night for a two-a-day engagement. It won't be helped any by the unfavorable newspaper reception. . . . "Sea Devils" (RKO) clicked handsomely at the Rialto, where it was held for a second week. It gave this house its best week in months. . . . "Ready, Willing and Able" (WB) crawled thru its second week at the Strand with poor biz and was replaced by "King and the Chorus Girl" (WB) Saturday morning. . . . "Nancy Steele Is Missing" (20th Cent.) flopped in its third week, after a none-too-good second, and was happily removed Friday night to make way for "History Is Made at Night" (U A)

AS I SEE THEM . . . REVIEWS OF NEW FILMS

By ROLAND BARTON

BOXOFFICE RATING:— ● Means POOR; ● ● Means AVERAGE; ● ● ● Means GOOD; ● ● ● ● Means EXCELLENT
Plus (+) and Minus (—) will be used occasionally to indicate slightly above or below the point rating.

SPECIAL AGENT K-7

BOXOFFICE RATING

G-MAN MELLER . . . Excessive talk and little action . . . Cast weak . . . Will get by only as dualler in cheaper action spots, where it rates ● ● —.

C. C. Burr
65 Minutes
Walter McGrail . . . Queenie Smith . . .
Irving Pichel . . . Donald Reed . . .
Willy Castello . . . Duncan Renaldo . . .
Joy Hodges . . . Richard Tucker
Directed by Raymond K. Johnson

Main fault of this indie quickie is the overabundance of talk. The central character, a scientific crime detecting G-man, does his sleuthing by poring over clues in the old Sherlock Holmes manner. It makes for a minimum of action—and therein lies the weakness of this offering. The title should get it by the joints, if dualled with something stronger.

Story has to do with the murder of a crooked night club and gambling house operator, Castello. Walter McGrail, the G-man Sherlock, eventually tracks down the killer by eliminating a field of candidates too numerous to mention. A vein of romance is carried through the story by Queenie Smith, a reporter, and Donald Reed, young man about town.

Irving Pichel outshines the weak cast in his role of a crooked lawyer and, incidentally, the killer. The others are below par. One song is delivered in the night club by Joy Hodges; the number and her singing are so-so. Direction weak.

AD TIPS: Sell the title and G-man angle.

NONNIE

FLASH PREVIEW

G-B Gives 'Silent Barriers,' First Roadshow, Gala Premiere

With a typical Hollywood premiere, featuring Kleig lights, ermine and top hats, Gaumont British presented its strongest bid for American patronage to date in "Silent Barriers" at the Criterion Theatre (N. Y.) Thursday night.

The picture, a romanticized document of the building of the Canadian Pacific Railroad, was made in Canada with a number of American players, notably Richard Arlen and J. Farrell McDonald, in leading roles. It is an engrossing tale of a gambler (Arlen), who comes to the boom town, center of the railroad work, with plans for making easy money and remains to become the driving force behind the gallant struggle to overcome natural and man-made obstacles. Photographed against a background of unsurpassed natural beauty, it is often an eye-filling spectacle, as well.

RACKETEERS IN EXILE

Hollywood Preview

BOXOFFICE RATING

MELODRAMA . . . Gangster yarn with novel twist . . . Excellent comeback vehicle for Bancroft . . . Can hold top spot in nabes . . . Rates ● ● +, or better, for action and rural houses; slightly less for better class locations.

Columbia
65 Minutes
George Bancroft . . . Wynne Gibson . . .
Evelyn Venable . . . Marc Lawrence . . .
John Gallaudet . . . George McKay
Directed by Earle C. Kenton

Columbia has exhibited keen judgment in its selection of a vehicle to set George Bancroft back on the road to stardom. "Racketeers In Exile" opens as a hard-hitting gangster melodrama, and finishes up that way, but the main part of the story is a clever and novel divergence from the familiar pattern that packs a load of entertainment and should be welcomed by all types of audiences. Bancroft, in the ready-to-wear role of a racketeer gone straight to crusade against gangdom, gives a forceful, sincere performance that will regain him a host of his old followers. Although he does not boast the drawing power of several years ago, his return to the limelight should make interesting marquee display. This should get well above average returns wherever gangster films click, and it has sufficient general appeal to warrant top billing in the better class naborhood spots.

Bancroft, the biggest racketeer in the city, is molested by G-men activities, so he takes his mob and his sweetie, Wynne Gibson, to the small home town where he is regarded as a respectable citizen. At a church social, Bancroft delivers a speech so eloquently that the charity drive is a huge success. This gives him the idea of making some ready cash by turning evangelist and blackmailing the big time gangsters. He acquires a radio station and builds a tabernacle, his fame growing all the time. Meanwhile, romance develops between him and Evelyn Venable, the church organist. At the peak of his success, the girl's influence convinces him that he can do some real good by exposing gangland. On the eve of a sensational broadcast, he is shot, but the G-men nab the gangsters and promise to allow Bancroft to continue his crusade—with the aid of the girl he loves.

Wynne Gibson turns in an adroit performance as the kind-hearted moll. Evelyn Venable fails to convince as the romantic interest. The supporting players fine. Kenton's direction is intelligent, his spotting of comedy relief being especially noteworthy.

AD TIPS: See 'Sleeper' campaign in March 20 issue.

HANNA (Hollywood)

SING WHILE YOU'RE ABLE

Hollywood Preview

BOXOFFICE RATING

MUSICAL COMEDY . . . Topnotch indie production worthy of ace bookings . . . Tomlin's performance ingratiating . . . Songs good . . . Rates ● ● +.

Melody (Conn)
66 Minutes
Pinky Tomlin . . . Toby Wing . . .
H. C. Bradley . . . Monte Collins . . .
Sam Wren . . . Suzanne Kaaren . . .
Bert Roach . . . "Prince" Michael Romanoff . . .
Jimmy Newell . . . Three Brian Sisters
Directed by Marshall Neilan

This indie musical has the goods to entertain all classes of audiences. Boasting an excellent production comparable to many major offerings, several tunes of the hit calibre and an ingratiating performance by Pinky Tomlin, it is by far the finest film yet produced by the alert young Maurice Conn and well above the usual indie standard. Only fault lies in the overemphasis of certain situations, which occasionally slows down the evenly paced tempo. However, this defect may be eliminated on the return trip to the cutting room. "Sing" rates equal billing with average major releases in A houses and it will hold its own in the lesser spots, especially nabes and rural locations.

Yarn has Tomlin as a simple, lovable country lad, who is brought to New York to sing on the radio program of H. C. Bradley, a toy manufacturer and father of Toby Wing. In the city, the gentle rube becomes involved in a host of situations. He loses his baritone voice, emerges as a crooner after an operation in time to score a sensational success, thus thwarting the ambitions of Sam Wren to gain control of the factory and win Toby. Romantic complications arise when Pinky hears that Toby used him as a tool to rid herself of Wren's attentions. He goes back to the country, where the gal joins him for a happy reunion.

Tomlin will get 'em, because he is human and appealing—his best role to date. Toby Wing is effective as the romantic interest. One of the outstanding bits in the film is provided by the 3 Brian Sisters, three tiny tots who warble in perfect harmony a ditty entitled "I'm Just a Country Boy at Heart." The headlined "Prince" Mike Romanoff makes an auspicious debut as a visiting member of royalty. Supporting cast is uniformly good.

Marshall Neilan's direction is shrewdly conceived, even and always fluid. He gets the most from the situations and the players.

AD TIPS: Sell the Tomlin-Wing duo. Plug the song numbers. Catchline: "Down-to-Earth Romance Set to the Snappiest Song Hits of the Season!"

HANNA (Hollywood)

(Additional Reviews on page 8)

The stills are selected for their descriptive value to exhibitors.

PREV





HISTORY AT NIGHT! . . The yarn of this Walter Wanger production with the fascinating title of "History Is Made At Night" concerns an adventurous gentleman headwaiter and the lovely wife of a brutish shipping magnate. Charles Boyer, the waiter; Jean Arthur, the lady; Colin Clive, the villainous hubby. "History" may not make b.o. history, but that title should attract lots of curious folks. It's being released by U. A.



TOPPER! . . . The dapper gent with the iron topper is George Murphy, who sings and hoofs with the gal by his side, Doris Nolan, in Universal's musical, "Top of the Town."







ANOTHER RACKET! . . . Columbia's latest excursion into the racket field is depicted in the couple scenes above from "I Promise To Pay," in which Chester Morris, Leo Carrillo and Thomas Mitchell deal with the loan shark racket.

NEWS

Scenes from . . . and a few vital facts about . . . the new films.





KORDA'S ELEPHANTS & ROMANCE! . . . Here we have preview shots from Alexander Korda's forthcoming two for U. A. release. Above, Sabu, the young native star of "Elephant Boy," (from one of Kipling's yarns), astride a royal elephant in Asiatic jungles. At the right, "Knight Without Armor," co-starring Marlene Dietrich and Robert Donat.





FERTILE FIELD AHEAD! . . . Perhaps that is what Barry Mackay is telling gambler Richard Arlen as they look out on the vast Canadian Rockies. But the gambler becomes converted and plays a big part in the building of the Canadian Pacific R. R. It's all told in "Silent Barriers," G-B's roadshow film

REVIEWS

(*Continued from page 5*)

WE HAVE OUR MOMENTS

Hollywood Preview

BOXOFFICE RATING

COMEDY . . . Light, mildly amusing programmer . . . Dunn and Eilers reunion may be selling angle . . . OK for duals in nabes and rurals, where it rates ● ●.

Universal
66 Minutes
James Dunn . . . Sally Eilers . . .
Mischa Auer . . . David Niven . . .
Thurston Hall . . . Warren Hymer . . .
Marjorie Gateson . . . Grady Sutton . . .
Joyce Compton
Directed by Alfred L. Werker

There's nothing original in this inconsequential yarn of crooks and comedy, but, aided by a few good situations and the excellent trouping of some veteran funmakers, it shapes up as mildly amusing fare acceptable for dual billing. Its appeal is aimed directly at the family trade and it will possibly get through on its own in the lesser nabe spots and rural districts. More discriminate houses will do well to spot it with a strong dramatic piece.

Sally Eilers is a rural school teacher who dreads the prospect of marrying and settling down in the one-horse town. When school is finished, she leaves on a European trip. On the ship, she finds herself involved with Jimmy Dunn, a detective pursuing a trio of crooks who have one hundred thousand dollars in "hot" money. The gang, consisting of Warren Hymer, Thurston Hall and Marjorie Gateson, plant the money in Sally's trunk, expecting to recover after passing customs. A British crook in the person of David Niven appears on the scene and, when they land, it becomes a free-for-all for possession of the money. 'Tis all solved in the end by the comic French sleuth, Mischa Auer. The thieves are all paraded off to jail and Sally and Jimmy, no longer suspecting each other, clinch for the fadeout.

The reunion of the "Bad Girl" team of Dunn and Eilers might help sell this. They are adequate in their roles, but honors go to the varied crook characters and Auer's interpretation of the French flatfoot. He gets most of the laughs and deserves strong billing. Werker's direction aims for the laughs with fair success.

AD TIPS: Catchines: "The 'Bad Girl' Stars Are Reunited—with That Funny Man of 'My Man Godfrey'!" "She Owned $100,000 She Knew Nothing About!" Spot photos of Auer in all copy.

HANNA (Hollywood)

Smart Theatremen Use . . .
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Phone Your Order Now! — LOMbard 7554

BILL CRACKS DOWN

BOXOFFICE RATING

MELODRAMA . . . Love triangle in steel mill setting . . . Fair production lacks punch and name values . . . Will satisfy on dual bills . . . Rates ● ● — in cheaper spots only.

Republic
61 Minutes
Grant Withers . . . Beatrice Roberts . . .
Ranny Weeks . . . Judith Allen . . .
William Newell . . . Pierre Watkins
Directed by William Nigh

Story and production of this programmer are not bad at all, but it lacks the qualities to make it anything but dual bill fare for the lesser spots. No names, a no-draw title and absence of sufficient punch to satisfy action fans count against it. Nevertheless, it contrives to hold the spectator's attention almost throughout and might have amounted to something with stronger casting.

Story has Ranny Weeks, weak artist son of steel mill owner, inheriting the plant on the condition that he put in one year at hard labor under the tutelage of Grant Withers, the foreman. With Weeks dodging labor and Withers trying to make him work, hatred grows between the pair. The wealthy young fop, seeking revenge for Withers' driving, makes a play for the latter's gal, Beatrice Roberts. However, Weeks' old sweetie arrives on the scene and events reach a climax with a fist fight above the steel furnace, resulting in Withers being knocked down. Weeks rescues him and the men agree to be pals and partners, and keep their own girlfriends.

Weeks looks promising, a good-looking boy with some talent. Withers, Judith Allen and Newell are OK. Nigh's direction is just adequate.

AD TIPS: There might be good in the labor vs. capital angle. Catchline: "A Rich Man's Son Learned Fair Play From This Hard Hitting Laborer!"

NONNIE

CRIME NOBODY SAW, The

Hollywood Preview

BOXOFFICE RATING

MYSTERY . . . Mild version of routine plot . . . Will get by on dual bills in pop houses, where it rates ● ● —.

Paramount
62 Minutes
Lew Ayres . . . Benny Baker . . .
Eugene Pallette . . . Ruth Coleman . . .
Colin Tapley . . . Vivienne Osborne . . .
Howard G. Hickman
Directed by Charles Barton

This Paramount cheapie holds nothing novel in story, nor is its treatment original. The plot is the routine one about authors in search of a mystery plot, who encounter the real thing. Directed and played with fair speed, it will satisfy the rabid mystery film fans in cheaper spots. A fair dual biller filler, if teamed with light comedy or heavy drama.

The story, by Ellery Queen, is somewhat goofy and only the less discriminate fans will overlook the many inconsistencies. Lew Ayres, Eugene Pallette and Benny Baker are three playwrights seeking a plot for a contemplated mystery play. That, it seems, is their only stumbling block to writing a Pulitzer Prize winner. They stumble on the real thing when a murdered "man" is found in their room. The man turns out to be a woman. The three authors turn detectives and start to solve the crime. The dead person is revealed as a blackmailer, who had been carrying on a successful practice in both guises. They force a confession from the culprit just when things look darkest for an innocent man.

Pallette is outstanding in the mediocre cast. Barton's direction is aimed to garner laughs, with mild success.

AD TIPS: Catchline: "The Screwiest Mystery Comedy in Years!" Mention Ellery Queen's name in all copy. Title good for teasers.

HANNA (Hollywood)

WHAT PRICE VENGEANCE

BOXOFFICE RATING

ACTION MELLER . . . Standard formula gangsters vs. cops yarn . . . Cheaply made, but has advantage of fair cast . . . Rates ● ● for action and rural locations.

Rialto Prod.
58 Minutes
Lyle Talbot . . . Wendy Barrie . . .
Marc Lawrence . . . Eddie Acuff . . .
Lucille Lund . . . Arthur Kerr
Directed by Del Lord

Fair cops and gangsters meller that will get by where they aren't very particular about production values. It's action all the way, with motorcycle cops chasing autos, harbor patrol chasing motorboats, etc. The production is slipshod in many spots, but a better than average indie cast covers up most of the flaws. It should get fair returns in the lesser action and rural spots.

Lyle Talbot, a cop with a complex against shooting, is accused of neglect in failing to use his gun when chasing gangsters headed by Marc Lawrence. Real reason was the fact that Lawrence used kid Kerr as a shield, making the getaway after a crash. To all intent he resigns the force in disgrace, but actually goes into plain clothes to track down the gang. His sweetheart, Wendy Barrie, accompanies him and they work their way in with the mob as a "mug and his moll." When the jig is up, they engage in a pitched gun battle with the gang in a dark factory, the police arriving just as Talbot uses his gun to bump off Lawrence.

Talbot and Wendy Barrie carry off acting honors in the leading roles. The lesser characters are also well handled. Del Lord allowed action to have full sway from start to finish.

AD TIPS: Sell it as cops and gangsters triller. Catchline: "A Cop Gives Up His Uniform in Disgrace and Goes After a Mob of Killers Single Handed."

NONNIE

News About Pictures and Picture People

Bruce Cabot has been signed by Condor to play the male lead in "**Love Takes Flight**," which Grand National will release. Conrad Nagel will direct.

*

Columbia has changed to forthcoming release dates. "**Racketeers In Exile**," starring **George Bancroft**, will be released on March 30th, instead of the 20th. "**Motor Madness**," in which **Rosalind Keith** and **Allen Brook** are co-featured, also has been set back from March 27th to April 5th.

*

Three more roadshow dates have been set by **Columbia** for "**Lost Horizon**." The Capra film has been running on two-a-day basis in New York, Philadelphia, Los Angeles, San Francisco, Chicago and Pittsburgh. It opens in Atlanta, March 29th; in Hartford, March 31st, and Seattle, April 8th.

*

Edward Arnold, Jr., 16-year-old son of the noted film star, has been signed to a **Monogram** Pictures contract by **Scott R. Dunlap**, vice-president in charge of production. The deal is for one picture, with Monogram holding an option on the youth's services for two additional pictures.

*

There is a growing likelihood that **Norma Shearer** will accept **David O. Selznick's** offer of the role of Scarlett O'Hara in "**Gone With the Wind**." The producer is also reported to be after **Clark Gable** to play Rhett Butler role and may obtain release from Metro.

*

Maurice Conn is in New York conferring with his distributors about 1937-38 production plans. Conn's present plans call for a program of 36 features at an estimated cost of over $1,000,000.

*

Louise Beavers has been assigned an important role in **Universal's** "**Love In A Bungalow**." The same studio has added **Laura Hope Crews** to the cast of "**The Road Back**," Erich Maria Remarque's post war drama, which James Whale has about half completed.

*

Gaumont British will star **Nova Pilbeam**, who was acclaimed for her performance as Lady Jane Grey in "Nine Days A Queen," in three productions next season, it was announced by **Arthur A. Lee**, vice-president. The first of these will be "**Coins For Candles**," which the peerless **Alfred Hitchcock** will direct.

*

Al Friedlander, head of **Fortune Agency**, is on the west coast to arrange openings of "**Cloistered**," the nunnery film.

*

Andrew L. Stone, **Grand National** producer, has signed **Irene Hervey** for the feminine lead in the first Gilbert and Sullivan musical, "**The Girl Said No**." She will appear opposite **Robert Armstrong**.

Edward L. Alperson, president of **Grand National**, last week signed **Stuart Erwin** to a two-picture contract with additional options. Erwin's first G-N film will be "**Small Town Boy**," to be produced by **Zion Myers**. **Glenn Tryon** will direct. The story is based on Manuel Komroff's Cosmopolitan magazine yarn, "The Thousand Dollar Bill."

Change 'Lost Horizon' Ending

Sensing unsatisfactory audience reaction to the first conclusion used in "Lost Horizon," its roadshow hit, Columbia has substituted a different one.

The original ending showed Conway (Ronald Colman) being reunited with Sondra (Jane Wyatt) at the Tibet lamasery. Many critics commented that this struck a false, commercial note not in keeping with the spirit of the rest of the picture. Taking heed, Columbia switched to this one: A group of people in the British Embassy drink a toast to their friend, Colman, who is then shown climbing the icy heights of the mountains leading back to his beautiful Shangri-La, where the girl he loves, the life he wants await him.

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COMFORT: THE GREATEST STAR OF THEM ALL

What the Newspaper Critics Say

Excerpts Culled From the New Film Reviews by the Most Reputable Critics in Leading Newspapers

A VALUABLE BOOKING GUIDE . . . USE QUOTES IN ADVERTISING

WHEN'S YOUR BIRTHDAY
(R. K. O.)

". . . Joe E. Brown as a practicing astrologist . . . amusing fare presented with no irritating departures from the standard recipe."
WASHINGTON EVE. STAR

". . . Full of Joe E. Brown's good old tricks. . . . Since the purpose is laughter and since Fred Keating, Edgar Kennedy, Maude Eburne, Charlie Judels and Bob Murphy help out the comic in getting the giggles, the net score is satisfactory."
Kelley, WASHINGTON TIMES

". . . NOT the Joe E. Brown picture you have possibly been waiting for . . . does not amuse . . . fails to register. . . ."
B. R. C., N. Y. TIMES

". . . Spontaneous and flexible . . . just a collection of comedy reels, but the speedy tempo and the antic performances of Mr. Brown and Edgar Kennedy, blended with a few magic tricks by Fred Keating, are enough to hold your attention. . . ."
Tazelaar, N. Y. HERALD-TRIBUNE

". . . Knockabout farce in which Joe E. Brown and some pleasant associates aimiably kid the pants off astrology . . . has its moments of good, solid, slapstick comedy and some first-rate funny talk. . . ."
Boehnel, N. Y. WORLD-TELEGRAM

". . . Joe E. Brown is a clown apart of run-of-mine . . . however, his new picture abounds in hackneyed situations and speech which require no little gall to revive. . . ."
Kanonr, BALTIMORE EVE. SUN

". . . Sure-fire for fun-loving audiences with Joe E. Brown scooping up laughs at a mile-a-minute speed. . . ."
Rob Reel, CHICAGO AMERICAN

●

HER HUSBAND LIES
(Paramount)

". . . Considerable suspense and excitement . . . the company shows up remarkably well . . . a rather gripping melodrama. . . ."
Barnes, N. Y. HERALD-TRIBUNE

". . . A competent remake of a competent old melodrama. They called it 'Street of Chance' when they made back in 1930 . . . creditably performed. . . ."
Nugent, N. Y. TIMES

". . . Possesses its share of suspense and capable actors . . . dialogue weak . . . fairly entertaining. . . ."
Winsten, N. Y. POST

". . . Well planned, well written and the characters, the dialogue and the background blend perfectly . . . a solid, arresting and entertaining melodrama. . . ."
Boehnel, N. Y. WORLD-TELEGRAM

MAYTIME
(M-G-M)

". . . A resplendent and melodious spectacle that moves majestically through more than two hours of romance, operatic doings and melodrama. . . ."
Barnes, N. Y. HERALD-TRIBUNE

". . . The most entrancing operetta the screen has given us. Establishes Jeanette MacDonald as the possessor of the cinema's lovliest voice; and affirms Nelson Eddy's preeminence among the baritones of filmdom . . . a picture to treasure. . . ."
Nugent, N. Y. TIMES

". . . Intelligent and sensitive treatment rescues "Maytime" from the grab-bag of half-forgotten operettas and fills it with new life . . . the singing is the best yet of any year in the movies. . . ."
Winsten, N. Y. POST

". . . A melodious, beautifully-sung and, in spite of its excessive length, engrossing screen version of Sigmund Romberg's operetta. . . ."
Boehnel, N. Y. WORLD-TELEGRAM

". . . A rare treat . . . comedy, romance and music have been welded into a smooth and lustrous whole . . . singing beautiful, but little of original remains. . . . John Barrymore gives principals stiff acting competition. . . ."
Finn, PHILA. RECORD

". . . Proves definitely that cinema has conquered operetta . . . a musical photoplay destined to lure long lines to the box office. . . . MacDonald, Eddy, John Barrymore excellent."
Murdock, PHILA. LEDGER

●

A FAMILY AFFAIR
(M-G-M)

". . . A naive, home spun film . . . spins a leisurely yarn in a familiar pattern. . . . Mickey Rooney practically steals the show. . . ."
Finn, PHILA. RECORD

". . . Pleasant, if slightly unoriginal domestic comedy . . . much of the action is slow and the dialogue is always obvious. . . . Barrymore is in his best form, which is necessary, for Mickey Rooney almost steals the film as the very natural juvenile of the family. . . ."
Murdock, PHILA. LEDGER

". . . Dandy, homy picture . . . sugar-coated celluloid pill, a large dose of sweetness and light. . . ."
Marsh, CLEVELAND PLAIN DEALER

". . . Family problem film offers entertainment for all audiences . . . performances are splendid. . . ."
WASHINGTON TIMES

"Homey, unpretentious little pleasantry, specially designed for the family tree . . . reminiscent in a great many respects of "Ah, Wilderness' . . . offers a perfect role for Lionel Barrymore and he does it with customary excellence."
Schneider, CLEVELAND PRESS

MONOGRAM'S PLANS FOR 1937 - 1938



W. Ray Johnston

W. RAY JOHNSTON, president of Monogram Pictures, this week announced its complete production and distribution plans for 1937-38. The Board of Directors consists of Johnston; Sol A. Rosenblatt, former deputy administrator of the N.R.A.; J. A. Sisto, Wall Street banker; William Rhinlander Stewart, and Scott R. Dunlap, head of production.

The company's distribution organization will consist of 31 franchise branches throughout the United States. Distribution in New York, Phiiadelphia and Washington, D.C., will be operated by an affiliate of the parent company, Monogram Distributing Corp. All other exchanges handling the product will bear the name Monogram, giving the organization a unity not had by other independent film companies.

The product for 1937-38 will consist of 42 features, including westerns. Dunlap now has nine features in work at the New Hollywood studios. They are: "The Outer Gate," novel by Octavus Roy Cohen, with Ralph Morgan and Kay Linaker, and "The Legion of Missing Men," with Ralph Forbes and Ben Alexander. The others now in preparation are: "Paradise Isle," "The Hoosier Schoolboy," "College Sweetheart," "Blazing Barriers," "The Marines Are Here," "A Bride For Henry," "Romance of the Limberlost," "The Luck of Roaring Camp," and "Federal Bullets."

Short SUBJECTS

FROM PHILLY
By Nonamaker

S-W FAIRMOUNT closed last week for repairs, reopens today . . . NISHA NELSON joins National-Penn as salesman . . . DAVE MOLIVER to move his 'Bango' Sales Offices to the newly prettied building at 1241 Vine . . . There has been no decision on the 'Lucky' test case as yet. JUDGE McDEVITT evidently taking his time . . . Who gave MIKE, the barber, his black eye? . . . Dennis Games now have Popeye Pops "made with spinach" . . . Vine Street traffic lights should be working by the time you are reading this . . . WM. F. MATTESON, at the Philly Trans-Lux, has new assistant in HARRY HINEBAUCH, who replaces HARRY T. JORDON, JR. Latter being transferred to the Trans-Lux, D. C. . . . JOHNNY ROBERTS was in town Tuesday . . . We wonder which upstate film salesman is keeping his pals in the non-ending poker, hearts and rummy sessions . . . HARRY TYSON seems to become younger every day since his marriage . . . BILL (Cities Theatres) HEENAN was sick . . . Preferred's BILLIE MILLER, who is recuperating nicely, says she had so many blood transfusions that she thinks she is a couple of other girls now . . . JOE KENNEDY happy over being back at his old post as superintendent in chief of Horlacher's platform . . . HARRY LA VINE and the Republic exchange happy over JACK LINDER booking their "Two Wise Maids" to follow "Good Earth" at the Locust Street Theatre, which he has under lease. "Maids" will go in on a continuous showing policy . . . MEL KOFF reports that he had a nice opening at his rebuilt Darby Theatre . . . Other than the fact that most of the exchanges have heard about it, there has as yet been no organized attempt to "unionize" the Vine Street end of the industry . . . BOB LYNCH has been made chairman of the Will Rogers Memorial Drive, which starts April 30th . . . HARRY PERELMAN wants to know what's next in his "double features" case . . . JAMES P. CLARK back from Florida . . . WARNERS' did not renew lease on Lawndale Theatre, Lawndale, which reverted to owner HARRY FRIED. House is closed now, but Fried will remodel and reopen . . . Girard, Girardville, is being rebuilt by FRANK HOLLISTER . . . EMANUEL TANNENBAUM has the Roxy, Olyphant, closed for alterations and will reopen within three weeks . . . Dados Theatre, Sheppton, which has been closed for years, will shortly re-open . . . BILL TURBETT's wife was operated upon for appendicitis. She is doing nicely . . . WILMER and VINCENT's Victoria, Harrisburg, has beautiful new marquee . . . Victoria, Frackville, now open three days a week instead of one . . . A new theatre is being built in Elizabethville by a party named WEIST . . . In about two months the NATE MILGRAMS will be four instead of three . . . JOHNNY BACHMAN busy with Grand National's "Manager's Billing Drive" and all the G-N boys are excited about "23½ Hours Leave" and "Girl Loves Boy," a couple of good looking shows . . . EDDIE SHERMAN, the vaude booker, has pleurisy . . . ELI EPSTEIN is the proud pappy of a 6-lb., 12½-oz. girl born Tuesday night. Good going, boy!

Everything in Equipment

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FROM BOSTON
By Bruce

"DOC" BRITTON has the state police of Maine looking for one of the exhibitors. How about the Northwest Mounted, Doc? . . . WALTER GILLIS ran up panting with the announcement that "The Battle of Greed" had just been received by Cameo Screen Attractions. Just made the deadline, Walter! . . . SALLY HOCHBERG, the new secretary for Independent Exhibitors, is making a tremendous hit with all the exhibs . . . Lost! JOE COHEN . . . last seen in the rough! . . . Mrs. FRANK LYDON is resting comfortably in St. Margaret's Hospital after licking a serious attack of pneumonia. Frank is perking up again! . . . Yep, BRAD ANGIER went to New York again. Insists that there is nothing to that rumor that he will say something soon to explain his habitual visits to the big city. What do you think? . . . CHARLIE WILLIAMS is going in for 16 mm in a big way. He has formed the Filmart Company and will distribute the Russian Amkino 16 mm film. That's the reason for all that activity at 43 Church Street . . . RICHARD RUBIN does not need to take any course on public speaking judging by the way he handled his spiel on the problems confronting the independent exhibitor before the Women's Council in Lynn the other day . . . LOUIS LESSER has been promoted. He's now salesmanaging for Century Pictures according to MARCEL MEKELBURG . . . LOUIS FREY is opening up the Hope Theatre in Hope Valley, Rhode Island next Sunday. M. STANZLER transferred the title to Frey just recently. Here's "hope-ing!" . . . The Film Exchange Workers elected their officers the other day and are definitely under the banner of the A. F. of L. thus squelching all rumors about C. I. O. activity. MAX MAGOVSKY of National Screen Service was choosen as the first president of the new organization. . . . MIKE THOMAS has a corner on the famous meeting place in the film district. Mike moved to 41 Church Street with his Theatre Novelty Company. . . . PHIL BLOOMBERG, the big shot from Salem, is vacationing in Florida. Oh well, the sun is getting pretty hot here too! . . . "Porter Square" MARKELL is back after eight weeks in Florida. . . . "One Shot" ROSSI is trying to figure out four horse parlays again! . . . HARRY ZEITZ of New Bedford was seen flitting through the district. That man can cover more territory in less time than any other exhib in the district! . . . ABE MONTAGUE, general sales manager for Columbia Pictures, was here from New York last weekend to do a little advance work on "Lost Horizon." . . . MAX FINN went down to New York to meet his flying wife. She is back from a trip to Hollywood. . . . COLBY W. ROBINSON opened the Town Hall in Yarmouth, Maine, this week. There will be a flock of openings soon with the advent of warmer weather. . . . AARON ROSENBERG always wants to see the best pictures. We know what he will say to that too,—"you're darn tootin'!" . . . E. M. LOEW is opening the Royal Theatre in O'neyville, Rhode Island, on Sundays only. . . . SAMMY HAAS is going to be minus one of his best listeners in a very short time! . . . JIMMY O'BRIEN is going great since he moved in with MIKE THOMAS on that famous corner. . . . The Film salesmen are going to give a dance and entertainment at the Hotel Bradford next Friday evening and they have managed to get Carl Rhodes' orchestra. We seem to be coming into an era of bigger and better parties. The Cinema Club had a gala celebration recently and put themselves on firm financial footing.

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Chicago	9 weeks	San Francisco	5 weeks
Cleveland	8 weeks	Detroit	4 weeks

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"Unique picture...Strangely moving and beautiful." — DAILY NEWS

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Independent EXHIBITORS
FILM BULLETIN

3. No. 31 SATURDAY, APRIL 3, 1937 PRICE, 10 CENTS

Don't Be A Sucker For Paramount's Phony Promises !

How does Adolph Zukor get that way?

As a display of callous disregard for common moral integrity and business decency, his demand for higher film rentals to "encourage" him to make better pictures, voiced at the M. P. T. O. A. convention in Miami, takes the well known cake.

Paramount was just about as false to exhibitors this season as any company can possibly be and stay within the written law. During the 1936-37 selling term, its salesmen flaunted before their buyers printed forms naming titles, stories, stars and noted directors which made the product appear most promising. On the basis of those printed promises, and allowing for the normal vagaries of production, thousands of exhibitors agreed to outright rentals and percentage terms for the Paramount '36-37 program.

They know now that they were tricked. Because the pictures were not itemized in the contracts, Mr. Zukor's Paramount is giving its customers the short and dirty end of the stick by withholding a number of the strongest pictures promised this year.

"Souls at Sea," starring Gary Cooper was "sold" on '36-'37 contracts. "High, Wide and Handsome," starring Irene Dunne, was "sold" on '36-'37 contracts. Both of these films are lying on the shelf in the Paramount studio, completed and accumulating interest charges on the investments, which will probably be charged to the suckers who buy them for the second time next season.

Where are the two Marlene Dietrich productions, one to be directed by Ernst Lubitsch, the other by Frank Lloyd? Paramount proudly announces them for "sale" again on 1937-38 contracts, although the Lubitsch film is already being made. Where is "Artists and Models"? And the second Bing Crosby picture? And the Technicolor "Slave Ship," with Gary Cooper? The Technicolor special, "Spawn of the North"? "The Count of Luxembourg" starring Irene Dunne? What of "Diamond Rush," starring Gary Cooper or Fred MacMurray?

We have listed ten pictures (there are more) which Paramount promised exhibitors this season and which they will not deliver. This company has already announced through the trade papers that it will be approximately ten pictures short on its total for the year (60 to 65 sold—about 53 will be delivered.) It hardly requires a mathematical mind to understand that the withdrawal of these ten boxoffice films substantially increases the proportionate rentals on the other 53 releases.

Paramount made false promises in 1936 and Zukor is laying the foundation for getting even larger returns on phony promises for 1937.

So be ready. When the Paramount salesman mentions higher rentals, tell him to take back to Mr. Zukor the indelicate, but appropriate, answer: "Nuts"!

MO WAX.

A TRADE PUBLICATION, ISSUED WEEKLY FOR INDEPENDENT EXHIBITORS
—AND DEDICATED TO THE PROTECTION OF THEIR INTERESTS

AWAKENING THE 'SLEEPERS'

The purpose and plan of this department is to bring forcefully to the attention of theatremen those pictures which are ordinarily overlooked or neglected in their advertising. Mr. Wolfe-Smith, prominent theatre publicity expert, aims to point out the latent exploitation angles in these "Sleepers" with the view to having you SELL them to the public in a manner that will bring you the best possible returns. Follow these "Sleeper" campaigns for bigger grosses!

By Wolfe-Smith



In the strict sense of the word, "23½ Hours Leave" is not exactly a "sleeper," because a host of filmgoers must remember the famous Mary Roberts Rinehart Satevepost yarn that had the nation laughing almost two decades ago. And Doug MacLean, who is the producer of the current Grand National version, scored his first great acting success in the first Paramount production of this grand comedy 17 years ago. A flock of oldtimers will remember that, too. So, you see, "23½ Hours" has something the average pic we present in this department lacks—a ready-made audience of some fair proportions.

The chief reason that we have selected it, however, is the fact that practically every critic (including FB's) has lauded it as one of the grandest comedies of the season and we would like to see it get the business it deserves. It hasn't sufficient cast name strength to assure its success, but it does have a couple of people who are going far, to the top, perhaps, from this picture on. Your job is to sell them in "23½ Hours." We refer, of course, to James Ellison, the youngster who did such a great job as Buffalo Bill in "The Plainsman," and Terry Walker, a lovely gal already grabbed by Paramount.

SWELL PRESS SHEET

The Grand National press boys, under Ed Finney's guidance, have made our job extremely soft this time by turning out a nifty press sheet. Four pages solid with exploitation stunts and tie-ups cover the sales angles pretty thoroughly and we have to dig down into the deepest recesses of what we egotistically call our brain to pull out anything original. What we are going to do is mention those press sheet offerings we like best and add one or two gags of our own. We want you to keep in mind as you go to work on this job that you have a sweet little show that will send everyone who sees it out grinning from ear to ear. So, roll up the frayed shirt sleeves and go to work.

"WAR!"

If you go in for circular distribution (or even if you usually don't), here is an angle that will engender a load of excitement at first glance—and get a hearty laugh at second.

Get this printed on large size sheets (something over 12 x 18): "There Will Never Be W A R . . . If the Dictators of Europe Would See '23½ Hours Leave' and Enjoy A Good Laugh At The Hilarious Antics of Army Life! Let them come to the Strand Next Week to See It and Relax!"

That word "WAR" should be huge and very black, so that it will give the appearance of being an important announcement. The other copy much smaller. Liberty and peace-loving Americans will enjoy the tone of this herald—and that's an "in."

FREE DOUGHNUTS

Everyone remembers what an important part the doughnut played in winning the war. Promote some from the local bakery and enclose them in printed transparent bags. The press sheet shows you a couple of stills on doughnuts that can be used effectively for bakery shop tie-ups.

VET LEGION TIE-UPS

The press sheet lists all the American Legion branches throughout the country. Contact your local Legion post, as well as other veteran and patriotic organizations, and you will probably find them ready to cooperate in helping you at least reach all their members.

LOUD SPEAKER

Hook up a loud speaker system on your front and have a male trio or quartet singing old war songs like "You're In the Army Now" and "Oh, How I Hate To Get Up In the Morning," with periodic announcements about the picture.

Remember, always keep the comedy angle predominant. Don't allow anyone to get the impression that this is a war picture. There is money in comedy and this one can be sold for plenty of dough.

$ $ $ $ $ $

Vol. 3, No. 31 — Independent EXHIBITORS FILM BULLETIN — April 3, 1937

THE INDUSTRY'S NEWS
From An Editorial Viewpoint

ALLIED SETS BACK NATIONAL CONVENTION TO MAY 26-27-28

Closer to Buying Season . . .

Apparently for the purpose of enabling leaders and members to obtain more data on 1937-38 film selling terms, Allied has set back the date of its annual convention for two weeks to May 26-27-28. It will be held in Milwaukee, with the Hotel Pfister as headquarters. Announcement of the decision was made by P. J. Wood, Secretary of the Ohio I.T.O. and Chairman of the National Convention Committee.

The added valuable feature of the product and sales terms analysis on a national scale has made Wood and other Allied leaders confident that this year's turnout will exceed any in the organization's past history. Other outstanding issues that will occupy the delegates' attention are the theatre-divorcement measures, block booking and blind selling and other legal and legislative attacks against the majors' monopoly hold on production and distribution. However, from an immediate and practical viewpoint, the chief attraction for most independents will be the exchange of information on sales terms asked by the various companies for 1937-38 and the analysis of the current season's deliveries and next season's promises.

Committees Named . . .

Wood announced the committee appointments for the convention. In addition to himself, the National Convention Committee consists of: Secretary, Ray A. Tesch, Milwaukee, Wis.; Nathan Yamins, Fall River, Mass.; Lee W. Newbury, Belmar, N. J.; W. A. Steffes, Minneapolis, Minn.; M. B. Horwitz, Cleveland, Ohio; William D. Davis, Pittsburgh, Pa.; Roy Bair, Indianapolis, Ind.; F. J. McWilliams, Madison, Wis.; H. M. Richey, Detroit, Mich.; Aaron Saperstein, Chicago, Ill.; Col. H. A. Cole, Dallas, Texas; Walter Littlefield, Boston, Mass.

Chairmen of other committees are as follows: General Convention—Edw. F. Maertz, Zenith Theatre, Milwaukee; Banquet—Max Krofta, Abby Theatre, Milwaukee; Entertainment of Delegates—Merrill Devine, Milwaukee; Publicity—Arnold Brumm, Ritz Theatre, Milwaukee; Reception—George Langheinrich, Burleigh Theatre, Milwaukee; Exhibits—Ross J. Baldwin, Tosa Theatre, Milwaukee; Transportation and Hotel—George Fischer, Milwaukee Theatre, Milwaukee; Convention Arrangements—A. C. Berkholtz, West Bend Theatre, West Bend; Credentials—Gene Goderski, Aragon Theatre, Milwaukee; Women's Activities—Mrs. Frank Fischer.

An enticing program of social events has been arranged to entertain the delegates during non-business hours of each day. The latest in theatre equipment will be displayed in the convention headquarters during the 3-day period.

HAYS ASKS 'COOPERATION' INSTEAD OF LEGISLATION

In Annual Report . . .

Following the customary line of pleading for cooperation between exhibitors and producer-distributors, Will H. Hays again decried legislative attacks against the producers in his 15th annual report to the board of directors of the Motion Picture Producers and Distributors Association presented on Friday.

Flying in the face of the producer-controlled M.P.T.O.A.'s failure to win concessions on unfair trade practices from members of the Hays organization, the M.P.P.D.A. president had this to say: "There will never be a time in this or any other industry when individual grievances will not exist and need to be adjusted, and when there will not be groups which will demand legislation instead of cooperation. But an overwhelming number of responsible exhibitors, distributors and producers fully understand that any act which would destroy initiative and enterprise in the industry must endanger the investment in all theatre properties, make it impossible to serve large portions of the public with outstanding entertainment and hurt the small theatre now protected by the assurance of a constant and unfailing picture service.

'Men of Good Will' . . .

"There is enough elasticity in the trade structure of the industry and enough men of good will within it—exhibitors, distributors and producers—to solve through self-regulation all its trade problems that exist or may arise from time to time."

In other sections of the report, Hays praised the producers for improving the quality of films, complimented newsreels on extending "the scope of their informational service" and commented favorably on the trend toward popularizing films dealing with biographies of famous musicians and composers.

RKO NET FOR 8 WEEKS OVER 10 TIMES HIGHER THAN IN '36

$714,000 . . .

RKO earned a net profit of $714,000, after all charges, for the first 8 weeks of 1937, it was disclosed Thursday by O. C. Doering, counsel for the company's trustees, at a hearing before Federal Judge William Bondy on the petition of the trustee and counsel for partial payment on services rendered in reorganization matters. This sum is over ten times greater than RKO's net for the same period in 1936, when a profit of $68,351 was shown.

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MINN. MAY YET PASS THEATRE-DIVORCE MEASURE

Senate Committee Favorable . . .

St. Paul.—Racing against time, proponents of the Minnesota measure to outlaw ownership or operation of theatres by film producers-distributors are still hopeful that the bill will be enacted before the legislature adjourns next week. Their stock was boosted considerably Friday when the Senate committee reported the measure favorably, following like action by the House committee.

While observers here deem it unlikely that the legislature will finally act on the bill at the current session, there is still a possibility that it will be rushed through at the eleventh hour.

Cal. Hearing April 5 . . .

Los Angeles.—The California legislature is slated to hold its first public hearing on the theatre-divorce measure April 5th. Also up for debate will be a proposed bill to bar preferred playing time demands by film distributors.

Meanwhile, it was reported in New York that counsel for Paramount is preparing to contest the recently enacted North Dakota law banning affiliated theatres on the grounds that it is unconstitutional. Allied leaders who sponsored the measure are confident that it is permanently on the statute books, basing their belief on the assurances of eminent constitutional law attorneys who have examined the law.

WARNER REPORTED SET TO ADOPT GAMES IN PHILA.

Several to Start . . .

Warner Bros. are understood to be planning to put games in several of their Philadelphia theatres shortly. At present, only a few houses will be affected, those in sections where competition with independent spots now using games and giveaways as box-office stimuli is stiffest.

The Imperial in West Phila. and the Kent in Kensington are said to be the first two Warner houses designated for the games.

Warners have long been on record as opposed to theatre games and this move is regarded as retaliation against indies who have used them successfully in locations against the circuit's competition.

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NEW YORK TIP-OFF

Observations and Opinions by **Larkin**

LOEW'S QUERY ON DUALS

Loew's just completed a survey of the duals problem among the patrons of their metropolitan theatres and learned that at least half of them prefer double features. The poll was conducted thru the medium of Loew's **Movie-Goer.** The company announced that a majority of the people indicated their preference for shows that run over two and a half hours. Some independents point to the results of the poll as added evidence that the public really wants twin bills, remarking that Loew's must have been ardently hoping that the majority would be opposed. . . . Present indications are that the major film companies will not further contest the N. Y. City sales tax on film rentals, which was upheld by unanimous decision of the N. Y. Court of Appeals last week. Between $1,000,000 and $2,000,000 is reported due the City from the major distributors. . . . The opinion that Grand National will become an important factor in the industry within another year or two is steadily gaining ground. After a slow start this season, the company has raised the generally accepted estimation of its future by recent moves. The acquisition of such production names as Richard Rowland, Zion Myers, the Condor outfit and the likelihood that Douglas MacLean will remain all have counted in boosting G-N's prospects. Another factor has been the cautious procedure being followed by Eddie Alperson, who seems determined to teach the baby to walk before it attempts to run into the big time class—and perhaps fall. A vast improvement in the product can be looked for during the '37-'38 season, and a still greater improvement the following season. A solid foundation is being laid. . . .

HAPPY EASTER ON BROADWAY

Business was very much on the up in the first run spots this week. Some better class boxoffice stuff than the Main Stem has been enjoying recently and the Holiday combined to boost grosses to happier figures. . . . The Paramount is singing a merry tune with "Waikiki Wedding" (Par.) in its second week. It will stay at least one more, possibly two. . . . "Maytime" (Metro) was going so nicely at the end of the second week that it stayed at the Capitol for a third—and may hold for a fourth. . . . The Music Hall jumped into the upper brackets with "Seventh Heaven" (20th Cent.), which was an ideal Easter booking. The reviews, however, were not very favorable and it is staying for a second week on the strength of the Holiday week business. . . . "Top of the Town" (U) received mixed notices, but received the benefit of a strong ad build-up in advance and is sailing along into its second week with good returns. . . . While it is not exactly doing terrific, "King and the Chorus Girl" (WB) gave the Strand its best week in a long time. It will probably hold for two additional weeks. . . . "History Is Made at Night" (U.A.) is clicking well enough at the Rivoli to guarantee a three weeks run. . . . Unexpected clicker is "Sea Devils" (RKO), which was held for a third week at the Rialto, first time this house has done this in some time. . . . The three roadshows are hitting it at a strong clip. "Good Earth" (Metro) is slipping off just a bit at the Astor in its 9th week. "Lost Horizon" (Col.) holding its even keel, which is excellent, at the Globe, in its sixth week. G-B's "Silent Barriers" gave the Criterion a new high in its first week on the two-a-day basis.

AS I SEE THEM . . . REVIEWS OF NEW FILMS

By ROLAND BARTON

BOXOFFICE RATING:— ● Means POOR; ● ● Means AVERAGE; ● ● ● Means GOOD; ● ● ● ● Means EXCELLENT
Plus (+) and Minus (—) will be used occasionally to indicate slightly above or below the point rating.

LOST HORIZON

BOXOFFICE RATING

DRAMATIC FANTASY . . . Capra's ace direction and fine cast make engrossing film of Hilton's novel . . . Definitely class entertainment, but can be sold down the line . . . Rates ● ● ● + for class houses; ● ● + if sold, in nabes and action spots.

Columbia
140 Minutes
Ronald Colman . . . Margo . . .
Edward Everett Horton . . . Jane Wyatt . . .
H. B. Warner . . . Sam Jaffe . . .
John Howard . . . Thomas Mitchell . . .
Isabel Jewell
Directed by Frank Capra.

James Hilton's much-discussed book of philosophical fantasy has been transferred to the screen faithfully and intelligently by Frank Capra and Columbia. While "Lost Horizon" is definitely in the "prestige picture" class, Capra and Robert Riskin, who did the script, have very wisely (from the boxoffice viewpoint) toned down the philosophical phases and embellished the adventure angle. Ronald Colman, as the young Englishman who finds in Tibet a Paradise of prolonged life, delivers a sincere, polished and wholly sympathetic characterization—one of his best. The others in the cast, Edward Everett Horton, H. B. Warner, Sam Jaffe, Jane Wyatt, Isabell Jewell, are not far behind in the worth of their performances. Technically, the film is a treat that will delight everyone who responds to massive sets, awe-inspiring natural scenery and trick photography. The snow avalanche is really colossal realism. Throughout, the film is engrossing for one reason or another, and this fact should overcome the theme's elevated tone in the estimation of average audiences. Class houses should easily get very good returns, but it will require selling for naborhoods and action houses.

The script is a compact condensation of the novel with only few alterations. Colman and a party of whites are snatched out of the midst of a Chinese revolution by being kidnapped in a plane manned by an unknown Caucasian. The plane is wrecked on the outskirts of Shangri-la, a beautiful city in Tibet, where the people live for centuries. Colman is told by the ancient ruler or Llama that he is to be the ruler when the old man dies. Colman falls in love with Jane Wyatt and his brother, John Howard, becomes attached to Margo, a young-looking old woman. Isabell Jewell, a prostitute; Edward Everett Horton, a professor, and Thomas Mitchell, a utilities magnate, other members of Colman's group, decide to stay. Howard, however, pleads with his brother to leave with him, and they set out together, taking Margo with them. As soon as they reach the outside world, she withers to old age and dies. Howard dies, too. Colman loses his memory, but recovers it later and is shown at the end fighting his way back to his "lost horizon."

AD TIPS: Class houses, of course, will sell on the fame of the novel. Action fans will respond best to the adventure angle. Sell Colman, Horton.

LARKIN

SILENT BARRIERS

BOXOFFICE RATING

OUTDOOR DRAMA . . . Most Americanized British film to date . . . Has some stirring sequences, gorgeous scenery and fair action, but is not in "big" picture class . . . Rates ● ● + where they like better class outdoor mellers.

Gaumont British
82 Minutes
Richard Arlen . . . Lilli Palmer . . .
Antoinette Cellier . . . Barry Mackay . . .
J. Farrell MacDonald . . . Roy Emerton
Directed by Milton Rosmer

While Gaumont British has not achieved the equal of a "Covered Wagon" or a "Plainsman" with "Silent Barrier," it has delivered the most Americanized film it has yet made. Built on "epic" proportions, "Barriers" does not quite reach the big picture class, but it offers much to satisfy the outdoor film addicts. Most of it was photographed in Canada and the Canadian Rockies make a striking background of unsurpassed beauty. The basic theme—the struggle of the builders of the Canadian Pacific Railroad against adversities of nature and man—provides some stirring sequences. However, the story built around this theme is below par and the picture's principal weakness. Action and rural locations should have no trouble getting above average returns. The better class spots will have to sell.

The plot, briefly, concerns Richard Arlen, a gambler, who comes to the Canadian boom town, center of operations on the projected railway from Montreal to Vancouver. Gradually, inspired by his love for a girl and the sight of the people's struggle to overcome all the obstacles blocking their path through the Rockies, Arlen becomes regenerated and joins the work, becoming one of its driving forces. After all sorts of hardships are defeated, they meet success and Arlen wins happiness.

The performances are good. Arlen is characteristically sincere and adds punch to his big scenes. J. Farrell MacDonald, Lilli Palmer and Barry Mackay are outstanding in support.

The production is topnotch throughout. The sheer magnificance of many scenes will bring gasps. Milton Rosmer's direction could have dwelled to better advantage on the inspiring spectacle of the railway building, rather than on the shallow story.

AD TIPS: Sell this as a "Saga of Man's Struggle to Overcome Nature." The regeneration-of-a-gambler is a good angle for action spots. Feature Arlen.

LARKIN

History Is Made at Night

BOXOFFICE RATING

COMEDY MELODRAMA . . . Capable cast and deft direction endow weak story with some interest . . . Boyer, Arthur names and intriguing title will attract . . . Rates ● ● + generally solely on these assets.

United Artists (Wanger)
97 Minutes
Charles Boyer . . . Jean Arthur . . .
Leo Carrillo . . . Colin Clive . . .
Ivan Lebedeff
Directed by Frank Borzage

This is a far-from-satisfying mixture of comedy and melodrama. The fault lies with the obvious confusion of the authors, Gene Towne and Graham Baker, who tried to drive their cart both ways at once. That "History" emerges as mildly entertaining fare is due to the sympathetic portrayals by Charles Boyer and Jean Arthur, and the appeal with which director Frank Borzage has endowed their strange romance. The weak story is further disguised by a handsome production and a "smash" climax, in which an ocean liner crashes into an iceberg.

Colin Clive, shipping magnate, desiring to prevent his ex-mannequin wife from divorcing him, attempts to frame her with his chauffeur. Boyer, head-waiter in a fashionable Paris restaurant, saves her by a ruse, posing as a thief and kidnapping her. They dance together all night at the restaurant and she tells him of her brutal husband. Meanwhile, Clive kills the chauffeur and pins the murder on Boyer. Then he induces his wife to rejoin him in returning to America as a compromise for his protection of the waiter. Boyer follows her to the U. S., where, with his pal chef, Leo Carrillo, they revive a failing restaurant in the hope that Jean will be attracted there. She has again left Clive, but he wins her back by convincing her that they have found Boyer in Paris and will sentence him to death for the murder. She finds him in New York, however, and learns of her husband's trickery. When she tells Boyer why she suddenly left Paris with her husband, he determines to return to Paris to stand trial. Jean sails with him on the new boat Clive has just launched and the latter deliberately issues orders that cause the vessel to crash into an iceberg. Clive, believing that the woman he loves is drowned, commits suicide, but the lovers are rescued.

Miss Arthur is lovely to look at and handles her role with sincerity it hardly deserves. Boyer's performance, also, is among his best. Leo Carrillo does well enough with the hackneyed "Grick" chef's role. Clive is properly venomous.

AD TIPS: Sell the [illegible] all over town. It's a grand one to [illegible]

BARTON

(Additional Reviews on page 8)

The stills are selected for their descriptive value to exhibitors.

PREV

ACADEMY AWARD WINNER! . . . But only in reel life. Janet Gaynor wins the Award in "A Star Is Born," in which she leaves her job as a waitress to climb the film heights. Frederic March, a star when he marries the unknown girl, skids to obscurity and tragedy as she rises. It's a David O. Selznick production for U. A. release.













GOBBY FUN! A gabby gob, a cute gal and a spy ring are the main ingredients of "Navy Blues," new Republic comedy - meller slated for release the 16th of this month. Dick Purcell, erstwhile Warner player, Mary Brian and Warren Hymer are the principal participants.



YOUTH DANCES! . . . Universal has provided many striking stills of the striking stage setting on which lovely Virginia Bruce dances with agile Nick Long, Jr. in "When Love Is Young." It was released this week.

NEWS

Scenes from . . . and a few vital facts about . . . the new films.







GRAND NATIONAL SIGNS! . . . The three players seen above have affixed their signatures to G-N contracts. On the left, Stuart Erwin, who will star in a series, first of which is to be "Small Town Boy." Zion Myers produces; Glenn Tryon directs. On the right, Bruce Cabot, who goes into "Love Takes Flight" Production is set to start April 12th. And, up-and-coming Irene Hervey in the center. Her first role is opposite Robert Armstrong in the Gilbert & Sullivan comedy, "The Girl Said No;" Andrew L. Stone producing.

FLYING DOCTOR! . . . Here we see two scenes from the RKO film with the interesting title, "The Man Who Found Himself." It concerns a young doctor whose enthusiasm for flying wrecks his career, but eventually enables him to regain his rightful place in the medical profession. John Beal, Joan Fontaine and Dwight Frye are the players. Release this week.





REVIEWS

(Continued from page 5)

TOP OF THE TOWN

Hollywood Preview

BOXOFFICE RATING

MUSICAL . . . Spectacular and expensive filmmusical fails to click . . . Will require strong selling to overcome lack of marquee names. Rates ● ●, no better.

Universal
83 Minutes
Doris Nolan . . . George Murphy . . .
Ella Logan . . . Hugh Herbert . . .
Gerald Oliver Smith . . . Mischa Auer . . .
Gregory Ratoff . . . Peggy Ryan . . .
Jack Smart . . . Ray Mayer . . .
Henry Armetta . . . The 3 Sailors . . .
Gertrude Neisen . . . The Four Esquires . . .
California Collegians . . . Claude Gillingwater
Ernest Cossart . . . Samuel S. Hinds . . .
Richard Carle
Directed by Ralph Murphy

This is disappointing. Despite reams of publicity copy that preceded this first "colossal" from the new Universal, it nowhere approaches expectations. The production is sumptuous, of that there is no doubt, and there is varied entertainment, but little of it warrants the great expenditure of money which went into the production. It just doesn't click. The story slides around and pops up at the most inopportune moments and the musical sequences resemble a Hollywood Benefit Show, each personality displaying his wares in a careless hodge podge manner. Profits will be slim and spotty on this, and only in those spots where the magnitude of the production can recompense, in the exploitation, for the lack of names, will it mean anything to the exhibitor.

Yarn has Doris Nolan, a wealthy young gal with Communistic ideas as well as theories on staging floor shows. George Murphy is an up and coming young band leader and floor show director. She decides to learn something about show business, so starts as a chorine in Murphy's show, which is to be staged in a cabaret atop Doris' skyscraper. At her uncle's insistence, Murphy eases her out of the show. She discovers this, returns just as he is about to open in the spot and proceeds to stage her own show. What with Mischa Auer burlesquing Hamlet, Henry Armetta leading a symphony orchestra and several groups of futuristic dancers, this is a riotous sequence. The top hat audiences find it not so hot and proceed to walk out, whereupon Murphy saves the show.

Miss Nolan is O.K. as the eccentric heiress but she has little chance to establish and develop her daffy characterization. Murphy is agreeable. Comedy lines are in the hands of capable Hugh Herbert and Gregory Ratoff, who work to advantage. Miss Neisen's torch singing is agreeable, but she looks like a female impersonator. The remainder of the enormous cast work like troupers with the 3 Sailors and Peggy Ryan coming out on top. The sets are lavish and in good taste. The Jamboree finale looks like a circus parade in top hats and tails, which doesn't help a bit.

AD TIPS: Play up "collosal" angle. "Most stupendous" musical ever filmed, etc.

HANNA (Hollywood)

Charlie Chan at the Olympics

Hollywood Preview

BOXOFFICE RATING

MURDER MYSTERY . . . Good Charlie Chan film . . . Can hold its own on lower end of class duallers and top in lesser spots . . . Rates ● ● + for action and rural locations; ● ● elsewhere.

20th. Century-Fox
71 Minutes
Warner Oland . . . Keye Luke . . .
Katherine De Mille . . . Pauline Moore . . .
John Eldredge . . . Allan Lane . . .
C. Henry Gordon
Directed by John Bruce Humberstone

Of all the screen detectives Charlie Chan seems consistently able to retain his charm and vigor. Credit is certainly due to Warner Oland's deft characterization and the scripters of the Chan series, Robert Ellis and Helen Logan, who manage so consistently to keep his detecting interesting. This latest problem to confront the wise Chinese sleuth is a corker. It has plenty of exciting situations and suspenseful action; a bit dreary in the opening sequences it picks up and maintains a steady tempo to the end. Shots of the Olympic games, the China Clipper and trans-Atlantic Zeppelin have been adroitly incorporated. A natural for the action and family trade, it will also please in the deluxers as a filler.

The yarn is concocted about an invention; a robot airplane piloting device which is being tested in Honolulu. The pilot is killed and the robot stolen. Detective Oland starts in on the job which takes him clear across the United States and on to Berlin during the period of the Olympic Games. He comes through with flying colors and solves the murder against the many factions anxious to secure the robot for their own nefarious purposes. He finally tracks down his man, who happens to be John Eldredge, partner of the murdered man.

Oland is up to par, which is good. Keye Luke essays his familiar role satisfactorily. Supporting cast is excellent. Humberstone's direction shows excellent timing and gets good results from the players.

AD TIPS: Charlie Chan's greatest problem. Around the world with Charlie Chan as he solves his most perplexing mystery.

HANNA (Hollywood)

BULLETS AND DIAMONDS

BOXOFFICE RATING

ACTION MELLER . . . Satisfactory Darro, in which the young star is given plenty to do in retrieving jinx diamond for proper owners. Moves fast all the way . . . Rates ● ● for action spots and rurals.

Conn Pictures
61 Minutes
Frankie Darro . . . Kane Richmond . . .
June Gale . . . Rosita Butler . . .
Edward Earle . . . Robert Fiske
Directed by Les Goodwins

"Diamond, diamond, who's got the diamond?" aptly describes this hour of actionful meller involving crooks; a private dick; a kid, who thinks the crooks are training him for the ring; mile-a-minute automobile chases, and quite a lot of slam-bang fist fighting. To say nothing of two girls for romantic interest. It's all done with plenty of speed, but director Les Goodwins has contrived to keep it logical. Originally titled "The Devil Diamond," we have no way of guessing how much of the story remains from Peter B. Kyne's original, but the screen play is okeh on its own. And the cast, topped by Frankie Darro, put it over for all it is worth. It will get average or better returns where they like action.

Frankie, a messenger boy, falls into the hands of a gang of crooks who use him as a front to cover their plan to steal a valuable but "cursed" diamond. They tell Darro that they will make a prizefighter of him and set up a gymnasium "blind." To their regret, the kid learns to use his mitts only too well and he turns against his "benefactors" to side with Richmond, private dick, helping him capture the crooks. Butler, a boy crazy girl, falls for Darro, and Gale and Richmond decide it is love at first sight.

AD TIPS: The "cursed diamond" angle Sell Darro and the action.

NONNIE

FURY AND THE WOMAN

BOXOFFICE RATING

OUTDOOR ACTION MELLER . . . Fast paced thriller of logging industry authentic in atmosphere and shot right out in the woods . . . Gargan gives swell performance . . . Rates ● ● for action spots, lesser nabes and rurals.

Rialto Productions
66 Minutes
William Gargan . . . Molly La Mont . . .
James McGrath . . . J. P. McGowan
Directed by Lewis D. Collins

Thrilling and impressively authentic meller of the big woods with the logging industry shown in detail as a background for a fast-moving and logical story. Gargan very good as Irish hero who fights his way through timber claim dispute and a realistic forest fire to straighten out his father's business and, of course, to win the girl he meets in the woods. William Gargan's name will help its boxoffice chances, but it will require support to draw in most spots. Action fans will like it.

The elemental plot seems more important than it is, due to the fast-moving direction, capability of the actors and the excellency of the photography, to say nothing of the undeniable authenticity that stamps the entire production. There is no denying the thrill of the logging train wreck, the forest fire, the many fights and the scenes of tall trees being felled, cascading down the sluices, swashing into the water with a terrific splash.

Gargan turns in a fine, appealing performance. La Mont, while unknown, proves that she is a capable actress. The others are all competent in their parts and look and act like the giant lumber-jacks they are portraying.

AD TIPS: Feature Gargan. Tell them it is an action plus picture of the lumber camp.

NONNIE

HOLLYWOOD FLICKERS

The Inside Low-Down on Studio Activities

By DAVID J. HANNA

Hollywood, April 2

Three months ago we pecked out a Hollywood Flickers column, announcing we are about to embark on a series of articles on interviews with prominent production personalities. And so for the past twelve weeks, we have smugly paraded past the forbidding countenances of reception clerks, office boys and stern secretaries to the comfortable overstuffed chairs in the offices of Hollywood's film-makers. A delightful task we found it, embracing as it does, the mere jotting down of notes on odd pieces of paper, while we puffed away on our hosts' six bit cigars. Then a day or so later we leisurely went about the job of transcribing our picturesque but highly illegible hieroglyphics. And that was that. So it was more or less a shock when our tranquility was rudely disturbed by our demanding editor, who decided to once again restore a reporting department. However, we gathered our wits together, made a hasty scurry through the studios of the Cinema City and emerged from our hibernation with some notes which may prove of interest (we hope).

Republic was our first stop. A very hectic organization since the abrupt resignation of Nat Levine. But Captain Herb Yates is expected within the next two weeks at which time everything will be straightened out. It seems Republic's biggest headache was its "super-super," "THE HIT PARADE," and the sudden flurry of resignations and personnel changes didn't help any. First the sequences shot in the East employing the galaxy of radio talent weren't photographed properly so the Republic execs sent it all back and had it completely done over . . . that wasn't really so bad, but the payoff came when a Quickie Company negotiated with the studio to rent one of their spectacular sets for the picture. They agreed to remain only one day and shoot only one side. But the shoestringers stayed four and photographed the set from every conceivable angle. Since the Quickie picture will be released first, the entire set, costing ten thousand dollars, was completely remodeled for Republic's own picture.

While on the subject of Republic, to all appearances it seems that their ex-chieftan, Nat Levine, has joined the legions of "Forgotten men." Headline material for the trade journals a month or so ago, he has now dropped into comparative obscurity. That is as he probably wants it. But there is a persistent rumor making the rounds that Levine is definitely headed for Culver City to take over the production of Metro's Grade B pictures. Overtures were made Levine by Columbia and Universal, but the producer nixed both these offers in favor of the Metro deal. It is reported Levine will finance part of the Metro arrangement.

One of the less significant items of the week is the survey of the double feature situation which is being made by one of the West Coast trade journals. In an attempt to establish the audience reaction on the double bill, a poll is being conducted at the deluxe and neighborhood houses. At this writing, the tabulation is well on its way with those favoring a single picture plus shorts and a newsreel scoring a three-to-one majority over two feature addicts. There are many pros and cons concerning this much debated issue, but surveys of this sort don't mean a thing to anyone who understands that industry problems like duals and premiums go much deeper than audience reaction. Involved are such items as too many B, C and Z pictures; producer-owned theatre competition, overseating, etc.

Opinions may be divided concerning Universal's first step into the million dollar class picture under Roger's regime, "TOP OF THE TOWN," but it is unanimously agreed their new trade mark is tops. With a revolving world with THE NEW UNIVERSAL travelling in the opposite direction, it is really striking.

But, back to the Studios. The Indies are doing a flourishing business these days. Maurice Conn has whipped out three pictures in as many months, and is off to New York on a finance deal. George Hirliman has just finished a Ken Maynard Western, and Bob Welsh is about to release THREE LEGIONAIRES. Monogram is practically ready to work and we won't see I. E. Chadwick at lunch anymore. And so with this period of activity our return to the familiar beat promises to be an interesting one. And maybe we'll get to like the publicity departments five cent stories as well as their bosses' six-bitters!

Notes About FILMS AND FILM PEOPLE

G-B has signed **Nat Pendleton** for a feature role in the forthcoming Jessie Matthews musical, **"Gangway."** The story concerns the adventures of a cab driver who comes to New York from London and becomes involved with a band of racketeers.

Monogram has signed **Guy Bates Post,** famed stage star, to appear in **"Blazing Barriers,"** which will be produced by Ken Goldsmith.

Morris Goodman, vice president in charge of foreign sales for Republic, sails on the Queen Mary, April 7th, for a tour of the company's foreign offices, taking with him a print of **"Hit Parade."**

Columbia has engaged **Dolly Haas,** noted foreign stage and screen star, for a starring role in **"Absent Without Leave,"** which will be placed in work shortly. Miss Haas was loudly acclaimed last season for her work in "Broken Blossoms."

Francis Lederer returned to Hollywood this week to star in the first picture on his new long term Columbia contract. It will be **"Cape of Good Hope."**

Richard Rowland, producer of **James Cagney's** second Grand National picture, **"Dynamite,"** is seeking the services of **John Blystone** to direct. Blystone is presently occupied on "Woman's Touch" for Samuel Goldwyn. He also directed "Great Guy."

Edward L. Alperson, president of Grand National, announced this week that the series of eight **Ken Maynard** westerns to be produced by Condor will be held for next season's release. The first one, **"Trailing Trouble,"** has been completed.

Paramount has handed **Gail Patrick** a new term contract in which the lovely brunette is guaranteed featured roles.

Richard Dix and **Fay Wray** will be co-starred in **"Once a Hero"** by Columbia. It is scheduled to go into production within a few days, with **Harry Lachman** directing.

W. C. Fields has been added to the cast of Paramount's **"Big Broadcast"** for next season. The bulbous-nosed comedian has been recuperating in a Pasadena sanatarium for almost a year.

Warners have designated **Josephine Hutchinson** and **Barton MacLane** for the leading roles in **"It Takes Nerve."** It is to be one of the **Bryan Foy** lower-budget films, story being about the dogs which lead blind people.

Max Reinhardt's next Warner production will be Feodor Dostoievsky's **"The Gambler." Bette Davis** gets the top spot.

What the Newspaper Critics Say

Excerpts Culled From the New Film Reviews by the Most Reputable Critics in Leading Newspapers

A VALUABLE BOOKING GUIDE . . . USE QUOTES IN ADVERTISING

SILENT BARRIERS
(G-B)

"Plenty of good old-fashioned excitement, swift and continuous action . . . Consistently interesting picture . . . Richard Arlen is splendid and Antoinette Cellier is lovely to look upon and capable . . ."
Boehnel, N. Y. WORLD-TELEGRAM.

". . . Record of the gigantic task of pushing the Canadian Pacific R. R. across the forbidding Rockies . . . Misses its mission by a wide margin . . . Made in Canada, the able filming of the magnificent Rockies and a forest fire are the highlights of the picture."
J. T. M., N. Y. TIMES

". . . Celebrates the building of the Canadian Pacific R. R. in sequences that have occasional adventurous excitement but are more often an absurd mixture of romance and melodrama . . ."
Barnes, N. Y. HERALD-TRIBUNE.

". . . A drama of the building of a country and a railroad . . . Elaborately melodramatic . . . magnificent scenery . . . the breath-taking beauty of the Canadian mountains . . ."
N. Y. SUN.

●

King and the Chorus Girl
(Warners')

". . . Weak vehicle, but Fernand Gravet, Warners' new Belgian star, shows an ingratiating personality . . . Story is disappointing because of lack of originality . . . Direction is routine and undistinguished . . . Has been mounted handsomely and the musical accompaniment is agreeable . . ."
Barnes, N. Y. HERALD-TRIBUNE.

". . . Buoyant farce-romance . . . Auspicious because of Fernand Gravet, who is sure to please for a time; and director Melvyn LeRoy, whose 'tricks' presage an occasional welcome departure from the familiar Warner technique . . ."
J. T. M., N. Y. TIMES.

". . . Gravet promises to become THE new light on the Warner horizon . . . The film itself is a rather limp affair . . ."
Finn, PHILA. RECORD.

". . . Gravet manages to live up to the flood of advance publicity and definitely clicks in his first Warner starring film, which is nothing more than the conventional fluff about royalty nodding in the direction of a chorus pretty . . ."
Murdock, PHILA. LEDGER.

". . . Less amusing than it was intended to be, although Fernand Gravet and his supporting cast perform the frothy and tempestuous piece with immense zest and Mervyn LeRoy achieves some excellent directional effects . . ."
Boehnel, N. Y. WORLD-TELEGRAM.

". . . Sumptuously upholstered, frisky and witty farce . . . Gravet performs the regal role with a fine flourish . . ."
Schneider, CLEVELAND PRESS.

TOP OF THE TOWN
(Universal)

". . . A musical colossus . . . Has everything except a sense of humor, a semblance of continuity and the veriest morsel of credibility . . . Just a big and dumb variety show."
Nugent, N. Y. TIMES.

". . . It is colossal, tremendous, stupendous, spectacular, gigantic . . . definitely big . . . It's glittering extravaganza . . . Whether you'll like it will depend on your ability to enjoy that sort of thing . . ."
Winsten, N. Y. POST.

". . . Super-musical is lavish enough to make even the Warner Brothers look to their laurels . . . Good entertainment with spectacular numbers and clever comic antics."
Boehnel, N. Y. WORLD-TELEGRAM.

". . . Lavish, massive, and EXHAUSTING . . . The first half is almost continuously amusing; but everything goes to pieces badly when the Moon Beam Room once opens . . . Music is lively . . . Cast all good . . . And it is an eye-filling show with lots of funny gags . . ."
Tazelaar, N. Y. HERALD-TRIBUNE.

●

History Is Made at Night
(United Artists)

". . . Frank Borzage and the stars have succeeded in making this a superior screen hodgepodge . . ."
Barnes, N. Y. HERALD-TRIBUNE.

". . . As unreasonably likeable a film as we have chuckled over and snorted at this season . . . Extremely clever cast have kept the story within credible limits . . ."
Nugent, N. Y. TIMES.

". . . Hasn't anything to do with history—nor does much of its action take place at night; but it is still a smart, smooth and satisfying production . . . A comedy for the most part with a realistic and terrifying disaster at sea as a climax . . ."
Finn, PHILA. RECORD.

". . . A completely fabulous tale sometimes undecided whether it wants to be sophisticated comedy or deep-dyed melodrama, but it is well played and, except for some of its middle passages, smartly paced . . ."
Murdock, PHILA. LEDGER.

". . . Average entertainment . . . Contains the most thrilling climax of the season . . . Cast are first rate . . ."
Boehnel, N. Y. WORLD-TELEGRAM.

". . . High class entertainment . . . Plenty of name value . . . If the story content were as strong as the talent that has been lavished upon it, the film would be a sensation . . ."
WASHINGTON TIMES.

SEVENTH HEAVEN
(20th Century-Fox)

". . . A disappointing picture . . . By far the outstanding performance in the picture is Gale Sondergaard's portrayal of Nana . . . But it all seems singularly pointless . . ."
Nugent, N. Y. TIMES.

". . . Little of the stuff of tender and mystical romance that made the silent film of a decade ago memorable remains . . . It is an absurdly old-fashioned story, full of words and little action, that is never moving and rarely touching . . ."
Barnes, N. Y. HERALD-TRIBUNE.

". . . The silent version of 1927 more altogether delightful picture than the talkie version of today; but the current vehicle has a full share of charm, of whimsy and of ingratiating performances . . ."
Thirer, N. Y. POST.

". . . The new version is something of a disappointment . . . Casting at fault . . . Simone Simon disappointing . . ."
Boehnel, N. Y. WORLD-TELEGRAM.

". . . Disappointing remake . . . A prosaic, garrulous and uninspired shadow of the Gaynor-Farrell idyll . . . Simone Simon lacks depth; and James Stewart isn't much happier in the male lead . . ."
Finn, PHILA. RECORD.

●

WAIKIKI WEDDING
(Paramount)

". . . Starts out like a winner, sags in the middle, picks up towards the end, but retires without having won the race . . . Has decent working plot with some bright lines and comic situations; but those Hawaiian production numbers drag . . ."
Winsten, N. Y. POST.

". . . Friendly, inoffensive, reasonably diverting musical of Hawaii a la Hollywood . . ."
Nugent, N. Y. TIMES.

". . . An engaging comedy with music . . . Bing Crosby is excellent and croons in a definitely superior manner . . . Martha Raye jumps up and down and shouts throughout the picture . . ."
Barnes, N. Y. HERALD-TRIBUNE.

". . . Moderately amusing little screen musical . . . Crosby at his best . . . Tolerable entertainment . . ."
Boehnel, N. Y. WORLD-TELEGRAM.

". . . An amiable and not too sensible bit of fluff . . . Cast do their parts well . . ."
E. L. H., BOSTON HERALD.

". . . Bing Crosby's latest musical is a bright and entertaining piece . . . Has a fluff of a plot, but the trimmings make quite a refreshing spring tonic . . ."
BOSTON POST.

Short SUBJECTS

FROM PHILLY
By Monamaker

Taking a cue from the popularity of free books for newspaper coupons, LYLE TRENCHARD, of the 56th Street Theatre, is among the first of the local exhibs, to start giving away sets of 10 volumes of the works of Robert Lewis Stevenson. De Lite Sales is handling the books . . . BILL KARRER and JERRY LEWIS, Republic salesmen, doubled up in up-state territory this week; and Manager HARRY LA VINE and FRANK HAMMERMAN toured the Jersey territory together to garner all possible dates in their drive to 'beat New York' in the National Republic drive. With 'Jim Hanvey, Detective;' 'Navy Blues;' and 'Hit Parade' expected in next week, the lads have plenty to sell . . . JUDGE McDEVITT still no speak on the games test case. How long can a guy deliberate on the legality of a thing? . . . Vine Street, especially U exchange, all excited when DEANNA DURBIN visited last Wednesday . . . LEW SEGALL has a new car . . . JOE CONWAY threatens to get off of SID STANLEY's free list unless Fay's soon plays a dog and pony act . . . IZ SEGALL has scarlet fever . . . MILTON ROGASNER's wife very ill . . . TOM LARK in Taylor Hospital, Ridley Park, for intestinal operation . . . We wish them all well and trust they will be enjoying good health soon again . . . RAY SCHWARTZ and SAM SEIDMAN to Bermuda . . . DAVE MILGRAM commuted to Florida again . . . CHARLIE STIEFEL back from vacation at A. C. . . . CLIFTON, Clifton Heights, Pa., has new RCA High Fidelity sound . . . HERB GIVEN was over to New York for the premiere of G-B's 'Silent Barriers' at the Criterion . . . HARRY BODKIN on vacation to South America . . . GOVERNOR EARLE still having pressure brought to bear over Censor banning of 'Spain In Flames.' Civil Liberties Union may take the issue to court . . . Metro reported putting on their own checkers due to dissatisfaction with Ross Federal men . . . The SID BLOOMFIELD's will be three soon . . . MORRIS WAX has been down with an infection this week . . . HARRY PERELMAN is threatening another suit against certain majors on clearance.

Smart Theatremen Use . . .

FAMOUS SILVERAY PRODUCTS

Sprays, Disinfectants, Deodorants, Brushes, Mops, Towels, Cups, Toilet Tissue, etc. . . . AT LOWEST PRICES!

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National Theatre Supply Company

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FROM BOSTON
By Bruce

Local boy makes good in Canada! HENRY A. MORTON, who ran the old Marquise Theatre in Lawrence some twenty-four years, dropped into his old home town for a brief visit this past week. Morton operates a string of twenty-one theatres in Canada and makes his headquarters at the Garrick Theatre in Winnipeg . . . WILLIAM KELLY, Universal's branch manager, and AL HERMAN, division manager, are running neck and neck in that casino tournament that started last year or, was it the year before. Anyway JACK MAGANN is gaining ground! . . . DICK RUBIN of the State Theatre in Saugus comes to the film district for his doughnuts and coffee . . . ED SHEA resigned from the Paramount Theatre in Newport, Rhode Island, and the boys saw him off with a swell party. HARRY BROWN is carrying on . . . Sunday motion pictures in the State of Maine will not be allowed this year. The legislature just tabled a measure that would have permitted Sunday showings . . . FRED WALTERS, Universal's high pressure man from the "Big City" is in town doing advance publicity for "Top of the Town." Walters also helped the Motion Picture Salesmen's Club put over their gala entertainment and dance last night at the Hotel Bradford . . . SAM GOLDSTEIN sees better times ahead. Anyway the Western Massachusetts Theatres are expanding in a big way. His brother, NATE, announces that plans have already been drawn for the construction of a new theatre in Brattleboro, Vermont. The Colonial Theatre in Pittsfield, Mass., is going to be remodelled and a new theatre is being planned for Utica, N. Y. . . . ARTHUR KING HOWARD has indigestion again. He ate too much turkey last Sunday! . . . NAT ROSS had a card in his hand the other day and it looked like his "criminal record." Maybe that's where he gets that nickname "one-shot" . . . Your correspondent is going to take a little jaunt to Europe and, curiously enough, another "Bruce" will cover. Accordingly, if any cracks are made by the writer of this column about himself, just remember the one and only is abroad—and that the quips are just unfair digs! Imagine Walter Winchell letting Jack Benny write his column for him! . . . HERMAN KONNIS worked overtime to make that party last night at the Bradford the biggest thing in years . . . "Ecstasy" is here again! Manager MAX MICHAELS at the Park Theatre is rebooking the greatest hit the house has ever had . . . HARRY BLOOMBERG of the National Premium Company has signed up a beautiful monogram deal. Business must be good for a new secretary is being added, one LIBBY GOLDBERG, young and beautiful! . . . DAVE PURCELL has resigned as salesman for Warner Brothers . . . SALLY HOCHBERG is the perfect secretary. She won't talk! . . . HERBIE HIGGINS has another hobby . . . collecting travel posters . . . And speaking of hobbies, are you giving all your foreign stamps to MARK JEFFREY? . . . There is a rumor that the important business calling BRAD ANGIER to New York so regularly is Mabell . . . AARON ROSENBERG has been having a lot of fun. It's been "tag day" almost every day! . . . Lost a gold watch. Finder return to Brad Angier. Lost—an expensive fountain pen. Finder return to Brad Angier. Well, after all, it IS Spring! . . . Independent exhibitors are holding a meeting Tuesday in the regular offices.

Disney Joining 5 Cartoons to Sell as Animated Feature

Walt Disney is working on a plan to combine five of his old Academy Award-winning Silly Symphony cartoons into a feature length picture for United Artists release. New material will be shot to connect the various subjects smoothly. The subjects being used are "Three Little Pigs," "Tortoise and the Hare," "Flowers and Trees," "Three Orphaned Kittens" and "Country Cousin."

'Captains' to Be Roadshowed

Metro has withdrawn "Captains Courageous" from regular release schedule and will roadshow it throughout the country. First date has been set for April 18th at the Locust St. Theatre, Phila. It follows "The Good Earth" at the Astor, N. Y.

CLEM'S

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PICTURES PRESENTS

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.ANGFORD

P H I L

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BOX OFFICE LINES NOW FORMING!

Every air listener a picture patron—if you can fit 'em in. Recheck those names! "All-star" has been worked to death. But it never really applied to a picture before THE HIT PARADE.

HE

HIT PARADE

AND THIS STAR-STUDDED CAST

CARL HOFF
and THE HIT PARADE orchestra

DUKE ELLINGTON
and his band, with Ivie Anderson

EDDY DUCHIN
and his orchestra

AL PEARCE
and his gang

PICK AND PAT

LOUISE HENRY

GEORGE GIVOT
"The Greek Ambassador"

MOLASSES 'N' JANUARY

THE VOICE OF EXPERIENCE

ED THORGERSEN

PERT KELTON

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SWEET HEARTACHE

LOVE IS GOOD
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LAST NIGHT
I Dreamed of You

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Screen play by BRADFORD ROPES · SAMUEL ORNITZ · Original story by BRADFORD ROPES

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EVINE

REPUBLIC PICTURES

Independent EXHIBITORS
FILM BULLETIN

OL. 3, No. 32 SATURDAY, APRIL 10, 1937 PRICE, 10 CENTS

Will You Make Paramount "Cooperate", Mr. Hays?

Last week, the Hon. Will H. Hays was elected president of the Motion Picture Producers & Distributors Ass'n for the sixteenth consecutive year and he spoke sweet and soothing words about the "men of good will," who are always willing to adjust the industry's ills by "cooperation," instead of legislation.

Verbatim, he said in part: "There is enough elasticity in the trade structure of the industry and enough men of good will within it — exhibitors, distributors and producers — to solve through self-regulation all its trade problems that exist or may arise from time to time."

We wonder if Mr. Hays has had an opportunity to read the comments that appeared in this space last week anent Paramount's ruthless disregard for fair play and for exhibitors' rights. We remarked that that company is deliberately cheating its customers out of a number of pictures which it promised to deliver to them this season. Several of those films are either in production or already completed and laying on the shelf.

FILM BULLETIN is heartily in accord with your expressed desire for cooperation, rather than legislation, in adjusting trade problems. Undoubtedly, every sensible independent exhibitor would prefer that, too.

But, what is to be done in a situation of this sort, Mr. Hays? Are there any "men of good will" among Paramount's executives? Apparently not, for they would never permit so flagrantly unfair a practice as the withholding of "sold" pictures for the purpose of re-selling them the following year at higher terms. Every fairminded person must agree that Paramount should deliver the pictures in question on this season's contracts. Would you suggest that the exhibitors display their good will and take this licking without defending their rights by legal or legislative action? Or, are you thinking, as we are, that it is your duty to persuade or compel Paramount to correct "through self-regulation" this foul-smelling breach of good faith?

If you are something more than a mere well paid figure-head in the post of president of the M.P.P.D.A., you should certainly have the power to rule out unethical trade practices by any member of your organization, practices which are likely to place the entire group in ill repute.

It should hardly be termed "cooperation" by Paramount, if it should give its customers what is fairly coming to them; it might more aptly be termed simple honesty.

But, Mr. Hays, will you (or can you) make Paramount "cooperate" by being only **decent** in its relationship with exhibitors?

MO WAX.

A TRADE PUBLICATION, ISSUED WEEKLY FOR INDEPENDENT EXHIBITORS
—AND DEDICATED TO THE PROTECTION OF THEIR INTERESTS

AWAKENING THE 'SLEEPERS'

The purpose and plan of this department is to bring forcefully to the attention of theatremen those pictures which are ordinarily overlooked or neglected in their advertising. Mr. Wolfe-Smith, prominent theatre publicity expert, aims to point out the latent exploitation angles in these "Sleepers" with the view to having you SELL them to the public in a manner that will bring you the best possible returns. Follow these "Sleeper" campaigns for bigger grosses!

By Wolfe-Smith



Get out the gun display board! Paste up the "criminal wanted" signs! Get the sign shop busy on newspaper headline boards! Yes, gents, the gangsters are coming to town. Hurrah!

With a title like "Parole Racket," you are apt to plunk yourself down on your fanny and let this Columbia meller sell itself, and, to some extent, it is bound to do just that. But you might be able to add about one-third additional to your gross if you go to bat and smack out a few old ballyhoo stunts to get it more attention.

What either the Columbia press boys or we tell you to do with this will probably be yellow with age, but lots of those ancient gags still make 'em stop and gape, so what's the difference. The old gangster equipment display of revolvers, blackjacks, machine guns, hand-cuffs, etc. holds magnetic lure for grownups, as well as kids. There's something fascinating about those "wanted" fliers posted by the government in the post office. Screamer headlines about gangdom's affairs sell millions of newspapers. "Parole Racket" lends itself nicely to all these familiar gags, so we will proceed to list a number and suggest that you use one or two of them to get the most out of this little money-laden exploitation film.

LOBBY 'PRISON'

Your sign shop can simply and cheaply construct a ten-foot high prison cell with either iron or compo cutout bars on the front. Dress a stooge in prisoner garb and have him sit inside. Copy overhead: "I WON'T BE IN HERE LONG . . . The Gang Will Get Me a Parole." Other copy with title, cast and playdate can be on a card that is tied across the lower half of the cell. Stills can be arranged down the sides. It will make them stop coming in and leaving. Move it outside during the picture's run.

'WANTED' BOARD

Both as a lobby display in advance and on the front currently, use a large board containing "criminal wanted" fliers issued by the federal government. You can fake your own fliers on the criminal characters in the picture and mix them among the real ones. Try to get Dillinger, "Baby Face" Nelson, Vincent Coll and other notorious gunmen recently captured or killed. This heading across the top: "THEY WERE FREED BY THE 'PAROLE RACKET' TO ROB AND KILL! Learn the Inside Facts About This Threat to Your Safety in 'PAROLE RACKET . . . (playdate)."

FINGER PRINTER

A flat board, some thick black ink, a hard rubber roller—and you have a finger printing outfit for your lobby. Set it up on a table and invite your patrons to obtain a souvenir sample of their own finger prints. Put them on index cards, on which are printed some facts about "Parole Racket" and your playdate. Surround the printing table with a still display and the following copy: "POLICE USE SCIENCE TO PUT OUR CRIMINALS BEHIND BARS, BUT THE 'PAROLE RACKET' SETS THEM FREE TO ROB AND KILL"!

STREET BALLY

As old as the hills—but still effective—is the sight of men in prison stripes walking the streets. Dress one or two of your stooges in prison suits with this copy on their backs: "SHALL KNOWN CRIMINALS BE FREED TO WALK THE STREETS — AND KILL? See 'PAROLE RACKET,' the Inside Story of This National Danger"!

TEASER WINDOW CARDS

White cards. Black, very bold type. "HUNDREDS OF PROTECTED CRIMINALS ARE WALKING THE STREETS IN THIS CITY!! The 'PAROLE RACKET' Is to Blame"! In much smaller type, this: "Get the Low-Down at the Strand Theatre Next Week."

The press sheet offers you a few additional nifties that will get the eyes. The advertising matters, cuts and lithos are excellent and you will get results-plus.

There it is, lads. Nothing new, no fortunes to be spent, but stunts that will get you extra bucks on a show that's a natural to sell.

$ $ $ $

Vol. 3. No. 32 — Independent EXHIBITORS FILM BULLETIN — April 10, 1937

THE INDUSTRY'S NEWS
From An Editorial Viewpoint

3 METRO EXECUTIVES SPLIT $1,220,242 BONUS IN 1936

Revealed by SEC . . .

Washington.—Salaries of many film executives were considerably higher in 1936 than those paid leaders in other industrial fields, it was revealed here by the Securities and Exchange Commission today (Sat.).

Receiving the largest sums in wages are the officials of Loew's Inc., parent company of Metro-Goldwyn-Mayer. Three men, Louis B. Mayer, J. Robert Rubin and the late Irving Thalberg, alone shared a bonus amounting to $1,220,242. They are co-partners in Louis B. Mayer Pictures, which reaps the profits from most of the outstanding pictures distributed by M-G-M.

Other Loew's executives in the higher salary brackets for '36 were: Nicholas M. Schenck, $312,785; David Bernstein, $213,857; Arthur M. Loew, $205,544.

Other Execs Get Less . . .

By comparison, heads of prominent firms in other industries are made to look like "pikers" by Loew's executive wage-earners. For instance, Robert E. Wood and Lessing J. Rosenwald, guiding lights in Sears, Roebuck & Co., were paid only $86,223 and $69,519, respectively; the president of Montgomery Ward & Co., S. L. Avery, received $100,180; Harvey S. Firestone, chairman of the board of Firestone Tire and Rubber Co., earned $85,000.

The three highest paid directors of Armour & Co., the Chicago meat-packing firm, together received $231,000.

Star Salaries . . .

Among the film stars who received over $100,000 during last year are the following: Kay Francis, $227,500; Joe E. Brown, $201,562; Leslie Howard, $185,000; Irene Dunne, $102,777.

Warner Bros. paid $100,000 to ex-Senator James A. Reed of Missouri, their counsel in the famed St. Louis monopoly case which was brought against the film company by the Federal Government.

ALLIED-MPTOA TIEUP RUMORS ARE 'BUNK,' SAYS INDIE LEADER

Allied Not Interested . . .

Recently recurring rumors to the effect that there is a possibility of the powerful Allied States Association of Independent Exhibitors aligning itself in some manner with the producer-controlled Motion Picture Theatre Owners of America were termed producer-inspired "bunk" by a prominent Allied leader.

"The M.P.T.O.A. is eager to gain some respect from the independents and they think they can win it by implying that Allied would consider associating itself with that outfit in some way," this individual told FILM BULLETIN. "The pitiful and stupid maneuvers in which the producers' puppet exhibitor organization have recently engaged for the purported purpose of winning trade practice concessions from its bosses has made it seem funnier than ever and they adopt this means of saving face. By hooking up Allied with themselves, even if only in the rumor columns of the trade press, the M.P.T.O.A. leaders think they will gain a bit of prestige for their outfit and, perhaps, tear down some of the confidence Allied has won from intelligent independents everywhere by its constructive, long range program of winning permanent reform of industry evils.

"It really isn't worth talking about."

ALLIED SETS UP COMMITTEE TO STUDY '37-'38 FILM TERMS

Will Report to Convention . . .

How important a part the comparison and analysis of film selling terms will play in Allied national convention to be held in Milwaukee May 26-28, is evidenced by the fact that a Regional Survey Committee was appointed at the organization's regional committee meeting held in New Haven on Monday. The survey group will gather detailed data on terms asked from eastern members by the various film companies and this information will be presented to the national convention for comparison with similar surveys to be conducted in other sections of the country.

The eastern survey committee is headed by Jack Unger of the New Jersey unit. Other members are Irving Dollinger, N. J.; Jack Whittle and Sam Holtz, Maryland; Arthur K. Howard and Frank Lydon, Mass.; Charles Olive and A. Lichtman, Washington, D. C.; Joseph Davis and Joseph Shulman, Conn.

Arthur Price, regional vice-president from Maryland, presided in the absence of Nathan Yamins, who could not be present due to the death of his brother.

MARYLAND 1% TAX STAYS

For 28 More Months . . .

Baltimore.—This state's one percent tax on gross admission receipts will continue to be levied for an additional 28 months from June 1st, it was voted by the General Assembly. The original relief measure expired on March 31st, but was temporarily extended to May 30th.

Issued weekly at 1323 Vine Street, Philadelphia, Pa. Phone: Rittenhouse 7424. Mo Wax, Publisher and Editor;
Roland Barton, George Frees Nonamaker, Associate Editors.
New York Representative: Edward Larkin, Room 505, 729 Seventh Avenue, Medallion 3-2943

FILM INDUSTRY RAISING WAGES TO WARD OFF UNIONS

C. I. O. — A. F. L. Battle Also Deterrent . . .

Faced by the prospect of having all labor in the industry unionized, the film companies are adopting a general policy of wage increases with the hope of forestalling the unionization drives.

Many studio and exchange employes have recently been surprised to find a few extra, unsolicited dollars in their pay envelopes. In the majority of cases, these increases are reinstatements of part of depression period cuts, but they nevertheless make the jobs of union organizers more difficult.

Although this strategy is helping the film companies combat the organizers, another factor is playing an even more important part in their favor. It is the rivalry between the American Federation of Labor and John L. Lewis' C.I.O. This intra-labor struggle results in confusion among the unorganized workers, many of whom would be receptive to organization propaganda, but who are fearful lest they join the "wrong" group.

Exibs Upping Pay, Too . . .

More so than in any other branch of the industry, employes of the small neighborhood theatres took heavy cuts during the depression years. Hundreds of such theatres closed down, while thousands barely existed throughout that period and were able to do so only by reducing expenses to absolute minimum.

Neither the A. F. of L. nor C.I.O. have yet attempted any extensive drives to organize theatre workers, but observers generally anticipate that one or both units will plunge into this field after gaining a strong enough foothold in the film exchanges.

PHILA. UMPTO ATTACKS SHORTS WEEKLY PAY PLAN

'Unfair' Practice . . .

The United Motion Picture Theatre Owners of Eastern Penna. are conducting a campaign against the weekly payment plan for short subjects, which was instituted by most of the major distributors within the past two years.

One sheets with the following copy have been posted on Vine Street in Philadelphia by the U.M.P.T.O.:

"Warning to all exhibitors! Do not sign contracts for weekly payments on shorts. The United M.P.T.O. of E. Pa., S. N.J. & Del. are against this practice because it is unfair and complicates your bookings."

METRO SLATES 52; FOX, 60; UNIVERSAL, 36, FOR 1937-38

Decrease Over '36-'37 . . .

Tentative production plans for the 1937-38 season were announced revealed during the past week by M-G-M 20th Century-Fox and Universal, and the indications are that they will produce fewer features than for the current season.

Metro will sell 52. This company sold 44 to 52 for '36-'37. 20th Century-Fox promises 60 features next season. 52 of these are slated for production in the home studio, while 6 will be Sol Lesser westerns and 2 additional outside pictures will be produced in England. 20th Century sold a total of 69 last year, including 6 westerns, 5 foreign films and 4 Will Rogers reissues.

Universal, which promised 42 features this season and will deliver far less, announces a total of 36 for 1937-38. Nothing more definite than the vague statement that 12 of them will be "A" pictures is forthcoming thus far.

OLLYWOOD FLICKERS

The Inside Low-Down on Studio Activities

By DAVID J. HANNA

Hollywood, April 8

Aside from the furore created when it was understood Norma Shearer was to play Scarlett O'Hara in 'GONE WITH THE WIND' and the subsequent denial of the statement, Sacramento held Hollywood's attention this week. With legislation now in progress, which would limit studio's and agent's contracts with their artists, the ten percenters and producers are up in arms. Headed by Mike Levee, the talent peddlers are doing most of the lobbying. The proposed bill not only restricts an agent's contract to a year, but it will cut off all their gravy from outside deals made by the stars without their negotiating. The bill has some merit, true, but legislation of the sort would of necessity be more or less elastic; at any rate milder than the restrictions currently contemplated.

We know of one producer who'd be delighted if the bill were already effective. Sol Lesser is the gentleman. All pepped up about the finished 'TARZAN" script, there's not an ape man available. Lou Gehrig seemed set for the part, but the ball player is due for training before production can be started. Negotiations started anew between Lesser and Metro, but the latter is keeping a careful eye on tree-hanger Johnny Weissmuller. So, unless one of his scouts brings in a 'TARZAN soon, the picture will be off this year's schedule completely.

We're inclined to doubt the story that a group of New York bankers will finance Leslie Howard in forming a new motion picture company. After the wad he lost on 'HAMLET,' Leslie himself may be dubious.

A few production notes from around town: Headed by Bill Boyd and Bernadine Hayes, Harry Sherman starts a new Hopalong this week titled 'NORTH OF THE RIO GRANDE.' George Hayes, Stephen Morris, John Beach, Eussel Wayden hold supporting spots with Nate Watt directing. . . . Dick Arlen has been handed a Columbia term contract. . . . Gertrude Berg will script the new Bobby Breen starrer, as yet untitled. . . . Maurice Conn finished the new Kermit Maynard western, "WHISTLING BULLETS.' . . . Understand that Sophie Tucker is terrific in 'BROADWAY MELODY' and will be ticketed by Metro and tutored to star in the stories purchased for Marie Dressler.



THE GRAND NATIONAL STUDIO SEEN FROM THE CLOUDS

Grand National officially took over its new production home, the old Educational Studios at 7250 Santa Monica Blvd., which is seen from the air above. The lease is for a ten year period. Prexy Edward L. Alperson has before him plans for extensive improvements that will ultimately give this company one of the more modern studios on the coast. When these plans are completed there will be seven sound stages available.

Alperson has made a deal with Erpi to use the new Mirrophonic Recording on all new G-N productions.

The Grand National Studio was built in 1923 and was first known as Vidor City, where King Vidor produced his early pictures. After two years, the noted director sold the one-stage studio to Sol Lesser, who produced the Harry Langdon comedies. Next, E. W. Hammons acquired the property for his Educational Comedies and the Mermaid, Lloyd Hamilton and Cameo funnies were reeled there. G-N's lease dates from April 1st, 1937.

AS I SEE THEM . . . REVIEWS OF NEW FILMS

By ROLAND BARTON

BOXOFFICE RATING:— ● Means POOR; ● ● Means AVERAGE; ● ● ● Means GOOD; ● ● ● ● Means EXCELLENT
Plus (+) and Minus (—) will be used occasionally to indicate slightly above or below the point rating.

HIT PARADE, The

Hollywood Preview

BOXOFFICE RATING

MUSICAL . . . Crammed full of excellent talent and grand entertainment . . . Will click to high grosses everywhere . . . Rates ● ● ● generally.

Republic
80 Minutes
Frances Langford . . . Phil Regan . . .
Louise Henry . . . Pert Kelton . . .
Edward Brophy . . . Max Terhune . . .
Inez Courtney . . . Monroe Owsley . . .
Pierre Watkin . . . J. Farrell MacDonald . . .
George Givot . . . Sammy White . . .
The Gentle Maniacs . . . Tic Toc Girls . . .
Carl Hoff's, Duke Ellington's and
Eddie Duchin's bands . . .
Molasses and January . . .
Al Pearce and His Gang . . .
The Voice of Experience . . .
Ed Thorgerson . . . Oscar and Elmer
Directed by Gus Meins

Major Studios may well look to their laurels! This Republic musical is exactly what the title conveys, a hit, in every sense of the word. Nat Levine went to town on this and it comes forth as one of the most skillful jobs of spotting and blending individual talent we have seen in many a day. It's crammed full of ENTERTAINMENT. The huge cast of specialty entertainers have each been spotted so as to show their wares in the best possible manner. The radio background provides a natural device for introducing the acts, and serves to keep the film paced at a smart tempo. A sumptuous production backs up this array of talent, as does a neatly assorted cast of straight performers. A cinch to sell, "Hit Parade" will get well above average grosses everywhere.

Yarn is thin, but serves its purpose adequately. Frances Langford is the young radio aspirant who meets up with agent Phil Regan, who has just called it quits with his society singer, Louise Henry. Believing Frances a find, he exploits her to the house tops and through a series of situations, finally wins her for himself.

To give each member of the mammoth cast the credit he deserves would consume columns. The lovely Langford warbles three new numbers enticingly, Phil Regan delivers a gusty portrayal as the agent, Ed Brophy gets laughs and Max Terhune scores decisively with his imitations and ventriloquist act. The three orchestras are well spotted, none holding the spotlight long enough to make their appearances dull. Balance of the specialties are seen briefly and effectively. Louise Henry looks lovely as the snooty Park Avenue gal and Pert Kelton makes the most of her stint as Langford's side-kick.

Gus Mein delivers a gem of direction. Never once losing control, he keeps the film moving snappily along almost farcical lines and presents the numbers in showmanly style.

AD TIPS: Play up the great array of talent; "Greatest Cast to Come Out of Hollywood" Title has socko selling possibilities.

HANNA (Hollywood)

IN OLD LOUISIANA

Hollywood Preview

BOXOFFICE RATING

WESTERN . . . Well made historical action film . . . Rates ● ● + for action and rural spots, and will satisfy as lower dualler in nabes.

Crescent Pictures
64 Minutes
Tom Keene . . . Rita Cansino . . .
Will Morgan . . . Robert Fiske . . .
Raphael Bennett . . . Bud Buster
Directed by I. V. Willat

E. B. Derr isn't slackening the pace of his series of historical Westerns, as evidenced by this latest offering. "In Old Louisiana" contains all the ingredients of better grade outdoor films, suspense, fast action and romantic interest, in addition to a background of actual historical events. This latter quality tends to raise it above the standard of the usual Western. No stinting on production, this being superior in that line to the previous ones of the series. Action spots will find it a natural, while the nabes can spot it effectively in lower berth on duals.

Yarn concerns the difficulties of the settlers along the Mississippi who find the Spanish government taxing them for river shipments. Keene happens along, takes in the situation and attempts to end the difficulties by negotiations rather than war and fighting. Naturally he succeeds and also thwarts the ambitions of Robert Fiske, a Northern trader, to gain leadership of the territory.

Keene's portrayal is sincere and vigorous and Rita Cansino in the femme lead is an appealing Spanish lady. Supporting parts are well played. Director I. V. Willat's direction is nicely timed.

AD TIPS: Feature historical angle to take it out of straight Western category.

HANNA (Hollywood)

ANOTHER DAWN

Hollywood Preview

BOXOFFICE RATING

DRAMA . . . Familiar triangle yarn handled in trite manner . . . Will rely solely on appeal of Francis and Flynn . . . Rates ● ● + only where the star names are strong; less elsewhere.

Warner Bros.
70 Minutes
Kay Francis . . . Erroll Flynn . . .
Ian Hunter . . . Frieda Inescourt . . .
Herbert Mundin . . . G. P. Huntley, Jr.
Directed by William Dieterle

This trite story built along standard triangle lines is a dull, uninteresting film. It is gabby, lacking in action. True, it is faithful to the Kay Francis formula, but that is no excuse for the complete absence of originality displayed in the script. The situations are as out of date as Kleig lights and through it all the actors utter long philosophical discussions on love, etc., that sound like a rehash of every triangle picture turned out in the past ten years. Only in those locations where either Miss Francis or Flynn are blindly followed will this get any favorable response.

The action takes place at a British frontier post. Ian Hunter, commandant of the post, is married to Francis and loves her dearly. She, in turn, is in love with the young officer, Erroll Flynn. Together, Hunter and Flynn have committed a military blunder which can only be undone by one of them flying into enemy territory. It's a battle between the two to see who'll be the goat. Hunter tricks Flynn out of the job, flies to certain death, leaving Kay and Flynn to do something about their previously frustrated romance.

Miss Francis does as well as can be expected with the hackneyed story, trots out a fascinating new wardrobe and suffers in her familiar manner. Flynn is effective as the young officer. In his usual sacrifical role, Ian Hunter skillfully acquits himself, proving himself once more a sterling actor. Among the lesser lights, Herbert Mundin shines, his comedy occasionally making the piece bearable.

Dieterle tries hard, but the material is too much for any director to overcome. In the battle scenes where he has things more or less his own way, his megaphoning is engrossingly effective.

AD TIPS: Ballyhoo the teaming of Francis and Flynn, "An Exciting New Romantic Team"! Mention Hunter and Mundin in all copy.

HANNA (Hollywood)

(Additional Reviews on page 10)

HONEST . . . IMPARTIAL REVIEWS YOU CAN TRUST

The stills are selected for their descriptive value to exhibitors.

PREV

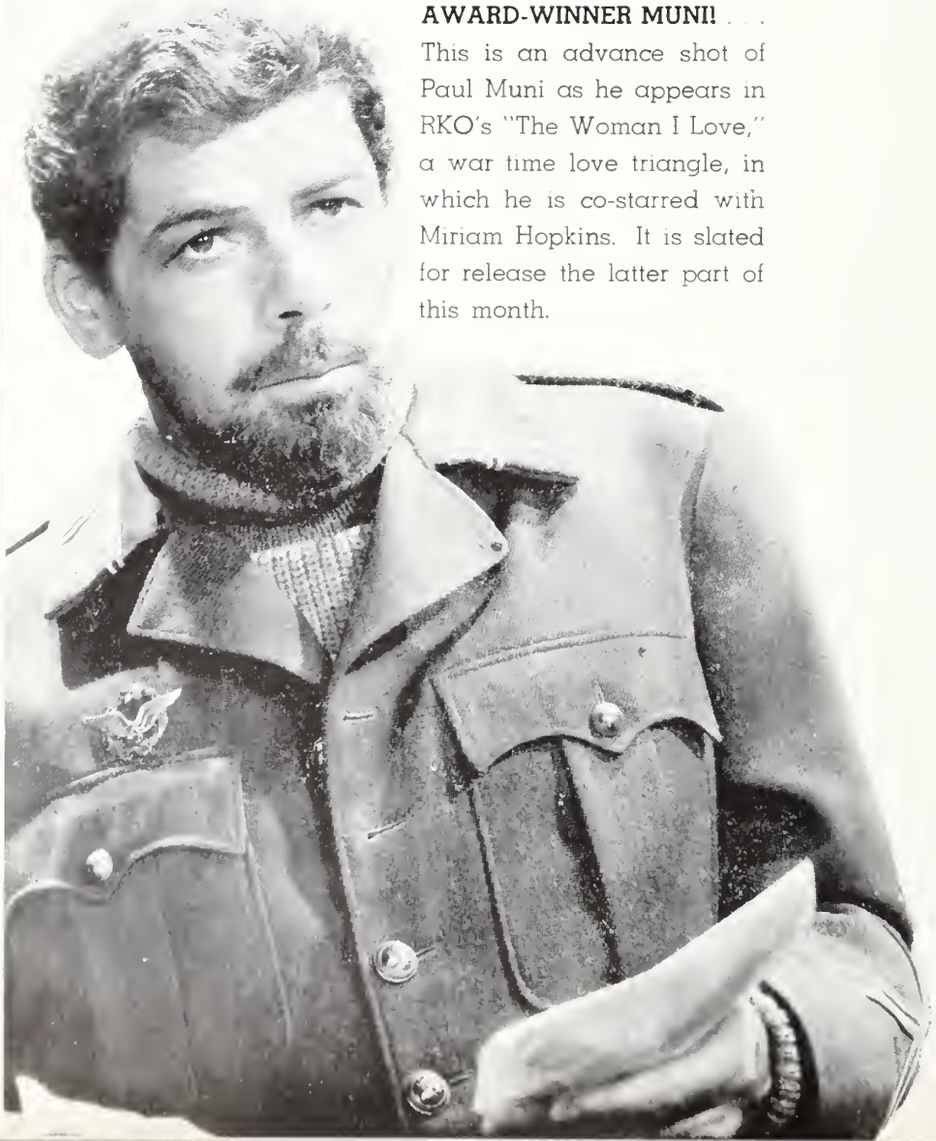
GENERAL'S FIRST! . . . The 3 people we see around us here are Fifi D'Orsay, Lyle Talbot and Robert Armstrong, who lead the fun in General Picture's first release, "3 Legionnaires." Advance reviews have been highly favorable.







AWARD-WINNER MUNI! . . . This is an advance shot of Paul Muni as he appears in RKO's "The Woman I Love," a war time love triangle, in which he is co-starred with Miriam Hopkins. It is slated for release the latter part of this month.





MEN IN EXILE! . . . "Where There A No Ten Commar ments" is the capti by which Warne describe the hell-h scene of their me drama "Men In E ile." Dick Purce June Travis & Vict Varconi are amor the players. It's c about a far-off sp in the Carribean.



E W S

Scenes from . . . and a few vital facts about . . . the new films.





BOY & ELEPHANT! . . . One of the better jungle films seems to be the critical consensus of "Elephant Boy," forthcoming United Artists release.







TRIANGLE! . . . The girl is Lilli Palmer and she seems to share herself with both Richard Arlen & Barry Mackay, the gamblers in G-B's roadshow "Silent Barriers," now in its 3rd week at the N. Y. Criterion.









GOLD RUSH DAYS! The famed Bret Harte penned some vivid words about California's colorful gold rush period and "The Outcasts of Poker Flat" is one of those yarns RKO is making it with Preston Foster, Jean Muir and Margaret Irving in leading roles. Release within a week or two.

What the Newspaper Critics Say

Excerpts Culled From the New Film Reviews by the Most Reputable Critics in Leading Newspapers

A VALUABLE BOOKING GUIDE . . . USE QUOTES IN ADVERTISING

QUALITY STREET
(RKO)

". . . Adaptation of Barrie's comedy awarded blue ribbon with palms . . . Katharine Hepburn fits her provocative self into the role of Phoebe and makes it glow with histrionic warmth . . ."
Kanour, BALTIMORE EVE. SUN.

". . . Amiable and ambling entertainment, unexciting and pleasantly humorous and sentimental . . . Abounds in the gentle whimsies of Sir James Barrie . . ."
Rodenbach, CHICAGO DAILY NEWS.

". . . Difficult as it is to translate the delicacy of Sir James M. Barrie's work to the screen, George Stevens has done precisely that . . . Hepburn portrays Phoebe Throssel with a great deal of sympathy and displays a charming personality . . . Supporting cast excellent . . ."
M. D., BOSTON HERALD.

". . . Fragile, dainty screen drama . . ."
J. C., WASHINGTON EVE. STAR.

". . . Moves slowly and methodically . . It is a little out of date; it is lavender and old lace, and redolent of a time long gone . . . Hepburn gives one of her finest screen performances . . ."
Marsh, Cleveland PLAIN DEALER.

●

GIRL OVERBOARD
(Universal)

". . . 'Nuthin' but a nuthin'; and a Class B nuthin' at that . . ."
J. T. M., N. Y. TIMES.

". . . After a good melodramatic beginning it dwindles into a conventional and disappointing variation of the 'Who Killed Cock Robin'? theme . . . Some competent players are unable to lift it out of the weakling class."
Boehnel, N. Y. WORLD-TELEGRAM.

". . . A minor screen melodrama with a placid and uneventful plot . . ."
Murdock, PHILA. LEDGER.

". . . A bland little detective story in which suspense plays but little part . . ."
Finn, PHILA. RECORD

". . . Belongs in the category of films that flutter to and fro across the border between mediocrity and fairly good entertainment."
Schneider, CLEVELAND PRESS

●

THE CRIME NOBODY SAW
(Paramount)

". . . Mystery murder drama with comic additions suffices to pass time . . ."
Winsten, N. Y. POST

". . . Dull, inept and almost entirely lacking in thrills and suspense . . . Cast does what it can, but its efforts are wasted on a feeble and fumbling script . . ."
Boehnel, N. Y. WORLD-TELEGRAM

". . . Based on a play hardly anybody saw . . . With Lew Ayres, Eugene Pallette and Benny Baker imitating three playwrights in search of a mystery play . . ."
Nugent, N. Y. TIMES

PENROD AND SAM
(Warners')

". . . There isn't much of Booth Tarkington's story left in Warner Brothers version of this still delightful juvenile story . . . It is interesting and entertaining . . ."
M. D., BOSTON HERALD.

". . . They have modernized the now ancient story; but have lost none of the youthful charm . . . Billy Mauch and Harry Watson are excellent . . . It tugs at your heart, tickles your ribs and gives you a big thrill at the finish . . ."
WASHINGTON TIMES.

". . . Not the Booth Tarkington story, but brings to light the adventures of his heroes, and the notable success of their organization of junior G-men . . . Has plenty of excitement for kids, but will certainly bore anybody else."
MacArthur, BALTIMORE EVE. STAR

". . . The scenarists have done a completely uninspired rewrite job of Booth Tarkington's story, of which little remains but the

●

PAROLE RACKET
(Columbia)

". . . Detective hero and crack gal reporter ferret out the whole pseudo-respectable caboodle of parole racketeers, etc. . . ."
J. T. M., N. Y. TIMES

". . . Pretending to expose the corruption that exists on the parole board in an unnamed state, this film is really an old-fashioned underworld thriller . . . The players do what they can with the material in hand, but the story is too stereotyped in plot and treatment to enable their fine performances to help matters much . . ."
Boehnel, N. Y. WORLD-TELEGRAM

". . . For those confirmed gangster-story addicts who demand high-voltage thrills more than subtlety or acting in their screen 'mellerdrammers' . . ."
Pullen, CLEVELAND PLAIN DEALER

". . . A bogus and shambling film which pretends to expose evils of the parole system but is, in fact, nothing more than a trite crook melodrama . . ."
Schneider, CLEVELAND PRESS

FILM BULLETIN
IS THE
INDEPENDENT
TRADE JOURNAL
Every
Independent Exhibitor
SHOULD READ!

Her Husband's Secretary
(Warner Bros.)

". . . Fairly amusing little picture which might just as well never have been filmed at all, but doesn't offend and occasionally calls forth laughter, and is decently acted and smoothly directed . . ."
Thirer, N. Y. POST

". . . Physically this picture can fill one space on a double bill . . . cast make a brave show of loyalty to dear old Warner's, but do little, if anything, else . . ."
B. R. C., N. Y. TIMES

". . . A warning to too-trusting wives . . . Good cast . . ."
Finn, PHILA. RECORD.

". . . Principles give good performances . . . The script (the how-to-catch, how-to-hold-a-man information) isn't bad, merely familiar."
G. G., PHILA. LEDGER.

●

I PROMISE TO PAY
(Columbia)

". . . Interesting if true picture of loan shark racket . . .
H. M., WASHINGTON EVE. STAR

". . . Exposes the loan shark racket . . . Leo Carrillo powerful and Chester Morris shows up strongly . . . Lacks the usual romantic interest but the situations are carried dramatically and credit is due D. Ross Lederman for his direction . . ."
Rob Reel, CHICAGO AMERICAN

". . . The lesson this teaches is one which may well be heeded; but it is taught in none too appealing a manner. Just another unpleasant picture of the bad boys who want the good boys' money without working . . ."
Rodenbach, CHICAGO DAILY NEWS

Selznick to Release 'Gone With the Wind' Through U. A.

Despite reports that David O. Selznick's production of the best seller, "Gone With the Wind," would be distributed by M-G-M, it was learned this week that United Artists will release. The producer is still said to be seeking the services of Norma Shearer to play the role of Scarlett O'Hara, but Clark Gable will not be in the cast.

Everything in Equipment
NATIONAL THEATRE SUPPLY CO.
1225 VINE ST. PHILA., PA.

Harry Sherman, 'Hopalong Cassidy' Producer, Has Abiding Faith In Appeal of Westerns

This is the twelfth in a series of articles on interviews with people prominent in film production

HARRY SHERMAN

Presented by DAVID J. HANNA

"HOPALONG CASSIDY, HOLLYWOOD, CALIFORNIA."

So addressed, arrive hundreds of letters each week for William Boyd, and Uncle Sam's postmen deliver them without a question. A tribute, indeed, to the actor's sterling characterization of the swashbuckling film hero of Clarence Mulford's famous stories.

But, even more significant, is the tribute to the man behind the Hopalong Cassidy of film fame, the man whose vision and abiding faith in the universal and everlasting appeal of outdoor action films created and has sustained the finest series of westerns ever made—Harry Sherman.

Four years ago, when Sherman first fostered the idea of a Hopalong series, the western market was very close to the lowest ebb in film history. By virtue of his demonstration that there is, and probably always will be, a market for Class A-1 "horse operas," the entire field has been revived. To compete with the Sherman product, other producers have been compelled to pour more money into their westerns than ever before.

Not content to skimp by using the cheapest talent and technicians, Sherman sought for people who were the best in their respective lines. No hack directors, cameramen, script writers would satisfy this Man With An Idea; he sought people who could give him the classic westerns he desired. How fully his judgment has been justified can be best appreciated by those who know that the Hopalong Cassidy films play many theatres where the very mention of the word "western" was taboo.

Within the next few weeks, Sherman will start on his first of the 1937-38 schedule. For the thirteenth time, he will take the three central characters—the adventurer, his pal and the old pioneer—and start them off on a new adventure.

"And believe you me, that's some job," remarked Mr. Sherman, as we reminded him that he was the only producer of pictures ever to sustain one, much less three, characters through an entire series of pictures.

Yes, it has been done with detective yarns, the Tarzan stories and some comedy pictures. But in none of these instances has the producer been confronted with the problems that Sherman has to overcome in his Hopalong series. Charlie Chan can go to China, Tarzan has both the jungle and civilization, but Hopalong and his pals must remain the same, be in the same locale, the West, and confine their activities to the period of forty years ago.

Yet for the past two years Sherman has



Harry Sherman

found it possible to overcome these limitations and inject into each and every production a wealth of entertainment value. Sherman, an outdoor man, knows his West, understands its history and presents it as he feels it should be done.

"Westerns are perennial," our host told us. "Ever since the beginning of the motion picture industry, they have been surefire attractions—if properly made. True, they went into a decline some few years ago, but look at their popularity today.

"The greatest single factor in favor of Western pictures is the West itself. Its bigness, the natural beauty of its scenery, and the romance and legends that have been built up about it ever since the early pioneers left the East to explore the plains and the mountains make it a fertile field for adventure fiction.

"Sure, I'll admit it's enough to drive anyone daffy to figure out what to do with Hopalong Cassidy in picture after picture, but again the West comes to our aid. It is so vast that it is certainly big enough to hold our three characters for quite some time. Even more fortunate," he went on with a sly smile, "is the fact that our budget is not quite so limited as most producers of Westerns, which allows us to choose location sites far beyond the budgets of other companies."

Although for the past two years, Sherman has confined his activities to producing only the Hopalong pictures for Paramount release, this year a Rex Beach story, "The Barrier," will be filmed. Budgeted at about three hundred thousand dollars, Edward Ludwig will direct. Should this first step into the higher bracket outdoor film division prove successful, it will mark the beginning of another series on Sherman's program.

But regardless of how extensive his quota of pictures may become or how large his organization may grow, it is the Hopalong character which is close to the heart of this producer. The character means far more than most people can imagine a fictional person might mean to a man, for it is through the Hopalong series that the producer returned once more to the limelight.

Originally a distributor, he started in the industry as a franchise holder in the midwest. At the same time Louis B. Meyer was in Boston and Sol Lesser on the Pacific Coast. A chance trip to Hollywood brought him into contact with D. W. Griffith. Together they went to Pomona, where from eleven o'clock until two-thirty, they saw the unreeling of "The Birth of a Nation." For one hundred thousand dollars he bought the rights to the picture west of the Mississippi. The investment netted him a fortune estimated at nearly a million dollars. Shortly later he entered production.

But the old saying that a millionaire has a harder time keeping his money than making it proved no exception when it came time for Harry Sherman to hit the financial skids. That is until he hit upon the idea of producing the Hopalong pictures.

Above all, Sherman, like too few producers, visualizes picture making as an art, a strange trait, perhaps, for a Western producer. He enjoys, too, giving youngsters their first break. The most notable, of course, is Jimmy Ellison, who after winning his spurs in Sherman productions, is now off on what promises to be a startling career. Paula Stone, Jean Rouveral, Gail Sheridan are others in whom producer Sherman has shown confidence.

Nor does this gentleman of the motion picture industry lose touch with some of the veterans, whose pioneering in the old days is responsible for the development of pictures. Clara Kimball Young, Chester Conklin, Agnes Ayres all may be glimpsed from time to time in the Hopalong pictures. It is his simple way of giving them "a break."

As we bade Harry Sherman goodbye, the realization suddenly caught us that he was, after all, pretty much like his protege, Hopalong himself. Forthright, simple, a man who has built a career on honesty and unselfishness in work that he really loves.

REVIEWS

(Continued from page 5)

JIM HANVEY — DETECTIVE

—Hollywood Preview—

BOXOFFICE RATING

COMEDY MYSTERY . . . Light entertainment for family and matinee trade . . . o.k. for lower berth on key city duals . . . Kibbee swell as rube sleuth . . . Rates ● ● generally.

Republic
70 Minutes
Guy Kibbee . . . Tom Brown . . .
Lucie Kaye . . . Catharine Doucet . . .
Edward S. Brophy . . . Edward Gargan . . .
Helen Jermor Eddy . . . Theodore Von Eltz . . .
Kenneth Thompson . . . Oscar Apfel
Directed by Phil Rosen

"Jim Hanvey—Detective" is a highly amusing and entertaining mystery comedy that will click nicely with the family trade. The picture has been given a good production, which is of infinite help to the unfolding of the story. As the rube sleuth, Guy Kibbee gives a topnotch performance, playing his role with quiet ease and carefree manner. With proper selling, it may meet with better than ordinary results in the neighborhoods. Class houses can use it advantageously in lower berth.

Kibbee is Jim Hanvey, the country detective assigned to trace down some stolen jewelry for an insurance company. The "thieves," namely Tom Brown and Lucie Kaye, his gal friend, who happens to be the daughter of the owner of the emeralds, fall right into Kibbee's hands by chance. It is revealed they did it as a gag. Upon trying to replace the gems, the youngsters become involved in a murder. In a characteristically naive manner, Kibbee sets about deducting, solves the murder, retrieves the jewels and sets the romantic pair's affairs in order. Even detective Kibbee gets his reward.

Brown and Miss Kaye are a pleasant, youthful couple. Special mention is due Catharine Doucet as the dithery owner of the missing jewelry, whose deft characterization is responsible for many of the film's laughs. Rosen's direction gets the proper sentimental comic touches.

AD TIPS: Play up Kibbee as the easy-going hick town sleuth, "A Lovable Small Town Flatfoot With a Heart as Big as His Feet"!

HANNA (Hollywood)

WEDDING REHEARSAL

BOXOFFICE RATING

ROMANTIC FARCE . . . Fair comedy with plenty of name strength . . . Roland Young in deft performance . . . Lacks action, but has been given nice production . . . Rates ● ● only where light English farce satisfies; less in action spots.

Du World
63 Minutes
Roland Young . . . Merle Oberon . . .
Wendy Barrie . . . John Loder . . .
Joan Gardner . . . Diana Napier
Directed by Alan Adrok

The names of Roland Young and Merle Oberon alone should be sufficient to get this by, but it will more than do that in spots where light English type, romantic farce is appreciated. It was made several years ago. It is a chuckling sort of affair, with Young walking off with acting honors in a typical role. Miss Oberon has very little to do, but she is in the picture, so you can't be accused of misrepresenting. Despite several slow spots, the direction is adequate and there is maintained a certain airy quality that will please sophisticated audiences.

Young is a bachelor whose grandmother threatens to curtail his allowance unless he picks a suitable bride from a list of eligibles she prepares. At a large wedding rehearsal of the twins' (Gardner and Napier) forthcoming nuptials Young does quite a bit of match-making, quickly eliminating most of the names on the list and being quite happy over it. The ones he pairs off are likewise quite happy. Finally everyone involved weds at a huge wholesale wedding ceremony with Young taking as his bride Oberon, his grandmother's secretary. Even granny marries again.

AD TIPS: Sell the names. If they are strong for Young sell him above the others, since it is his picture all the way. It is inadvisable to plug Oberon very heavily.

NONNIE

TOO MANY WIVES

—Hollywood Preview—

BOXOFFICE RATING

COMEDY . . . Neatly contrived laugh yarn, will have tough sledding at b. o. . . . Aimed at family and juve trade . . . Performances and production excellent . . . Good for duals . . . Rates ● ● — in nabes, but should build on word-of-mouth.

R. K. O. Radio
60 Minutes
Anne Shirley . . . John Morley . . .
Gene Lockhart . . . Dudley Clements . . .
Barbara Pepper . . . Frank Melton . . .
Charles Coleman
Directed by Ben Holmes

Establishing an unusual gag at the very start, this farce breezes along in a light vein, emerging as frothy filmfare that will particularly please the family trade. The scriptists and director have cooperated splendidly, building each sequence to a laugh-getting fade-out. A bit far-fetched it is true, but the lack of credibility is easily overlooked in the hilarity of the proceedings. For marquee display there is only the meagre bit of Anne Shirley and for this reason, its boxoffice chances must be regarded as weak. It will more than satisfy all classes.

The giddy story starts when boy meets girl while walking their respective dogs. The lad, John Morley, is a professional dog walker and Shirley is the daughter of a slightly daffy old gentleman, Gene Lockhart, a stamp-collecting addict. Morley gets a more lucrative job on a paper. He is assigned to the job of handling all of Clement's squawkers. His chief sympathy-winning point is to pose as a young married man, with Barbara Pepper, a secretary on the paper, posing as the frau. All goes well until Father Lockhart arrives one day, sees this going on and accuses him of being a fickle renegade. The story then builds to an amusing climax as the boy tries to unravel the many complications that have arisen because of his posed marital status.

Miss Shirley handles her assignment adequately and Morley, in need of more histrionic development, lends an agreeable personality to the role of the boy. Comedy honors are in the laps of Gene Lockhart and Dudley Clements, who score repeatedly with their antics. Ben Holmes gets sparkling results from the cast, his deft farcial strokes responsible for much of the excellent comedy.

AD TIPS: Sell the story as one of the season's merriest farces. Street ballyhoo of young man and girl, with signs on their backs, walking dogs, will get the eyes.

HANNA (Hollywood)

MILE-A-MINUTE LOVE

—Hollywood Preview—

BOXOFFICE RATING

ACTION MELLER . . . Formula story, heavy on action . . . Should suffice for spots that like this type of film . . . Rates ● + for cheaper action houses.

Ace Pictures
63 Minutes
William Blakewell . . . Arletta Duncan . . .
Duncan Renaldo . . . Vivien Oakland . . .
Wilifred Lucas . . . Earle Douglas . . .
Etta McDaniels
Directed by Elmer Clifton

This is a stock action picture. Familiar story, shots of speeding motor boats and plenty of fistic encounters. Aimed directly at the action trade, it should get by in the lower bracket spots. Production is better than average for low-budgeted picture of this type, which glosses over plot implausibilities.

Blakewell is a young inventor who likes to tinker with motor boats. He is in love with Arletta Duncan, offspring of Wilifred Lucas, motor boat racing fan. Into the scene comes Duncan Renaldo, a phoney count. Amidst a few boat races, he does a neat job of getting everyone's cash as well as involving Blakewell. This turns Arletta and Lucas against him, but Billy comes through with flying colors, exposes Renaldo, retrieves the money, thereby reinstating himself with his heart interest and her parent.

The juveniles are attractive, but unsteady in their delivery. Renaldo is properly menacing, but overacts. Vivien Oakland does a deft comedy bit and supporting players handle their assignments with fair results. Elmer Clifton's direction is routine.

AD TIPS: Sell motor boat racing angle.

HANNA (Hollywood)

Short SUBJECTS

FROM PHILLY
By Nonamaker

FEATURE STORY—

One of JOHNNY EHRLICH's colored women patrons up at the Ideal kidnapped a two months old colored baby from its coach parked in the lobby about 4.45 P. M. last Monday. After a house to house canvas of the neighborhood police recovered the baby the next afternoon just as the woman who 'adopted it' to fool her husband was packed and ready to leave with the babe for what she expected to be a happy family reunion in Chicago.

STUDENTS—

Pursuing their study of the art of the strip tease with more than ordinary enthusiasm, a number of gentlemen of the industry were observed intently oogling the flesh showers from a box at the Troc by IRVING PHILLIPS. He wishes to advise them that he charges a standard rate for not talking!

25 YEAR CLUB—

In a reminiscent mood LEON BEHAL compiled the following list of salesmen who have been actively connected with the merchandising of film for 25 years or more. If there are additions kindly send them in. Here's Leon's group of vets: BILL BETHEL, HARRY TYSON, DAVE KORSON, HERB GIVEN, EARL SWEIGERT, BILL HEENAN, CHARLIE KLANG, BILL KARRER, MORRIS FISHMAN, JOE SINGER, A. H. SHOEMAKER, and LEON, himself.

THISA and THATA—

LOU BLAUSTEIN sends everybody his regards from Atlantic City, where he is vacationing . . . MRS. ARTHUR GOLDSMITH gave a luncheon to exchange managers last Wednesday at the Warwick . . . JAMES P. CLARK made chairman of the new Civil Service Commission . . . JUDGE McDEVITT still no talk regarding legality of 'Lucky' . . . AL DAVIS is now managing the Band Box . . . Spring premium trade showing begins at Quality Premium April 12th . . . KUNZ-McCRORK CO., the sound engineers, move into 1319 Vine St. . . . The Lincoln closed last Saturday after trying a straight picture policy . . . SID STANLEY announces that Fays will be considerably remodelled and have new sound and a cooling system installed when the house closes for the Summer months early in June . . . CHARLIE COHEN and AL ESSIG have signed for Motiograph projectors, which Penn Theatre Equipment will distribute exclusively in this territory . . . GERSON SHALITA, manager of WB's Grange, won a prize for showing exceptional box-office results with "Midsummer Night's Dream," by advertising it as a comedy with Joe E. Brown and refraining from any mention of Shakespeare . . . M-G-M's 'Captains Courageous' follows 'Good Earth' into the Locust Street, opening Sunday, April 18th. Evidently the dope printed here and elsewhere several weeks ago anent Republic's 'Two Wise Maids' going in there was premature . . . DAVE MOLIVER has his 'National Brands on Parade' giveaway about set with many large food companies scrutinizing his contracts . . . J. STEWART SILVER all enthused over the new, modern type the Ledger is using in the classified theatre section . . . HARRY PERELMAN to build a house in Yeadon . . . Columbia moves its 'Lost Horizon' this Sunday from the Chestnut Street Opera House to the Erlanger . . . BENNY HARRIS gave his pooch a Spring cleaning and expects to take it out for an airing any Sunday now.

FROM BOSTON
By Bruce

MARCEL MEKELBURG, G-B's genial Boston boss, and we would like it known that we were in error in reporting that he is connected with Century Films. He is not . . . The cops have copped a motion picture theatre manager. ARTHUR QUINN, M. and P. Theatres Corp. resident chieftain at the Regent in Norfolk Downs, has quit the biz to become a bluecoat . . . It was a dance at the Motion Picture Salesmen's Club last Friday evening. Interest was divided among Prexy HERMAN KONNIS in a tuxedo, JEAN ROGERS of Universal in an evening gown, and an oasis upstairs for thirsty wayfarers. "Salesmen are right," said JOE CIFRE in an ad in the red-coated program. "You sold me"! . . . GEORGE S. RYAN, anti-trust attorney, is preparing for an onslaught against garden pests. MRS. GEORGE S. RYAN is preparing the arnica . . . MR. and MRS. JOHN McCORMACK request the honour of your presence at the marriage of their daughter SHEILA ELIZABETH to MR. ARTHUR LEO TUOHY on Monday evening, April nineteenth, nineteen hundred and thirty-seven at nine o'clock, Saint Margaret's Church, Dorchester, Massachusetts," reads an engraved bit of business received through the mails last week. MISS McCORMACK is the secretary of an M. and P. district manger. MR. TUOHY is assistant manager at Loew's State. The best man is to be JACK GRANARA, exploitation emir for RKO theatres locally. 'Tis a clean and clear cut case of violation of the anti-trust law . . . Keith Memorial Theatre Corp. has reported a net loss of $83,033 for 1936, as against a consolidated net loss of $108,100 for 1935 . . . EDDIE KLEINE is looking around for a publisher to take his book, "Love Analects." It's a scholarly tome, concerning unusual selections from poems thruout the ages . . . They had to bring in a Gilbert and Sullivan operetta to make Loews, Inc., move out of the legit house it commandeered for the road showing of "The Good Earth." The feature bundled out Sunday, April 11, after a five-week sojourn . . . After giving special demonstrations at both the Cinema Club & the Motion Picture Salesmen's Club hops, PHILLIP LAVINE, general-manger of the PHIL SMITH circuit, has been unofficially voted the best cake-walker in the district . . . JEAN ROGERS is visiting local friends and relations; in fact, almost everyone but HARRY BROWNING who handled the publicity contest which was directly responsible for sending her Pacific-ward in the not-so-distant days when she was ELEANOR LOVEGREN, dispensor of ice cream in a Belmont confectionery emporium . . . ANN EARLEY, secretary of the Motion Picture Exchange Workers Union, Local 20450, A. F. of L., has sent registered letters to distributor Boston managers, requesting a conference with the union on the proposed standard wage scale. JAMES BURKE, who is doubling as business manager of this organization and the projectionists union was named the M.P.E.W.U. duly authorized representative . . . E. M. LOEW is negotiating to erect an automobile theatre in Lynn . . . The "K" in the name ARTHUR K. HOWARD, local Allied biz. mgr., stands for KING. In other words KING ARTHUR. He is happily married and has two dogs, PETER and PATSIE HOWARD . . . Moving picture operators have been in the news recently. MAURICE ADELSON of Cambridge got into court as the result of expressing indignation at the antics of Ted Germaine, professional wrestler often seen in the district, with a bombardment of electric light bulbs.

CLASSIFIED ADVERTISEMENTS

Ten cents per word, including initials, address, or box number. Minimum insertion 15 words. Cash or money order with each copy. Yearly contract rates are lower. Send for contract scale. Address communications to FILM BULLETIN, 1323 Vine Street, Philadelphia, Pa.

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VARIETY

Preview

The Hit Parade

Republic picture and release. Produced by Nat Levine. Associate producer, Colbert Clark. Directed by Gus Meins. Screen play by Bradford Ropes and Samuel Ornitz. Original story by Ernest Ropes. Photographed by Ernest Miller. Special effects by John T. Coyle. Supervising editor, Murray Seldeen. Film editors, Ernest Nims and Lester Orlebeck. Musical supervision by Harry Grey. Musical director, Alberto Colombo. Songs by Lou Handman, Sam H. Stept, Ned Washington, Sam Hirsch, Matt Malneck, Duke Ellington, Cliff Friend. Matt Malneck. Cast: Frances Langford, Phil Regan, Louise Henry, Pert Kelton, Duke Ellington. Costumes by Edward Stevenson. Dances by Bradford Ropes. Assistant director, Phil Regan. Musical arrangements by Edward Brophy. Max Terhune, Inez Courtney, Sammy White, William Demarest, George Givot, Monroe Owsley, Pierre Watkin, J. Farrell MacDonald, Tic Toc Girls, Cart Hoff and his Hit Parade orchestra, Duke Ellington and his band with Ivie Anderson, Eddie Duchin and his band, Molasses and January, Pick and Pat, Al Pearce and his Gang, the Voice of Experience, Ed Thorgersen, Oscar and Elmer. Previewed at Alexander, Glendale, March 30. Running time, 80 mins.

'The Hit Parade' has about everything necessary for an entertaining filmusical

Swift-moving, studded with light entertainers of practically every type, copiously produced, the picture is one continuous parade of screen and radio talent. It's a big show with everything thrown in. Virtually all display their wares to advantage. It is a kaleidoscope of action on the revue plan. Much of it smacks of vaudeville.

While the story is not important, theme nevertheless provides a string on which to hang the various turns. Frances Langford is a singer with [illegible] record who jumps from radio fame through [illegible] Regan, radio scout [illegible] the height of her [illegible] osed by Louise [illegible] she takes on a [illegible] he is forgiven [illegible] for her and Regan does a [illegible] able personality registers [illegible] do his singing and love scenes with Miss Langford, who though not treated so gently by the camera at times, gives a thoroughly entertaining performance. Miss Henry, as the hoity-toity Park avenue radio singer, gives a convincing performance.

The comedy is downright funny. Edward Brophy, as an air show sponsor risen from the slot-machine racket, is a definite standout for laughs. Max Terhune also does well in a novel role of which he makes the most. Others who contribute to the comedy include Pert Kelton, Inez Courtney and William Demarest.

As the uppity boy friend of Miss Henry, Monroe Owsley registers in a semi-heavy role. Pierre Watkin, J. Farrell MacDonald, George Givot and Sammy White carry through in other parts.

Those contributing routines include: The Gentle Maniacs, Tic Toc Girls, Carl Hoff and the Hit Parade orchestra, Duke Ellington and his band with Ivie Anderson, Eddie Duchin and his band, Molasses and January, Pick and Pat, Al Pearce and his Gang, the Voice of Experience, Ed Thorgersen, Oscar and Elmer.

Gus Meins has directed creditably. Producer Nat Levine, and his associate producer, Colbert Clark, have intelligently assembled the various entertainment elements and given the picture noteworthy mounting. Musical supervision of Harry Grey and musical direction of Alberto Colombo are accomplished and present a wide diversity of melodies, mostly by Lou Handman, Walter Hirsch, Ned Washington, Sam H. Stept, Cliff Friend, Matt Malneck and Duke Ellington.

Camera work of Ernest Miller for the most part is up to standard, as are other technical departments. Screen play of Bradford Ropes and Samuel Ornitz provides a sufficient motivation for the presentation of the numbers and they have dovetailed their talent neatly.

THE Hollywood REPORTER

March 31, 1937

REP. 'HIT PARADE' CHOCK FULL OF POPULAR ENTERTAINMENT

Radio, Film Names Surefire For B.O.

"THE HIT PARADE"
(Republic)

Producer ..... Nat Levine
Associate Producer ..... Colbert Clark
Director ..... Gus Meins
Story ..... Bradford Ropes, Samuel Ornitz
Screenplay ..... Bradford Ropes, Samuel Ornitz
Photographer ..... Ernest Miller
Special Effects ..... John T. Coyle
Musical Supervision ..... Harry Grey
Musical Director ..... Alberto Colombo
Film Editors ..... Ernest Nims, Lester Orlebeck
Ass't Director ..... George Sherman
Cast: Frances Langford, Phil Regan, Louise Henry, Pert Kelton, Edward Brophy, Max Terhune, Inez Courtney, Monroe Owsley, Pierre Watkin, J. Farrell MacDonald, George Givot, Sammy White, the Gentle Maniacs, Tic Toc Girls, Carl Hoff and orchestra, Duke Ellington and his band, with Ivie Anderson, Eddie Duchin and his orchestra, Molasses and January, Pick and Pat, Al Pearce and his Gang, The Voice of Experience, Ed Thorgersen, Oscar and Elmer

Oodles of talent, including a whole sheaf of names with draw value, have been packed into this lively, popular-appeal musical. It is Nat Levine's farewell offering under the Republic banner and he has given it the works with unsparing hand. The result is swift-moving and continuous entertainment and a sure moneymaker for all concerned.

Radio is the subject and the mainstay of the picture and this makes logical the presentation of one musical or comedy number after another at a pace so fast that it fairly skids. It also gives reason for the introduction of several radio personalities widely popular but not seen before, in addition to the attractive twin stars, Frances Langford and Phil Regan, and a strong comedy cast.

Synthetic Quartet

[illegible] success at the Ritz Brothers and the Yacht Club Boys has persuaded Paramount to make a synthetic quartet out of them [illegible] Dixie Dunbar, Ritz Vincent [illegible] probably to round out cast in "This Way Please," a Mel Shauer production to start shooting April 15.

Frances Langford is an unknown singer, struggling upward in a sister act at a lower-class cafe, and Phil Regan is a radio agent who has broken off with his star attraction, Louise Henry. On a talent scouting trip he finds Frances and spends the rest of the story in promoting her to the big time and winning her heart. This gives the attractive singer the chance to score with three songs, the most promising of which is "Last Night I Dreamed of You," by Walter Hirsch and Lou Handman, an undoubted hit. She also sings to success "Sweet Heartache," by Sam H. Stept and Ned Washington, in which also Phil Regan makes his one vocal contribution. The two young leads make an attractive romantic team and young Regan advances himself by his brisk portrayal of the go-getter agent.

A comedy hit is registered by Max Terhune, wellknown vaudevillian, here given his first real chance in pictures. His animal imitations and his ventriloquist act make fresh picture stuff and register exceedingly well. Ed Brophy adds to the laughs with a vociferous portrait of a radio sponsor constantly on the verge of heart failure. George Givot delivers good comedy as the tongue-twisted cafe proprietor, and Sammy White has a brief look-in for his antics.

Outstanding numbers are those by the three wellknown bands. Duke Ellington contributes a new "Rugcutter Song" and a swing arrangement of a medley of Viennese waltzes. His characteristic renditions are well aided by his vocal soloist, Ivie Anderson. Eddy Duchin and his orchestra add to the popular appeal with brisk dance tunes, already popular. Adding Carl Hoff and the big Hit Parade orchestra, there is plenty of tuneful minutes, but never too many or too much of anything. Harry Grey, musical supervisor, has used excellent taste and nice discretion in the presentation of this musical menu, and Alberto Colombo, musical director, adds fine feeling and judgment in the handling of his accompaniments.

Radio Acts Brought In

The story writers, Bradford Ropes and Samuel Ornitz, have shown ingenuity and resource in building a familiar story into a fitting frame for such a variety of material. For the brief appearances of Al Pearce and his gang, Molasses and January, Ed Thorgersen, Oscar and Elmer, and the Voice of Experience they have turned a neat trick. In addition, they have kept the dialog throughout short and snappy, smartly ending each episode with a laugh line.

Gus Meins, directing, has wisely kept the proceedings moving at a fast farce tempo and put the weight of emphasis on comedy. Excellent and sometimes arresting photography is contributed by Ernest Miller, notably in the orchestra closeups and the production number in which the pleasantly vocal Tic Toc Girls are featured. Which leads to credit for one other song that will near the hit class, "Love is Good for Anything that Ails You," by Cliff Friend and Matt Malneck.

Other members of the cast that earn credit are lovely Louise Henry as a temperamental Park Avenue vocalist, Pert Kelton as Frances Langford's loyal and protective partner Monroe Owsley as Regan's highhat rival, Pierre Watkin as the radio station manager, J. Farrell MacDonald as radio story-teller and William Demarest as a persistent parole officer.

The production is handsomely mounted and edited with judgment and its large total of entertainment and total absence of dull moments is a marked credit to Colbert Clark, the producer in charge.

MOTION PICTURE DAILY'S HOLLYWOOD PREVIEW

"The Hit Parade"
(Republic)

SAN DIEGO, March 29.—Nat Levine, producer, has spared no expense in this production, which should enable exhibitors to attract plenty of patron attention with such names as Phil Regan, Frances Langford, Eddy Duchin, Al Pearce, Pick and Pat, George Givot, Molasses 'n' January, Carl Hoff, the Voice of Experience, Roy Smeck and others.

A preview audience here last night gave the film a good reception. It is fast-moving, with plenty of catchy tunes, good voices and sufficient comedy, most of the latter element supplied by Cowboy Max Terhune.

The story, an original by Bradford Ropes, with the screenplay by Ropes and Samuel Ornitz, concerns Regan's search for a radio star to outshine Louise Henry, who has thrown him over for her attorney, Monroe Owsley. The plot is chiefly a vehicle for the purpose of presenting well known stars of the air. Most of the action is set in Station WKN. After Regan's rebuff, he picks up Terhune, they seek a new star, and find Miss Langford singing in a beer hall. The rest of the story has to do with Miss Langford's fight to replace Miss Henry on the hour sponsored by the wealthy Ed Brophy. In a well-motivated climax, Miss Langford is identified as an escaped convict. Famous stars stage a testimonial program in her honor and she returns just in time to receive the governor's pardon and a kiss from Regan.

Other players deserving [illegible] are Pert Kelton, J. Farrell MacDonald, Sammy White, Ed[illegible]n, Tic Toc Girls and Inez Courtney.

Production [illegible] Running time, 85 minutes. "G."



Independent EXHIBITORS
FILM BULLETIN

OL. 3, No. 33 SATURDAY, APRIL 17, 1937 PRICE, 10 CENTS

A Letter To Paramount's Mr. Agnew

Mr. Neil F. Agnew, Vice-President
Paramount Pictures, Inc.
1501 Broadway
New York City, N. Y.

My dear Mr. Agnew:

In the past two issues of FILM BULLETIN we have called attention to your company's attitude of total disregard for its customers' rights in regard to product which Paramount promised to deliver during the 1936-37 season and which is being withheld without just reason.

Since you, as chief of Paramount's sales and distribution, are most directly concerned in the relationship with exhibitors, we feel it is proper that you should be apprised of the reaction of theatre operators to your company's policy.

No other issue we have discussed through our editorial columns in many months has stirred the response that have our comments on this ugly practice of deliberately depriving your accounts of films they had been "sold." Expressions of resentment against Paramount have come to us from many individual theatremen who hold contracts for this season's product. We have heard many of them say they will not buy your product next season.

We hope you will not take the callous attitude of "we can always sell the opposition." That may be true to a great extent, but it succeeds just so long, then the opposition, too, learns that it cannot trust Paramount's promises and you may find your self unsold in hundreds of less competitive spots. The ill will of several thousand exhibitors cannot be discounted as a profit-costing factor. No company, no matter how powerful, can long afford to play the business game unfairly. Undoubtedly, you, as an individual, cannot be held accountable for Paramount's sins. But, you, Mr. Agnew, can bring your influence to bear upon those other Paramount executives who are more remote, and, therefore, less personally concerned in the company's relalationship with its customers. Surely, neither you nor they desire to have Paramount get a "bad reputation" as to its integrity among exhibitors, but this can be prevented only if you deliver to contract-holders all those features represented by your salesmen at the beginning of the season as being on the 1936-37 program.

"High, Wide and Handsome," "Angel," "Artists and Models" and "Souls at Sea" are reported to be either completed or in production. We understand you may roadshow the last-named and, if you do, you are entitled to withdraw it from the current year's program. But, for what reasonable reason have you the right to withhold the others? We can find none and we must, therefore, tell our readers truthfully that Paramount deserves nothing but condemnation if it does not deliver those pictures.

We sincerely hope that you will correct this onerous situation. Our columns are open to you for any reply you might care to make.

Most sincerely,
FILM BULLETIN
MO WAX.

A TRADE PUBLICATION, ISSUED WEEKLY FOR INDEPENDENT EXHIBITORS
—AND DEDICATED TO THE PROTECTION OF THEIR INTERESTS

Independent EXHIBITORS
FILM BULLETIN

AWAKENING THE 'SLEEPERS'

The purpose and plan of this department is to bring forcefully to the attention of theatremen those pictures which are ordinarily overlooked or neglected in their advertising. Mr. Wolfe-Smith, prominent theatre publicity expert, aims to point out the latent exploitation angles in these "Sleepers" with the view to having you SELL them to the public in a manner that will bring you the best possible returns. Follow these "Sleeper" campaigns for bigger grosses!

By Wolfe-Smith

'GOLD RACKET' HAS G-MAN ANGLE!

Nobody is making any claims for "The Gold Racket" other than that it is a fast-moving action melodrama that will give everyone who likes excitement their fill. Our reasons for selecting it as this week's "sleeper" are twofold: (1) the G-man angle; (2) the title. Both are saleable features that should bring a flock of dough to action spots, from the better class to the dime-a-throw joints.

You might book it for one day and let it slip through for an average gross, or you might give it a two days run and, giving it just a little push, watch it roll along to outstanding business. You have your "cherce," gents (as we say down on Tent' Avenoo!), but we are addressing ourselves to those of you who get some pleasure (and profit) out of extracting the extra few bucks out of shows like this by a bit of exploitation.

"The Gold Racket" has some gold in its reels for you, and you can get nuggets out with a simple stunt or two. Nothing elaborate or expensive, because the pic doesn't warrant it. Just read through these paragraphs and select the gags that are easiest for you to pull. It'll pay.

The yarn has to do with a Federal Agent and his gal, who trail a gang of gold smugglers to their deserted mine lair. After plenty of action, thrills and suspense, the couple smash the gang's illegal operations between Mexico and the U. S. Hell knows it's the simplest sort of action material, but the advance reports say that it is nicely done, with a maximum of whiz-bang melodramatics.

The "gold" angle suggests a wealth of little stunts that will get results. The Grand National exploiteers give you a good one in the press sheet, well worth repeating here.

STREET BALLY

They tell you to dress a man in typical gold miner fashion, and have him carry a pick and burlap bag over his shoulder. The bag should contain some imitation "gold nuggets." At the busy street corners, your miner will pause, put his bag down on the pavement and start looking over his nuggets. When the crowd gathers (and it will), have him hand out circulars on the picture.

If you don't choose to go in for the nugget idea, the miner can simply walk the streets with an oilcloth sign on his bag. Copy: "It's Worth A Fortune In Entertainment! (Title and playdates)."

OLD GOLD FOR ADMISSION

Announce in advance that you will have an expert gold assayer in the lobby during the picture's engagement and ask your patrons to bring their old gold (not coins) to be exchanged for cash. Tell 'em full value will be paid. You might be able to make a deal with the assayer to allow you the admission price for everyone who brings $2.00 or more worth of the yellow stuff. In that case, you will offer free admission to anyone who brings gold worth that sum.

JEWELRY STORE WINDOWS

You should have no difficulty in getting space in local jewelry store windows with this layout: A fairly large gold-tinted rock in the center of the window, laying on a piece of black velvet, with this copy: "A real GOLD NUGGET the size of this imitation is worth $——. Millions of Dollars Worth of These Nuggets Are Reported Being Smuggled Into the U. S. A. From Mexico. See How the G-Men Are Fighting This Racket—'THE GOLD RACKET' (theatre and playdates)." Embellish this display with stills or photos.

"WANTED FLIERS"

The G-man angle will click best in many spots and should be pushed to the limit where they still like the racket pix. The old "WANTED" window sheets will get the eyes. Use a still of one of the villains and this copy: "WANTED FOR GOLD SMUGGLING! A Band of International Smugglers Are Bringing Millions of Dollars of Illicit Gold Into the U. S. From Mexico. Help the G-Men Wipe Out This Gang By Learning the True Facts About Their Activities In 'THE GOLD RACKET' (theatre and playdates)."

G-MEN DISPLAY BOARD

A large board for the lobby and front might contain copy like this: THE G-MEN HAVE ALMOST WIPED OUT THESE RACKETS . . . Dope Smuggling and Selling; Bootlegging Liquor; White Slavery; Kidnapping; 'Protection' Rackets; Counterfeiting; Smuggling Aliens Into the U. S.; Fake Cure-All Medicines . . . Now They Are Fighting 'THE GOLD RACKET'! Learn The Inside Facts On This New Menace At This Theatre (date).

Other catchlines on this angle: "THE G-MEN SMASH A NEW RACKET!" "INTERNATIONAL SMUGGLERS DEFY UNCLE SAM!" "A LONE FEDERAL AGENT AND HIS SWEETHEART CHALLENGE AMERICA'S NEWEST MENACE—'THE GOLD RACKET'!"

All right, boys, that's the works as far as we are concerned this week. It barely scratches the surface of what you can do to put over this little melodrama, but we only hoped to get you started on something. School's out for the week, but we'll be back, so you better get us results!

$ $ $ $ $ $







Three scenes from Grand National's "Gold Racket" starring Conrad Nagel as the G-man who challenge America's newest menace.

Vol. 3, No. 33 — Independent EXHIBITORS FILM BULLETIN — April 17, 1937

THE INDUSTRY'S NEWS
From An Editorial Viewpoint

WAGNER LABOR DOES NOT AFFECT THEATRES — A. F. MYERS

Applies to Studios . . .

The Wagner Labor Act, given a broad interpretation by the U. S. Supreme Court last Monday, does not apply to theatres in the opinion of Abram F. Myers, general counsel of Allied.

Discussing various phases of the labor problems given impetus by the court's decisions, Myers, in the current Allied bulletin, says:

"This much is clear: The Wagner Labor Act applies to studios. The facts in the Garment Case and the Associated Press Case bear sufficient resemblance to the conditions under which pictures are produced and sold, to warrant this conclusion. It is highly probable that the act also applies to the exchanges. There is not much in the decisions to warrant the belief that the act applies to retail stores or to the theatres. The court laid down no general rule, but reserved the right to pass upon the peculiar facts of each case. The General Counsel of Allied is of the opinion that labor relations, wages, hours and working conditions in the theatres are beyond the scope of Congress, even under these broad interpretations."

States May Adopt Similar Laws . . .

The former Federal Trade Commissioner warns exhibitors, however, that the individual states may enact laws to give purely local labor the same advantages as accorded workers in interstate industrial fields. Further, he foresees the possibility that Congress will enact legislation to revive the N.R.A. in restricted form to bring about voluntary conformity to fixed working conditions in intrastate commerce.

"It is inevitable," Myers declares, "that a movement will be initiated in many states to enact bills similar to the Wagner Law in order that no form of employment may escape. In the meantime, it is not improbable that union organizers may seek to stretch the Wagner Act to include mercantile establishments and even theatres. The problem is growing imminent and the exhibitors must chart a wise course."

The Allied counsel chides independent exhibitor leaders for not taking a greater interest in this problem and warns that they must prepare themselves for any emergency by analyzing the situation carefully. He also offers to advise the exhibitors in any territory where the subject might arise "prematurely."

N. J. GETS BILL TO OUST PRODUCERS FROM THEATRES

Allied Mystified . . .

The first step in any Eastern state to divorce production and distribution from exhibition was taken in New Jersey last Monday when an anti-affiliated chain bill was introduced in the Assembly.

Introduction of the measure, Assembly Bill 507, is shrouded in mystery. Its sponsor is Edison Hedges, a Democrat of Atlantic County. He is reported as saying that the bill was urged upon him by a group of independent exhibitors, who held grievances against Warner Bros., largest affiliated circuit operators in the state.

Leaders of Jersey Allied disclaimed any knowledge of the bill and asserted that they had not backed its introduction. It was implied by one prominent member of the unit that the move may be the result of internal strife in the Warner organization or family.

May Not Support It . . .

This same individual told FILM BULLETIN that it is problematical if Allied will support the measure. He explained that they had not intended to present the regular Allied anti-chain bill, which has already been made a law in North Dakota, to this session of the Legislature, "because the Assembly has been occupied with too many other matters."

While the Allied leader did not give voice to this opinion, it is likely that the independent group is skeptical of the measure because of the possibility that its introduction at this time may be a trick by the producers to administer it a smashing defeat, thereby lessening Allied's chances of winning passage of their own bill at a more propitious moment.

OHIO MAY HOLD DOWN TAX

I. T. O. Action Credited . . .

Columbus, O.—The aggressive action of the Independent Theatre Owners, Allied unit, may result in the Legislature dropping the proposed measure to increase the tax on theatre admissions from 3 to 10 percent.

After P. J. Wood, secretary of the organization, appeared before the House Taxation Committee last Wednesday, it was announced that action on the bill would be deferred indefinitely in the hope that other taxes would take care of the relief burden. The following day, the committee voted down the measure to tax gasoline one-half cent per gallon. Since this bill was coupled with the amusement admission tax, it is held likely that the latter measure will also be defeated.

Action on other film industry legislation was also favorable. The bills providing for two men in a booth and for a permanent maintenance man in all theatres were both put on the shelf by indefinite postponement.

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WARNERS ADOPT GAMES IN 7 MORE PHILLY HOUSES

Total Ten . . .

Warner Bros. Phila. theatres, heretofore opposed to all give-aways, are going in for games in a big way. Starting with three spots last week, the circuit added seven more this week to the list of houses using "Bango" and "Bonus" as boxoffice stimulants.

The first three were the Kent, Imperial and Cadet. The seven additional: Strand, Lindley, Keystone, Liberty, Colney, Cross Keys, Wishart. It is further rumored that Warners may decide to set up huge bank nites in several key houses. The Uptown, North Broad Street ace spot, has been under consideration for some time, inasmuch as it is being hurt by indie-operated Nixon's Grand, which is using games two nights a week, in addition to stage shows and pictures.

RKO '36 PROFIT ZOOMS UP

3½ Times Above '35 . . .

RKO's net profit for 1936 was over three and a half times higher than that for 1935, it was revealed this week by the company's audited report. Last year's net was $2,485,911, after all charges, as compared to $684,733 for the preceding year.

INDIE EXHIBS DO NOT WANT MPTOA CONCILIATION BOARDS

Idea May Be Dropped . . .

Almost universal resistance to the idea among independent exhibitors may result in the producers and the M.P.T.O.A. dropping the scheme to set up local conciliation boards.

Evidence that Ed Kuykendall, president of the affiliated exhibitor group, sees the handwriting on the wall is contained in recent inspired trade paper reports that "certain of the producers" have changed their minds about the plan and now do not approve the proposal. This is viewed as a means of letting the scheme down with as little loss of face as possible for those who backed it.

Simply, the fact is that independents do not trust the producer-controlled M.P.T.O.A., which fathered the plan and was given whole-hearted support by the film companies.

ALLIED 'BUYERS' CONVENTION

In the current Allied bulletin the forthcoming national convention of the independent body in Milwaukee is referred to as a "buyers" convention.

"Each distributor holds a 'sales convention' at the beginning of the selling season," it states, "to instruct the salesmen in the gentle art of gypping the exhibitors. But whoever heard of a 'buyers' convention'? No one, apparently; and that accounts for a great deal. Obvious as the idea is, it remained for the Allied directors to think of it, and now such a convention is definitely under way. A great BUYERS' CONVENTION will be held in Milwaukee on May 26, 27 and 28, and 6000 exhibitors have been asked to participate."

The bulletin further explains that plans have been organized to assemble a complete analysis of all companies' sales terms and products for the 1937-38 season and this data will be presented to the convention delegates.

NEW YORK TIP-OFF

Observations and Opinions by **Larkin**

CIRCUIT EXPANSION

New York independents have the jitters since it was announced that both Loew's and RKO are set on building up their theatre chains in the Boroughs. RKO has purchased two corner properties in the Bronx, where theatres will be built, and Loew's are already constructing one at Boston Road and Fenton Avenue in the same borough. RKO has taken two houses from the Randforce circuit. Loew's are reported after several additional spots in Manhattan, one of them probably in the Times Square area. It may be one of the old legit houses. The trade is wondering what has spurred this recent activity by the two chains. Although one rumor is as good, or bad, as another, we like best the one that 20th Century-Fox is seriously considering moving into the metropolitan theatre field in a big way, and Loew's and RKO are building up their own chains as a protective step . . . One of the "nice guys" in the film advertising business, Ralph Rolan, of March of Time, will succeed another one of the nice guys, Gordon White, of Educational, as president of Ampa, the film admen's association. Both are among the most popular men in the field and it has long been assumed that Rolan would succeed White when the latter stepped down .

'MARKED WOMAN' BIG ON B'WAY

Since we were absent from this column last issue, we have double duty to report what has been happening in the Main Stem first runs. So here goes! . . . After what seemed an endless stretch of poor pics, WB's Strand got its first real break of the current year with "Marked Woman" (WB). It clicked handsomely in its first week and looks set for three or four. "The King and the Chorus Girl" (WB) preceded the Bette Davis vehicle and got slightly above par results on a strong ad campaign . . . "Top of the Town" (U) held up fairly well in its second Roxy week, but went out last Friday to be replaced by RKO's "Soldier and the Lady," originally titled "Michael Strogoff." Although little was expected of it, "Soldier" got nice returns. Yesterday, (Friday), "When Love Is Young" (U) came into this house and will probably stay only one week . . . The Music Hall looked for big things from Hepburn's "Quality Street" (RKO), but didn't get the business. One week was **plenty,** and the Muni-Hopkins co-starrer, "Woman I Love" (RKO) came into the big house and received some bad notices . . . "Waikiki Wedding" (Par.), plus Eddy Duchin's band on stage, got three heavy weeks out of the Paramount up to last Tuesday. The following day brought in "Swing High, Swing Low" (Par.) and Louis Armstrong's band. This show got off to a good start, although the reviews on the pic could have been lots more favorable . . . "History Is Made at Night" (UA) crawled through its third week at the Rivoli and went out last night (Friday). "Love From a Stranger," British-made U. A. release, opened Saturday pushed along by a strong newspaper ad campaign that ran almost a week in advance . . . The Capitol had four big weeks with "Maytime" (Metro) up to Wednesday. "Personal Property" (Metro) opened Thursday . . . Arthur Mayer, who operates the Rialto, can be credited with the exceptional business his house got with "Elephant Boy" (U.A.) last week. The foreign made animal pic gave the house one of its best weeks and Mayer's smart exploitation did it. It finishes its second week Sunday . . . "Silent Barriers" (G-B) roadshowed for three weeks at the Criterion. It went out Wednesday and was replaced by "You're in the Army Now" (G-B) at popular prices . . . The two other roadshows, "Good Earth" at the Astor and "Lost Horizon" at the Globe are both holding their own.

AS I SEE THEM . . . REVIEWS OF NEW FILMS

By ROLAND BARTON

BOXOFFICE RATING:— ● Means POOR; ● ● Means AVERAGE; ● ● ● Means GOOD; ● ● ● ● Means EXCELLENT
Plus (+) and Minus (—) will be used occasionally to indicate slightly above or below the point rating.

WAKE UP AND LIVE

BOXOFFICE RATING

COMEDY with songs . . . Production and names make it sure boxoffice for anywhere, altho some of the "smart" stuff will get away better in key spots . . . Straight story until they wind it up with a "night club production" finale . . . Rate ● ● + generally.

20th Century-Fox
92 Minutes
Walter Winchell . . . Jack Haley . . .
Ben Bernie (and all the lads) . . .
Alice Faye . . . Patsy Kelly . . .
Ned Sparks . . . Walter Catlett . . .
Grace Bradley . . . Specialties by Leah Ray, Joan Davis, Condos Brothers
Directed by Sidney Lanfield

A comedy about radio with plenty of music and a good plot idea involving the well known air feud of columnist Winchell and old maestro Bernie and the frantic search for the "radio phantom" who comes over the ether via an open studio mike and into Bernie's program with a K.O. voice. Winchell and Bernie as themselves are okeh, photographing well and getting over their lines in entirely satisfactory manner. They are surrounded with a swell comedy cast, all of whom are seasoned screen performers and who get every last ounce out of their parts. Kelly is Winchell's gal Friday; Sparks her boy friend and Winchell's number one news hound; Faye is the gal with a philosophical radio broadcast who eventually makes a star out of mike-frightened "phantom" Haley, who incidentally has THE juciest part in the picture and makes the most of it, thereby coming into star limelight.

Bradley is Haley's old vaude partner, who gets mixed up with chiselling booker Catlett and tries to win him back from Faye who makes him the hit he deserved to be. But Winchell straightens it all out and even tops Bernie for once.

Lanfield's direction is fast-paced. Most of the song numbers are logically introduced as part of the plot and are adequate, although we dare say there are none that will be long remembered as hit music. The specialty people, Leah Ray, Joan Lavis and Condos Bros., register but mildly.

"Wake Up" is entertaining, slightly original, and amusing. Those names from radio and films are what really count. And, although overboard in length, it is never boring and the laughs come frequently enough.

AD TIPS: Sell the cast. Capitalize on the Bernie-Winchell air feud.

NONNIE

HILLS OF OLD WYOMING

—Hollywood Preview—

BOXOFFICE RATING

WESTERN . . . another excellent Hopalong Cassidy . . . Fine for rurals and action nabes, where it rates ● ● + or better.

Paramount (Sherman)
78 Minutes
William Boyd . . . George Hayes . . .
Russell Hayden . . . Gail Sheridan . . .
Stephen Morris . . . Clara Kimball Young . . .
Earl Hodgins . . . Steve Clemente . . .
John Powers
Directed by Nate Watt

This latest Harry Sherman Hopalong Cassidy Western will please fans of the series as well as provide entertaining filmfare for members of the family who like cleancut outdoor melodrama. The story starts a bit slowly, but soon picks up and maintains a snappy pace, providing plenty of punch with hard riding, action and fistic encounters. Played against some eye-filling outdoor scenery, it is an excellent picture of this type, far above the usual Western. On the strength of the previous Hopalongs, this one should have no difficulty getting above average grosses in spots where westerns are liked.

This time Boyd and his pals, Hayes and Hayden, own a cattle ranch in Wyoming. Rustlers have been stealing their cattle and suspicion points directly at a nearby Indian reservation. It is revealed that an Indian, Steve Clemente, is in league with one of the overseers, Stephen Morris. Realizing that Boyd is not so easy to handle, Morris contrives to have Clemente get him. The Indian lures Boyd away from his men, but is outwitted and falls prisoner to the ranchers. During the night Clemente makes his escape, but is killed by Morris. The Indians suspect the ranchers. By matching bullets, Boyd proves their innocence. With the Indians the ranchers capture Morris and his gang, end the rustling and return peace to the reservation. Interwoven is the romance between juvenile Hayden and Gail Sheridan.

Boyd and Hayes are topnotch as they have been so consistently. Russel Hayden, who replaces Jimmy Ellison as Lucky, needs a bit more polish, but shows definite promise. Clara Kimball Young plays Ma Hutchins with a gusto and Gail Sheridan pleases in a brief role. John Powers, a stuttering cook, should make a laugh-getting addition to the Hopalong family. Nate Watt has wisely chosen to minimize the romantic angle in favor of action.

AD TIPS: Another grand Hopalong Cassidy outdoor drama Sell Boyd and popularity of the series

HANNA (Hollywood)

Internes Can't Take Money

—Hollywood Preview—

BOXOFFICE RATING

DRAMA . . . Heavy, but novel story is well acted and directed . . . Good for class spots and gangster angle should pull it through for action and rural houses . . . Rates ● ● generally, but can be sold for better grosses.

Paramount
75 Minutes
Barbara Stanwyck . . . Joel McCrea . . .
Lloyd Nolan . . . Stanley Ridges . . .
Lee Bowman . . . Harry MacCollum . . .
Irving Bacon . . . Gaylord Pendleton . . .
Pierre Watkin
Directed by Alfred Santell

This may prove a bit too sombre for the average audience, but upper bracket patrons will find it much to their liking. The story is a fascinating, novel yarn and holds up well in its unreeling. Performances and direction are outstanding and definite care has been evidenced in the production. The racketeer angle makes it saleable in nabe and rural spots, but the best it can hope for from such territories are spotty grosses, depending on the exploitation it is given. It should at least average business in A houses.

Joel McCrea is the young interne, who performs an operation on a racketeer chieftain, Lloyd Nolan, in a corner saloon. Miss Stanwyck is the consort of the criminal and his gang. After the operation, Nolan offers McCrea a thousand dollars as his fee for the operation, which is refused by the aspirant doctor on the grounds that an interne cannot accept any money. Miss Stanwyck pleads with him to accept the money for her sake, so that she may purchase information about her child from another gangster, Stanley Ridges. McCrea refuses Nolan, through the misguided belief he can repay the obligation by shooting Ridges, has his stooges commit the crime. Again interne McCrea performs an illicit operation and saves Ridges from death in order he may reveal the whereabouts of Miss Stanwyck's child.

McCrea extracts every bit of drama from his role. Miss Stanwyck captures the spirit of the incitely good woman, forced by circumstances to consort with thieves; a realistic and touching portrayal. Nolan is superb as the gangster chief, while Stanley Ridges, of the deep resonant voice, uses his power of speech to good effect. Supporting cast is excellent with Irving Bacon registering as a bartender.

AD TIPS The title is a honey to sell. Copy should raise issue of ethics and law vs. the interne's right to help a woman. Sell Stanwyck, McCrea.

HANNA (Hollywood)

(Additional Reviews on page 10)

coming London Film's release boasts Marlene Dietrich and Robert Donat in the starring roles. It's a post-war romantic drama. "Knight Without Armor" is scheduled to be released by United Artists about the end of this month.







The stills are selected for their descriptive value to exhibitors.

PREVIEW



MOTHER LOVE! . . . The theme of "Michael O'Halloran" is that of a reckless young mother, who first learns the meaning of mother love through the affection of two children not her own. The cast of this Republic picture includes Wynne Gibson, Warren Hull and Jackie Moran.







FRAME-UP! . . . Apparently Columbia has another of those snappy melodramas for which it stands supreme. "Frame-up" involves some crooked business with race horses. The first print just landed in New York and those who saw it say it has plenty of excitement.



E W S

Scenes from . . . and a few vital facts about . . . the new films.



THE LADIES! . . . The New York critics gave "Marked Woman" close to rave reviews. Undoubtedly the "hottest" theme touched by Hollywood in three years, concerning the vice racket, it brings Bette Davis back to the Warner fold in a strong role.







SERIAL! . . . Republic's new serial is "The Painted Stallion," in which Ray Corrigan and veteran Hoot Gibson are co-starred.

KARLOFF AND SCIENCE! . . . Moviedom's most eccentric scientist, Boris Karloff, is once again mixing medicine and murder in "Juggernaut." It was made in England and will be released by Grand National shortly.







What the Newspaper Critics Say

Excerpts Culled From the New Film Reviews by the Most Reputable Critics in Leading Newspapers

A VALUABLE BOOKING GUIDE . . . USE QUOTES IN ADVERTISING

PERSONAL PROPERTY

(M-G-M)

". . . Robert Taylor is slightly miscast and Jean Harlow does not appear at her best . . . Story may pass over the heads of some audiences . . ."
WASHINGTON TIMES

". . . Not so good . . . Farcical family affair . . . The sort of picture to make men rejoice and women wince . . ."
Rob Reel, CHICAGO AMERICAN

". . . Taylor and Harlow excellently cast . . . Has laughs, but they are pedestrial laughs, heavy-handedly evolved and, apparently, designed for the delight of half-wit Coratian peasants . . ."
Beebe, N. Y. HERALD-TRIBUNE

". . . Jean Harlow loves Robert Taylor . . . It is more an affair of the marquee than of the heart . . . Has a few amusing moments."
B. R. C., N. Y. TIMES

". . . Beguiling Jean Harlow here treats her fans to a new exhibit of her gaudy charms in a farce based on 'The Man In Possession.' She has with her that sure-fire bait for the matinee trade, Mr. Robert Taylor. Though their material is neither new nor substantial, they make the most of it, providing an hour of amusement for the fans who like negligee situations and roistering romance . . ."
Johaneson, N. Y. MIRROR

●

HER HUSBAND LIES

(Paramount)

". . . Tense drama of New York's tenderloin and its wagering habitues . . ."
WASHINGTON TIMES

". . . Fair film with a moderately absorbing plot which will appeal chiefly to the moviegoer who spends his spare time at a card table . . . Ricardo Cortez gives the best performance of the cast . . ."
Rob Reel, CHICAGO AMERICAN

"Good story with plenty of suspense . . . Ricardo Cortez excellent . . . Man's fare rather than woman's . . ."
Rodenbach, CHICAGO DAILY NEWS

●

STEP LIVELY, JEEVES

(20th Century-Fox)

". . . A slight little comedy, frisky and dull by turns, but it has an amusing cast . . ."
Nugent, N. Y. TIMES

". . . A nimble and simple farce . . . Treacher as P. G. Wodehouse's 'Jeeves' perfect . . . Supporting cast, including Alan Dinehart and George Givot, excellent . . . Handled very well . . ."
Winsten, N. Y. POST

". . . Happy, cheerful and brisk comedy . . . Slapstick and action speed it along and Treacher is excellent as comic butler . . ."
Boehnel, N. Y. WORLD-TELEGRAM

THE WOMAN I LOVE

(RKO-Radio)

". . . The technical execution that has been lavished on this deserves less banal material . . . Cast offer incisive impersonations that are almost convincing despite the fact that the production as a whole is pretentious and dull . . ."
Barnes, N. Y. HERALD-TRIBUNE

". . . A rather turgid war-time triangle played with competence—scarcely more—by Muni, Hopkins and Hayward . . ."
Nugent, N. Y. TIMES

". . . All the cliches of the screen march in orderly and somber fashion through this drama of love and war . . . Muni's performance a competent one but it fails to offset the limitations of the plot . . ."
Cameron, N. Y. DAILY NEWS

". . . Muni lends dignity to the film, one of those "buddies in love with the same blonde" affairs staged against a lurid background of war . . . Has neatly executed flying scenes.'
Johaneson, N. Y. MIRROR

●

FAIR WARNING

(20th Century-Fox)

". . . A bland little detective story . . .Although the production is eminently unimportant, it manages to command some interest."
Finn, RECORD

". . . J. Edward Bromberg as a hick detective with a weakness for penny candies is the outstanding performer in this latest who-dun-it which takes place in and around a hotel in Death Valley, and this aptly named location does all that can be expected in the way of contributing eerie scenery, coyote yowls, abandoned mines and other appropriate backgrounds for the film's various slaughters . . ."
G. G., PHILA. LEDGER

". . . Mystery thriller with the ordinary type of murder by shooting; poisoning; slugging; drowning; stabbing; and dynamiting . . . Bromberg is excellent . . ."
M. D., BOSTON HERALD

FILM BULLETIN
IS THE
INDEPENDENT TRADE JOURNAL
Every Independent Exhibitor SHOULD READ!

MARKED WOMAN

(Warners)

". . . Luciano Case filmed . . . Grim but good . . . An extremely well made and well cast job . . . Bette Davis' best since the prize winner . . ."
Rodenbach, CHIGACO DAILY NEWS

". . . Bette Davis mirrors emotional changes and is superb in new gang-busting film . . ."
Rob Reel, CHICAGO AMERICAN

". . . Surprisingly grim and earnest affair . . . The drama neither pulls its punches nor sacrifices probability for the sake of a happy ending, and Lloyd Bacon's direction is taut, terse, and exciting from start to finish . . . Bette Davis plays with intelligence, spirit and the right veneer of disillusionment . . ."
E. L. H. BOSTON HERALD

". . . Strong, melodramatic crime story well told . . . Has skillful direction . . . Eduardo Cianelli, in the Luciano character, gives the film both its color and style . . . Humphrey Bogart's role is small and comparatively unimportant . . ."
Finn, PHILA. RECORD

". . . Bette Davis impressive in grim role . . . Fine supporting performances in picture dealing boldly with vice racket . . ."
Carmody, WASHINGTON EVE. STAR

". . . Has a dramatically concise script, shrewd direction, and an extremely capable supporting cast . . . Miss Davis turns in her best performance since 'Of Human Bondage' . . ."
Nugent, N. Y. TIMES

". . . Davis is good, but it is Eduardo Cianelli's portrayal of a vicious racket overlord that gives the photoplay most of its sting . . . A briskly, melodramatic treatment of a perennially interesting subject . . ."
Barnes, N. Y. HERALD-TRIBUNE

". . . Exciting drama drawn starkly from the recest front paged activities of Lucky Luciano . . . Bette Davis has her best part in several pictures and makes the most of it . . . All roles are admirably portrayed . . ."
B. M., N. Y. WORLD-TELEGRAM

". . . Gangsters, clip joint hostesses and district attorney mix in familiar tangle . . . One of the best pictures of its kind . . ."
Winsten, N. Y. POST

●

50 ROADS TO TOWN

(20th Century-Fox)

". . . A beguiling and entertaining farce trifle . . . Briskly directed and pleasantly performed . . . Some of the dialogue is exceptionally smart . . ."
Schneider, CLEVELAND PRESS

". . . Extremely light but engaging picture, which makes its mark by letting Don Ameche prove that he can handle comedy situations fairly deftly . . . He and Ann Sothern form a likeable couple of romancers . . ."
Pullen, CLEVELAND PLAIN DEALER

". . . Not quite up to the performance of its job as a romantic comedy . . ."
Kanour, BALTIMORE EVE. SUN

HOLLYWOOD FLICKERS

The Inside Low-Down on Studio Activities

By DAVID J. HANNA

Hollywood, April 16.

"MOST OF THE PRODUCERS who bemoan loudly the lack of new faces, the scarcity of potential starring material, could find sufficient players of boxoffice calibre on their own contract lists. By giving these players an opportunity to show their wares in substantial parts, the studios would discover many promising actors and actresses, from whom stellar boxoffice stars could be developed."

Thus spoke David Loew in our recent interview with that showman-producer. It happens to be one of our pet theories so with thanks to Mr. Loew for his corroboration and Norman Webb for his figures, we write our column for this week.

During our series of interviews we discovered almost every important studio in Hollywood is fostering a talent school. Every time we turn around we bump into one of their pupils. Budding starlets literally crowd the streets. By day they pose in bathing suits for Chamber of Commerce photographs emphasizing California sunshine, while in the evenings their jolly faces beam at every nite spot in town. Then too there are the numerous swimming champs, broad jumpers and other public figures scheduled for promising careers in pictures.

All this is part of the extensive campaign being conducted by the filmmakers to supply the demand for fresh personalities. Everyone is eligible, from boy scouts to Empire State scrubwomen. That is except the actresses and actors in Hollywood.

Today that city boasts more talent, idle talent, than any spot on earth. Radio is making its headquarters here, shows are tried out, Broadway thespians arrive in droves. Yet Hollywood continues to look for "freaks," meaning those whose regular business is something other than thespian. Remember the Search for Beauty contest and the Panther Women gag. Who of those hopefuls is boxoffice material now?

We obtained a list containing the boxoffice value of every star and supporting player of consequence now in pictures. Among the group of the first ten dramatic actors, actresses, and comedians, there was no single personality listed who had not come to stardom through the usual professional route, either from the stage or via supporting roles in pictures. The comedians were all from the stage; actors had one exception, and the women two.

In the next hundred we found twenty-two artists with no previous stage experience. Of these only one was plucked from non-professional ranks, Frances Farmer.

Our figures also included a list of 43 names who had advanced the most during the past year. Only three were previously non-professionals, and since two of them are child stars, once again Miss Farmer champions the "freak" cause.

Mr. Webb also made predictions, naming the players most likely to reach stardom this coming season. Thirty-six, says he, and of that three dozen, the list of lads and lassies who were brought out of the nothing into the here, number two: Frances Farmer, again, and Dorothy Lamour, the lone survivor of the Panther gals.

Robert Taylor is considered the prime example of the value of studio talent schools. But Mr. Taylor played a season with the Pasadena Playhouse as well as with E. E. Clive at the Hollywood Playhouse, before he won his Metro contract.

We will concede talent schools turn out some bearable weak-kneed juveniles and cute sad-eyed ingenues, but they have hardly been productive of real starring material. Can they bring forth a Tyrone Power, Milton Berle, Johnny Downs, Francis Lederer, Francine Larrimore, Sophie Tucker, or any of those personalities for whom film stardom looms in the near future? Let Hollywood look for its talent where it is more apt to find it, in the ranks of professionals and not everywhere else but!

Notes About FILMS AND FILM PEOPLE

Herbert J. Yates, "man behind" Republic, left for the coast this week to confer with studio heads on next season's product. A program of 36 features, plus 12 or 18 westerns and four serials will probably be set. Al Adams director of advertising and publicity, also hied westward to sit in on the production talks.

* * *

Monogram has signed young Mickey Rooney to play the leading role in "The Hoosier Schoolboy," Edward Eggleston's classic. Mickey clicked recently in "Midsummer Night's Dream" and "Devil Is a Sissy."

* * *

Universal's "Armored Car" went into production on Monday with Ceasar Romero, Judith Barrett, Irving Pichel Robert Wilcox and Inez Courtney.

* * *

B. F. Zeidman, Grand National producer, has again made a deal with Metro for the services of Eric Linden and Cecilia Parker. "Sweetheart of the Navy" will be the title of the third Zeidman G-N production to co-star this young couple. It goes into production next week at the new G-N studios.

* * *

"Non Stop New York," G-B's transoceanic plane melodrama, was completed this week and will be ready for release shortly. It co-stars Anna Lee and John Loder. Well into production at this company's English studio is "Gangway," the new Jessie Matthews musical, in which Nat Pendleton will appear.

* * *

Columbia's studio is a hotbed of activity these days. Before the cameras now are these three: "Once a Hero," with Richard Dix and Fay Wray; "White Heat," with Rosalind Keith, and "Shooting Showdown," a western with Charles Starrett. "With Kind Regards," starring Ralph Bellamy, Claire Trevor, Robert Armstrong, and Raymond Walburn went into production this week, while "Thanks for Nothing," "Miss Casey at the Bat" and "Taxi War" are on deck.

* * *

The entire Loew circuit will play Republic's outstanding musical, "The Hit Parade." Newspaper reviews following the early runs have been very favorable.

* * *

Edward J. Peskay, general sales manager, has set May 16-19 as the dates for Grand National's first sales convention. It will be held at the Ambassador Hotel, Los Angeles Peskay and Edward Finney, head of advertising and publicity, left for the coast this week and will remain there until the convention is over.

* * *

With the definite news that Norma Shearer will remain in the M-G-M fold and will not sell her services to David O. Selznick for the role of Scarlett O'Hara in "Gone With the Wind," the United Artists producer is again scouting around for a female lead. Talullah Bankhead is being considered now, it is reported.

REVIEWS

(Continued from page 5)

BIG BUSINESS

—Hollywood Preview—

BOXOFFICE RATING

COMEDY . . . New Jones Family film best of series . . . Will hit home in family spots and serve as programmer in A houses . . . Rates ● ● where they like this mild humor.

20th Century-Fox
60 Minutes
Jed Prouty . . . Shirley Deane . . .
Spring Byington . . . Russell Gleason . . .
Kenneth Howell . . . Alan Lane . . .
George Ernest . . . June Carlson . . .
Florence Roberts . . . Billy Mahon
Directed by Frank R. Strayer

This latest Jones Family comedy is an ingratiating home-spun bit of entertainment that should please in the category for which it is intended. Aimed directly at the family trade it is clean, forthright humor which should please grandma as well as little Willie. The strictly routine story is built for laughs, which click through the brisk delivery of the excellent cast. Should hit average grosses in family spots, and make O. K. lower bracket dualler for the deluxers.

This time the Jones are all mixed up in a phoney stock deal. Things look pretty bad for the family; Shirley Deane as the daughter is all upset because she has broken her engagement to Russel Gleason, the town florist. Jed Prouty flusters along as the worried father of the family who is being ruined because of his association with Allan Lane, a stock promoter. But juvenile Kenneth Howell, turned inventor, comes through with an auto device, the sale on which saves the family from bankruptcy.

George Ernest, as the kid brother, steals the show from his elders, with Kenny Howell and Russell Gleason running him a close second. Florence Roberts plays her "I-told-you-so" granny in gusty style, while parents Prouty and Byington handle their assignments capably. Strayer's direction aims for laughs, which come aplenty.

AD TIPS: Sell this as the best of the series. Go after young people on young love angle.

HANNA (Hollywood)

DON'T TELL THE WIFE

BOXOFFICE RATING

COMEDY . . . Lightly told tale of Wall Street Phonies . . . and fake stock selling . . . comically played by the three stars . . . lots of laughs . . . Good dualler . . . Rates ● ● — on its own.

RKO-Radio
63 Minutes
Guy Kibbee . . . Una Merkel . . .
Lynn Overman . . . Thurston Hall . . .
Guinn Williams
Directed by Christy Cabanne

"Don't Tell the Wife" is one of those quiet, unobtrusive little program comedies that grows on you as it unwinds. It isn't exactly a howl, but there are some rather funny lines and three pleasantly comic performances by Guy Kibbee, Una Merkel and Lynn Overman. With those three names, it should be able to hold its own in the neighborhood family spots. A houses will find it an adequate second feature if teamed with a heavy drama. N. G. for actions.

Story concerns a group of con men adept in selling worthless stock. They get a new brain storm to peddle phoney paper on what they think is a worthless gold mine. Overman is a "reformed" member of the outfit, who is hooked in with the gang again on this one deal, despite wife Una's objections. To give themselves a "front," they draw in Kibbee, a respectable citizen. The latter finds out that the mine is a good one and he buys up all the stock held by the gang and turns it over to Una, whose money was used by her hubby to finance the scheme.

AD TIPS: See "Sleeper" campaign in FILM BULLETIN issue of March 27th.

NONNIE

Case of the Stuttering Bishop

—Hollywood Preview—

BOXOFFICE RATING

MYSTERY . . . Routine puzzler with intriguing title . . . Donald Woods is likeable Perry Mason . . . Plot well sustained . . . Rates ● ● — on its own; O. K. dualler.

Warner Brothers
70 Minutes
Donald Woods . . . Ann Dvorak . . .
Joseph Crehan . . . Edward McWade . . .
Mira McKinney . . . Linda Perry . . .
Tom Kennedy . . . Veda Ann Borg . . .
Douglas Wood . . . Anne Nagel
Directed by William Clemens

Fashioned from an original by Erle Stanley Gardner, this new Perry Mason yarn stands up extremely well. It will satisfy mystery fans. Donald Wood is the sleuthing Mason this time, a portrayal which heretofore has been played by higher bracket actors, and should add much to this young actor's status. There's plenty of mystery, which is all carefully sustained to the end. Those fans who have enjoyed the Mason yarns before will particularly like this, and it will also please as a secondary dualler in any spot. The title will help sell it.

Edward McWade is the stuttering bishop who knows the true identity of a certain heiress. Anxious to do away with the young lady and obtain her wealth, various suspicious people become involved. Donald Woods is called into the case, and with Miss Dvorak, his very efficient secretary, unravels the mystery.

Deft performances by Dvorak as the secretary, Anne Nagel as the phoney heiress, and Linda Perry, the real McCoy, add credence to the piece. Comedy is supplied chiefly by Tom Kennedy as a dumb detective, always in the way. Supporting cast handle their parts adequately. Clements direction is smooth.

AD TIPS: The title is a good teaser; use it without any added copy.

HANNA (Hollywood)

NAVY SPY

—Hollywood Preview—

BOXOFFICE RATING

MELODRAMA . . . Routine yarn delivered in routine manner . . . Low calibre programmer . . . O. K. only for action spot duals . . . Rates ● +.

Grand National
50 Minutes
Conrad Nagel . . . Eleanor Hunt . . .
Judith Allen . . . Jack Doyle . . .
Howard Lang . . . Crawford Kent
Directed by Crane Wilbu & Joseph E. Lewis

Pretty weak stuff! Crane Wilbur's screenplay is just another spy and intrigue story, varying little from the hundred that have gone before. His direction shows carelessness and too much haste, all of which contribute to relegating it to the lower class. Heavy on action, it will get by in spots that like their fighting fast and furious, without much plausibility. For more discriminating audiences, it's an extremely weak programmer. 50 minute running time necessitates dualling.

The cast is fair. Nagel wears a wide-ranged variety of disguises that may amuse the audience.

AD TIPS: Sell the G-man and action angles.

HANNA (Hollywood)

MELODY OF THE PLAINS

—Hollywood Preview—

BOXOFFICE RATING

WESTERN with songs . . . Below par horse opera for lesser action spots only . . . Will please the juve trade . . . Rates ● +.

Jed Buell Production
53 Minutes
Fred Scott . . . Al St. John . . .
Louise Small . . . Billy Lenhart . . .
David Sharpe
Directed by Sam Newfield

Except for the teaming of the up and coming Fred Scott and Al St. John, the old comic of silent days, there is little to recommend this quickie Western. Scott looks like a comer. He has an ingratiating personality and tosses a rope and rides a horse with comparative ease. His singing, too, leaves nothing to be desired. St. John, a comedian of proven ability, is genuinely amusing as the happy-go-lucky pal of Scott. A bright stroke, the teaming of these two, and with any luck at all, Producer Buell will find himself with a pair of boxoffice favorites.

Story is pretty creaky. The old yarn of the cowhand, embroiled with rustlers, the fastening upon him of a murder and his eventual disappearance from the ranch. In another spot, he meets papa with daughter. Papa will lose ranch, but in the nick of time, Scott clears himself, saves the ranch, rids that neighborhood of the bandits and wins the gal for himself.

AD TIPS: Play up Scott, the singing cowboy and St. John the hilarious pal.

HANNA (Hollywood)

Everything in Equipment

NATIONAL THEATRE SUPPLY CO.

1225 VINE ST. PHILA., PA.

Short SUBJECTS

FROM PHILLY
By Nonamaker

ARE WE IN THE
MOVIE BUSINESS, OR WHAT?—

Here's how one of the local naborhood spots retails "motion pictures" to its patrons. SUNDAY: Double Feature. MONDAY: Line-O, 15 beautiful gifts to winners; TUESDAY: 25 beautiful Hampers, all colors, free to lucky ticket holders; WEDNESDAY: Bank Night; THURSDAY: Line-O again; FRIDAY: Merchants' Cash Night, $40.00 in cash!; and SATURDAY: Bango, with 15 beautiful gifts free . . . who's to blame for this sort of thing, the exhibitor or the filmcos and their affiliated theatres? That question is something like: what came first, the chicken or the egg?

ALL IN A WEEK—

DAVE BARRIST back from darkest Africa . . . KEITH's Theatre cashier held up, but thief overlooked most of the money in his haste . . . SAM WALDMAN leases the huge Met for showing of foreign films week-ends only. His first starts May 7th . . . BOB LYNCH becomes a grand-father, Mazeltov! . . . LOU SCHWERIN no longer with UMPTO . . . Savoia, in South Philadelphia, opens May 1st . . . DAN HEENAN improving at home from stomach miseries. Expects to be back on the street shortly . . . And still JUDGE McDEVITT is silent as to the legality of 'Lucky' . . . WARNERS putting games in many additional theatres, including the Keystone and Cross Keys. Maybe Uptown, too . . . Unionization of the Street pursues a slow, silent and steady course . . . MURRAY BEIER's old friend PEARL WHITE is back in New York . . . JOE CONWAY eagerly awaiting arrival of the circus . . . MIKE LEVINSON reports from the West Coast that he is interested in HARRY REVIER's production, "The Lash of the Penitentes," based upon the flagellation activities of this secret New Mexico cult . . . HARRY THOMAS in town Thursday to arrange distribution of 'Cloistered' . . . EDDIE GOLDEN and HERSCHEL STUART, of Monogram, in town Tuesday looking for site which will become their local exchange. They also interviewed several local boys for the post of managership. We know who it is, but can't talk yet . . . HARRY SPIEGEL, Comerford, had 1500 people up at the Hotel Jermyn, Scranton, for his son's bar mitzvah . . . NAT LEVY, division manager for RKO, in town Thursday . . . EVERETT HARDING, traffic expert, now permanently connected with Horlacher's, Philadelphia . . . MAXIE GILLIS made a lunch room full of exhibitors MONTAGUE SWEEPSTAKES conscious by playfully pinning 'drive' buttons on the coat backs of STANLEY GOLDBERG and DAVE ROSEN . . . BILL ROVNER opens his Overbrook Villa Cafe on the White Horse Pike at Lindenwold, April 23rd . . . HARRY LA VINE and the Republicans all enthused over 'Hit Parade,' which got swell reviews in Washington, D. C. newspapers . . . DAN FEENEY, shipper at Warner Brothers, may have to have his leg amputated due to a tumor he is suffering at St. Luke's Hospital . . . JULES BENEDIC in town . . . Why does OSCAR NEUFELD always get mixed up in beauty contests; swear off them; and then get mixed up in them all over again? . . . MORRIS WAX, former prexy of the old I.E.P.A., of his own volition, has written to a number of indie exhibs urging them to back FRANK McNAMEE's RKO date drive. Wax says McNamee has always tried to help indies solve problems and deserves support.

FROM BOSTON
By Barclay

RUDOLPH BRUCE, erstwhile column conductor and the original from-gags-to riches gent, sailed Monday from New York on the first leg of a vagabond world cruise. Bruce comandeered a leave of absence from FILM BULLETIN so as to have more time in which to spend the two grand he won as a second prize in the BOSTON HERALD motion picture cartoon contest. He also mentioned something about a honeymoon. MARGARET "PEGGY" O'NEIL, the gal who won the first prize of ten thousand dollars in the same competition, is accompanying him on the trek —as Mrs. Bruce. They were married in New York last Friday evening. Bon voyage; and a bit of sodium nitrate in milk is said to be a good remedy for sea sickness . . . TOM SPRY, New England manager for United Artists, has been appointed chairman of the local committee for the Will Rogers Memorial Fund . . . LOUIS RICHMOND, manager of the National in Boston for E. M. Loew, adopted a short-subjects program Thursday. 'Twas a girl . . . There are now two "masters" in the ARTHUR K. HOWARD household. The Independent Exhibitors, Inc., biz mgr. and his mizzus were two of the team of four that copped the New England Masters bridge championships at Holyoke last week . . . DR. RAY LYMAN WILBUR, national prexy of the Motion Picture Research Council, spoke at a dinner in his honor here Tuesday. STEPHEN P. CABOT, head of the local chapter of the organization, presided at the affair . . . J. CLYDE STROCK, house manager of the Metropolitan, made a nifty appearance last week, wearing a white carnation on one side and WINI SHAW on the other. She was doing a personal at the theatre . . . H. M. ADDISON, VIC MORRIS, and STANLEY GOSNELL have emerged from secret conferences and held "Maytime" for a third week, day and date, at Loew's Orpheum and Loew's State . . . A notable bit of sales resistence was witnessed along a main drag Wednesday eve— a young lady was standing under the brightly lighted marquee of the Tremont, unperturbed by the chatter of a barker, reading a book . . . One of the principals in the RKO Boston stage show last week was standing in the wings, one arm casually around ELOISE MARTIN, shower-bath beauty of Drake University and COLLEGE HUMOR, when he saw a candid camera fiend leveling a lens in his direction. "Migosh, what if the wife should get hold of a picture," he exclaimed, ducking and leaving Eloise with JACK GRANARA, RKO publicist, who was responsible in the first place for opening the theatre to candid cameristas that day. Jack has been enthusing over the success of the tieup ever since . . . WILLIAM SHARBY is now at the Capitol in Hillsboro, N. H. . . . M. & P. Theatres Corp. has begun work on a new theatre, West Newton's one and only. It will seat some 1200 and cost about $150,000 . . . BENNY FIELDS is scheduled to be at the Mayfair, beginning next Wednesday. MARK MILLER, his p. a., has been in and about . . . GEO. FRENCH, with the sanction of Divisional Manager CHARLES W. KOERNER, has held "Top of the TOWN" and "The Man Who Found Himself" for a second week at Keith's Memorial . . . AL DUFFY is mitting ALICE JORCELYN McCARTHY and other former associates at the Shubert where he was formerly exploitation medicine-man. Duffy is here now for the Columbia roadshow of "Lost Horizon" which opened Tuesday at the drayma dive.

Blair Replaces Peirce at G-N

Harry N. Blair has been appointed Exploitation Manager of Grand National by Edward Finney to replace William L. Peirce, who resigned to become west coast director of advertising and publicity for Monogram.

Penna. 6-Day Employment Bill

Harrisburg.—Governor Earle recently signed the Yourishin bill requiring all Pennsylvania theatres to give all employees a full day off every week.

CLEM'S
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"Everything From Street to Screen"

"Not a dark house in more than 20 years of film delivery service!"
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Motor Carrier Agents for
GENERAL AIR EXPRESS
Coast to Coast Overnight
M. Lawrence Daily, Notary Public, Phila.
Member National Film Carriers, Inc.

Grand National GIVES YOU THE PERFECT SCHEDULE FOR April!

DATE	PROGRAM
Sat. Sun. Mon. Tues.	**"23½ HOURS LEAVE"** A Douglas MacLean Production — Mary Roberts Rinehart's Story with James Ellison & Terry Walker
Wed. Thur. Fri.	**"THE MAN IN THE MIRROR"** with Edward Everett Horton & Genevieve Tobin Produced by Julius Hagen
Sat. Sun. Mon. Tues.	**"GIRL LOVES BOY"** with Eric Linden and Cecilia Parker B. F. Zeidman Production *and* TEX RITTER *in* **"Hittin' The Trail"**
Wed. Thur. Fri.	**"TWO WHO DARED"** with Anna Sten and Henry Wilcoxon Produced and Directed by Dr. Eugen Frenke
Sat. Sun. Mon. Tues.	**"KILLERS OF THE SEA"** with Captain Wallace Caswell Jr. A Ray Friedgen Production *and* **"THE GOLD RACKET"** with Conrad Nagel and Eleanor Hunt A Condor Production
Wed. Thur. Fri.	**"JUGGERNAUT"** with Boris Karloff Produced by Julius Hagen















Coming

SMALL TOWN BOY featuring Stuart Erwin—Produced by Zion Myers.
James Cagney in DYNAMITE produced by Richard A. Rowland.
THE GIRL SAID NO—An Andrew L. Stone production—featuring for the first time the famous *Gilbert* and *Sullivan* operettas.
SOMETHING TO SING ABOUT directed and produced by Victor Schertzinger.

Independent EXHIBITORS
FILM BULLETIN

OL. 3, No. 34 SATURDAY, APRIL 24, 1937 PRICE, 10 CENTS

A TRADE PUBLICATION, ISSUED WEEKLY FOR INDEPENDENT EXHIBITORS
—AND DEDICATED TO THE PROTECTION OF THEIR INTERESTS

Solution to the Radio-Competition Problem

Much ink and many words have been spilled about the issue of movie-made stars appearing on radio programs which compete directly with theatre boxoffices. The Hays Association has heard many complaints from individual exhibitors and their organizations, and several months ago, even conducted an investigation of the situation.

Then publicly, at least, they promptly forgot the matter. At present, the producer-controlled M.P.T.O.A. is in the throes of another "inquiry" that will probably end up some blind alley.

And so it goes, 'round and 'round, as more and more film players engage in radio broadcasts at vital theatre hours.

No one in the film industry, except those who are profiting from radio work, denies that theatre receipts are cut down whenever popular film stars are broadcasting. On the other hand, the argument that theatre business is aided by the radio advertising accorded the stars and their pictures, is unsound for the simple reason that the air-lanes are filled EVERY NIGHT in the week with such broadcasts, so that the public who hears them NEVER HAS A CHANCE TO GO TO THE THEATRE TO SEE THOSE PICTURES!

The objection of exhibitors is not directed so much against the fact that film stars broadcast, but rather, against the time at which those broadcasts are made.

The "make or break" period for the average theatre's receipts is between 8 and 10 o'clock every evening. With the twin handicaps of "B" or "C" pictures and radio competition, it has been "break" too often of late for the exhibitor's well-being.

The competitive phase of radio programs can be greatly reduced and the medium actually turned to the advantage of the film industry, by switching star broadcasts to the dinner hours. From 5 or 5.30 to 7.30 P.M., there is a vast potential audience for the networks and at those hours theatre business is slackest. Film advertising at THAT time could prove invaluable in boosting theatre receipts. The programs would reach almost as large an audience and the general effect would be to educate the public to listen-in during those hours.

The contention of the producers that they cannot prohibit their contract players from accepting radio engagements is probably true in many cases. However, it is no more than reasonable that they should insist upon protecting their exhibitor customers by prohibiting DIRECT radio competition from those whose popularity has been established through the medium of exhibitors' screens.

If the producers have any sincere desire to minimize the damaging effects of radio competition, they can do so merely by restricting the hours during which movie stars may broadcast. Such a solution would neither deprive the players of their share of radio's gold pot, nor permit the exhibitor to suffer damage.

MO WAX.

HOLLYWOOD FLICKERS

The Inside Low-Down on Studio Activities

By DAVID J. HANNA

Hollywood, April 22.

Some weeks ago the editor of one of our Hollywood trade journals, noted for his aversion to Independent companies, devoted his editorial space to a touching obituary mourning the demise of the Indies. The context of his editorial opined chiefly that in these competitive days of picture making, there is no room for small fry; no bookings for independent pictures, hence it would be wiser for these offenders to Hollywood's big shots to take their walking papers.

To his assertion there is no available booking for Indie pictures, the past ten days offer striking contradiction. At our Pantages Theatre this week, we find Grand National's BOY LOVES GIRL and TWENTY-THREE AND-A-HALF HOURS LEAVE. Last week at the Orpheum, Maurice Conn presented HEADLINE CRASHER and follows soon at the same house with SING WHILE YOU'RE ABLE. From New York we hear that 'LEAVE' and 'ABLE' have just finished a successful week's engagement at the Fox. The Halperin Brothers just advised that their new picture NATION AFLAME will have day and date bookings in Cincinnati and Dayton, April 23rd, as a single feature. Only a partial list, but it proves to some degree there is no dearth of bookings for independent pictures.

To this correspondent, who has been in a position to stand by for the past year and see the progress being made by the Indies, only one reason presents itself for such unwarranted statements. Witness the rise of Grand National, the contemplated Monogram program, the flourishing Conn Studios, General Pictures, and glance at the inroads Republic has made within the past few years.

It is obvious that the major organizations are seeing these things, as well as fearing them. The editor in question bases his opinion on the ancient law, "the survival of the fittest." Those of the Indies which do not fit fade quickly from the picture, while the others do survive.

These companies are not shoe-stringers; they have their own studios, strong exchange tieups, contract lists and personnel. Their operation is the same basically as larger studios—minus the overloaded overheads that burden major production costs.

But they are in the unfortunate position of being "little fellows," with no kick-back except the comforting knowledge that their slow and sure encroachment on the "big guys'" territory is alarming them. For when such unreasonable propaganda is printed, one need only look behind the scenes to realize the source. And, in this case, it can mean only the majors, from whom said editor receives the bulk of his support in more ways than one.

* * * *

Prompted by FILM BULLETIN'S editorials decrying the radio appearance of motion picture personalities, both guest and otherwise, we installed a radio and made it a point to listen to the programs of the film stars. After listening to several of these broadcasts it is small wonder the exhibitors are complaining. Not only do the programs keep patrons away from theatres, but many of them are presented so unfavorably (Jeanette MacDonald on the Parsons' program) that they must certainly lose many boxoffice friends.

Parsons is by far the worst offender. This week, for instance, she presented Miriam Hopkins in a synopsized version of THE WOMAN I LOVE. Miss Hopkins and her supporting cast struggled through their lines as best they could; but the pay-off came when buxom Lolly gave forth a criticism of the pictures which, delivered in her squeaky voice, was enough to keep even the most ardent fan away.

But no one does anything about it, least of all the Studios or the Stars. Louella uses the threat of her syndicated column to great advantage. Even Metro, which has been so adamant about lending its personalities to radio, breaks down where Campbell's Soup is concerned.

* * * *

Since expressing our disbelief of the report that a group of New York bankers would back Leslie Howard in the formation of a new picture company, it is now revealed that the New York THEATRE GUILD will participate on the production end with Howard. This puts a different light on the matter, but still we feel urged to cry WOLF. The Guild has done some noteworthy things in the theatre, but rarely has it succeeded financially. We hope they remember that bankers are not wealthy dowager patrons willing to underwrite their investments season after season. Let us hope they look at the boxoffice and profit by the example of their artistic brethren, the Messrs. Hecht and MacArthur.

Rosen Named Phila. Manager by Monogram

Samuel Rosen was appointed manager of the Philadelphia branch of Monogram Pictures, it was announced this week by W. Ray Johnston, president. He has resigned his position with Grand National, effective May 1st.

Rosen is one of the most popular film executives in the territory. He was formerly manager of RKO's branch here and later headed First Division.

Monogram has taken office quarters at 1241 Vine Street. Film service will be handled in the Phila. area through the Clark Film service.

Rosen leaves on May 5th for Chicago to attend the company's sales convention.

Bachman Heads Mono. in D. C.

Harry Bachman, veteran film and theatre man, has been named manager of Monogram's Washington office, which will be operated by the parent company.

A new building is being constructed at New Jersey Avenue and K Street in the Capitol's film district to house the organization.

Bachman has been associated in both film and theatre business for a number of years. One of the old Educational veterans, he left that company to connect with RKO. For several years he was active in the theatre field, only to return last year to Grand National. He has resigned his post with that company to accept Monogram's offer. He is a brother of John Bachman, manager of Grand National's Phila. office.

Notes About Films and Film People

Grand National has arranged a nation-wide cooperative tie-up with American Air Lines calling for lobby and window displays on the Condor Picture, "LOVE TAKES FLIGHT," which BEN PIVAR is producing. CONRAD NAGEL is directing and BRUCE CABOT has the leading role. Initial shooting is at Grand Central Airport.

*

ARTHUR A. LEE, vice-president of G-B, sails with his family on the Queen Mary on May 5th for the Coronation. While abroad he will confer with G-B executives on coming season's pictures to be released in America.

*

DOUGLASS MONTGOMERY added to cast of Columbia's "PROFESSIONAL JUROR," in which OTTO KRUGER has the male lead.

*

JAMES CAGNEY starts work on his second Grand National film, "DYNAMITE," on May 10th. RICHARD ROWLAND is the producer.

*

20th CENTURY-FOX, pleased with the response to PETER LORRE's new character, "Mr. Moto," has decided to follow THINK FAST, MR. MOTO with a series of features based on the same character.

*

A STAR IS BORN has been accorded excellent reviews by the newspaper critics wherever it has opened.

*

The Hollywood trade is wondering if the publicity being accorded CLARK GABLE thru the trial of the woman who accuses him of being the father of her child will harm his popularity.

*

G-B has set release dates on two new pictures. They are THE TENTH MAN, from W. Somerset Maugham's play, May 15th; and TALK OF THE DEVIL, with RICARDO CORTEZ and SALLY EILERS, June 1st. The latter picture will have a pre-release engagement at the Roxy (N. Y.), starting May 14th or 21st.

*

ROD LA ROQUE has been selected to play THE SHADOW in the series of films to be based on the famous radio character. MAX ALEXANDER is the producer for Grand National release.

*

Production was suddenly stopped on Universal's THE ROAD BACK late this week. No reason for the action could be learned. The film from Erich Remarque's post-war novel had been in production for several weeks and was supposed to be near completion.

*

It is reliably reported that CARL LAEMMLE, JR. is negotiating with M-G-M and may shortly sign a contract to produce a series of pictures for that outfit.

*

Paramount is talking about road-showing two of their films slated for general release on this year's contracts. They are THE SLAVE SHIP and HIGH, WIDE AND HANDSOME.

Vol. 3, No. 34 — Independent EXHIBITORS FILM BULLETIN — April 24, 1937

THE INDUSTRY'S NEWS
From An Editorial Viewpoint

ALLIED SURVEY SHOWS LAG IN EARLY '37-38 FILM DEALS

70% Have Bought No Products . . .

Despite the early season selling efforts of the major distributors, independent exhibitors are proceeding cautiously in their buying of 1937-38 products, it is revealed by early returns from the buying survey being conducted by Allied in advance of the forthcoming national "Buyers' convention."

Of 170 theatres, for which Allied headquarters in Washington have received replies to the questionnaire, only 13 have already contracted for their full film requirements for next season. 23 indies have signed up for two or three products, while 14 have signed with one distributor. The remaining 120, 70 percent of the total, have thus far shied from film salesmen. The theatres reporting are spread over 21 exchange territories.

Data for Convention . . .

The final results of this survey will be presented to the delegates attending Allied's annual convention in Milwaukee, May 26-28. Its purpose, in part, is to de-bunk the claims of the majors' salesmen that they have national sales policies from which they cannot deviate by revealing the variances in terms offered in different territories. In addition, the survey compares the product "promises and deliveries" of the various companies and analyzes the prospects for the new season.

This method of combating sales propaganda by the distributors has been successfully employed for the past two seasons by the New Jersey Allied unit, surveys of film terms being conducted among the members at the group's last two regional conventions in Atlantic City.

National Allied will probably accumulate data from close to 2 000 independents prior to the Milwaukee confab.

NEW ANTI-TRUST ACTION ON COAST FEARED BY MAJORS

Justice Dep't Quizzing Exhibs . . .

Los Angeles.—Activities of Department of Justice agents on the coast are exciting the fears of film executives that the Government is planning some new anti-trust move against the majors.

Albert Law, special assistant to Attorney General Cummings, located in the Bank Commerce Building here, has been querying independent theatremen for several weeks in a manner that builds the impression that the Government is earnestly striving to get to the bottom of the many complaints from indies against the distributors and their affiliated theatre interests and pin an air-tight Monopoly charge on he major group, if the evidence warrants.

Law was joined last week by assistant a. g. Joseph B. Keenan. His arrival added another ominous note to the Department's movements here.

Grand Jury Inquiry? . . .

As was predicted by FILM BULLETIN months ago, the Government's action, if it comes at all, will probably take the form of a Federal Grand Jury investigation, such as was planned by Philadelphia attorney Benjamin M. Golder, following his appointment as *amicus curiae* by Federal Judge George A. Welsh last year. While Golder's investigation was temporarily shelved (at the suggestion of the Attorney General, it is believed), he is reported to have advised the Justice Department that a Grand Jury quiz would accomplish more in prosecuting the film companies than any other form of legal attack. Cummings is understood to have been sufficiently impressed by Golder's reasoning to have adopted his recommendations.

PHILA. EXCHANGE EMPLOYES ORGANIZE A. F. OF L. UNION

150 Join . . .

After several weeks of advance proselytising among Philadelphia exchange workers, American Federation of Labor organizers called them to a meeting Thursday night and formed Local 7-B of the Film Exchange Employes Union, affiliated with the I.A.T.S.E. Approximately 150 of the close to 300 bookers, shippers, inspectresses and poster clerks attending paid their $1.00 initiation fee and became members. Many are reported to have delayed signing up because they lacked the fee, it being the day before pay day.

The meeting, held at the Broadwood Hotel, was addressed by Lew Krause, president of the Projectionists' Union; Horace Johns, business manager of Local 307, and Harry O. Cohen, chief organizer of the new exchange workers' unit.

The first official meeting of Local 7-B, F. E. E. U., has been called for next Friday evening at the Broadwood, at which time election of officers will be held and minimum wage scales and hours for the various types of work discussed.

When this reporter questioned a number of the workers as to the attitude of their employers to the unionization, the majority replied that they had met with no objections or obstacles. A group from one exchange declared that they were undecided about joining because they were being paid above the scale that would probably be set by the union.

Cohen has expressed himself as confident that practically every eligible exchange employe will have joined by the time the next meeting is adjourned.

Issued weekly at 1323 Vine Street, Philadelphia, Pa. Phone: Rittenhouse 7424. Mo Wax, Publisher and Editor; Roland Barton, George Frees Nonamaker, Associate Editors.
New York Representative: Edward Larkin, Room 505, 729 Seventh Avenue, Medallion 3-2943

RECENT CHAIN EXPANSIONS SPUR EXHIBITORS TO BACK ALLIED DIVORCE MEASURES

Strictly Protective Move . . .

The need for speeding up Allied's drive to force the producers out of theatre business is rapid becoming more acute, in the opinion of Independent Exhibitor leaders. For cause, they are calling attention to the recent buying and building rampage on the part of the chain-affiliates of major producers. Indies in territories which had previously displayed lukewarm interest in Allied's anti-chain drive are now eager to throw their full support to the campaign.

Wholesale theatre acquisitions by the Mullin-Pinanski interests, Paramount's New England affiliate; the $2,000,000 construction plans of Warners in Washington, D. C., and vicinity; the buying and building activities of Loew's and R.K.O. in New York, and the rumored theatre projects of 20th Century-Fox are being cited as concrete evidence that the return of prosperity to the Big 5 is resulting in a determined drive on their part to rebuild their chains to pre-depression strength—and more.

Paramount Leads Again . . .

In New England, Paramount's M & P Theatre Corporation have just acquired Edward Rosen's State, East Milton; Daniel Murphy's Bayside, Hull; Walter B. Littlefield's Eggleston Square and Fairmount, and the four million-dollar properties of Olympia Theatres, Inc., and are in the act of closing a deal with Joe Druker for his Waltham, Waltham, Mass.

Independents are bitterly aroused over the fact that, whereas these theatres were of necessity operated as subsquent run houses under their indie owners, they are being converted to first runs since the change in ownership.

Warners in D. C. . . .

In Washington, D. C., the immediate $2,000,000 construction plans of Warners call for four new air-conditioned, 1,000 to 1,500-seat, neighborhood houses in Tenleytown; Bethesda, Md.; Silver Springs, Md.; and Northeast Washington. Counting the four just opened recently—the Penn, Uptown, Sheridan, and Calvert—Warners circuit in that territory will be 20 theatres.

In New York City, Loew's and R.K.O. have bought lots for two theatres, have one under construction, and two have been purchased from the Randforce Circuit. There is also a rumor that 20th Century-Fox is seriously considering moving into the Metropolitan field in a big way.

N. J. Allied Denies Bill . . .

Meanwhile, with legislation divorcing production and distribution from exhibition already on the law-books of North Dakota, and with similar legislation pending in several other states, the New Jersey Allied Unit has disclaimed sponsorship of a theatre divorcement bill introduced in the New Jersey Legislature on April 12th by Edison Hedges, Democrat of Atlantic County.

Sidney Samuelson, of the New Jersey unit and a member of Allied's Special Defense Committee, made clear the organization's attitude with the following statement: "Assembly bill No. 507 is not the divorcement bill drafted by experts for Allied. It was not submitted to, nor approved by the Special Defense Committee, and was not introduced at the request of it, or for anyone acting for it, or for the Allied Theatre Owners of New Jersey. . . . The committee cannot accept responsibility for measures instigated by others and without its knowledge and authority, and which deviate in language so as to raise new questions which the General Counsel and the Committee's legal experts have not had full opportunity to study."

Suspect Strategy . . .

Samuelson also said that the situation at this time is not propitious for the introduction of such a bill. This last remark was construed by some observers to mean that the introduction of Bill No. 507 might be a shrewd move on the part of the producer-exhibitors with theatre holdings in that state, to present divorcement legislation in an unfavorable light, thus hoping to quash any attempts by the indies to have such legislation enacted in the future.

Minn. Bill Shows Strength . . .

Minneapolis.—Although the move last Monday to make the Minnesota anti-affiliated theatres bill a special order of business failed, the clear-cut majority of votes favorable to the measure led W. A. Steffes to claim a "moral victory."

The vote was 34 in favor and 25 opposed to placing the bill on the preferred list. Since it is necessary to have a two-thirds majority, the move was defeated. However, it can be logically assumed that the same 34 legislators, and probably more, would vote for passage of the bill.

Steffes asserted that the vote was taken solely for the purpose of testing the measure's strength. Although he personally had no hope of obtaining the two-thirds majority, he said, the vote was extremely gratifying to him and the bill will be reintroduced on the opening day of the next legislative session.

20th-FOX NET $2,067,598 FOR FIRST QUARTER OF '37

$1,239,760 Last Year . . .

A consolidated net profit of $2,067,598 for the first thirteen weeks of this year has been reported by 20th Century-Fox Film Corporation. This compares with $1,239,760 for the same period in 1936.

The gross income from sales and rentals for the 13 weeks was $13,984,320.

LOEW'S SHOWS $8,606,130 NET PROFIT FOR 28 WEEKS

Up 3½ Millions Over '36 . . .

Loew's net profit for the 28-week period ending last March 11th totaled $8,606,130. The same period last year produced a net of $5,033,038.

MONOGRAM TO HAVE 42

16 Westerns . . .

The new Monogram Pictures will distribute 26 features and 16 Westerns during the 1937-38 season, it has been announced by president W. Ray Johnston.

The well-financed indie outfit holds its first sales convention at the Drake Hotel, Chicago, May 7-8, at which time the season's program will be outlined in detail. Branch managers and all salesmen, as well as the entire home office staff, will attend.

19 franchise branches have already been established, while the parent company will operate the offices in New York, Philadelphia and Washington, D. C. Announcement was made this week that Samuel Rosen has been appointed manager of the Phila. branch and Harry Bachman to head the D. C. office. Steve Brody had previously been named manager of the Boston branch.

AS I SEE THEM . . . REVIEWS OF NEW FILMS

By ROLAND BARTON

BOXOFFICE RATING:— ● Means POOR; ● ● Means AVERAGE; ● ● ● Means GOOD; ● ● ● ● Means EXCELLENT
Plus (+) and Minus (—) will be used occasionally to indicate slightly above or below the point rating.

NIGHT MUST FALL

—Hollywood Preview—

BOXOFFICE RATING

DRAMA . . . Unusual and fascinating horror story magnificently done . . . Too strong for female trade . . . Strictly adult fare . . . Rates ● ● ● — for action houses; less for nabes and class spots.

M-G-M
115 Minutes
Robert Montgomery . . . Rosalind Russell . . .
Dame May Whitty . . . Alan Marshall . . .
Merle Tottenham . . . Kathleen Harrison . . .
Eily Malyon . . . Beryl Mercer . . .
E. E. Clive
Directed by Richard Thorpe

Rarely, if ever, has such a gruesome, yet fascinating picture been brought to the screen. The story, a psychological insight into a murderer's mind, is arresting, gripping and almost frightening drama. Uncompromising in its unfoldment, it either will enthrall or revolt the spectator by the very baseness of the theme. John Van Druten's screenplay is excellent, the direction of Richard Thorpe superb, and the performances of the three principals may be termed great.

Although from a critical standpoint the film is a monumental piece of work, the boxoffice aspect is subject to less enthusiastic scrutiny. The roles of the stars are radical departures for Montgomery and Russell, and it is unlikely that their fans will be pleased with the change. Too, there is the all-important factor that while horror of the Frankenstein variety has been worked with remarkable success, subtle murderous instincts are not likely to be understood, especially when the monster is a charming young man. The picture will undoubtedly receive the critics' acclaim, which helps it in the deluxe houses, but not many women will like to see it. Action houses should be able to sell it for good grosses.

Montgomery is a hotel page boy, who comes to the attention of Dame May Whitty, a veritable female Scrooge, who lives with her niece and two servants in an old house. A woman has been killed and the police are searching for the body and the murderer. It is eventually found in the garden of the old lady's home, but not before Montgomery's suave charm has brought him into the very good graces of the old woman. The niece, Rosalind Russell, feels his almost hypnotic personality and is drawn to him emotionally, although she suspects he is the murderer. The police eventually close their net around the house and come to question the boy and search his room. They find a hat box, tightly locked. They bring it to Montgomery to open, but Russell, although believing it contains the head of the victim, claims it as her own, thus saving Montgomery.

A sickly horror spreads through the house, but Russell remains because of the attraction of the conceited and whimsical murderer. At last she leaves for London to stay with her aunt's attorney, who loves her. With the girl and servants gone, Montgomery prepares his second crime. The old woman is murdered, her hidden money stolen, and as he prepares to burn the house with kerosene, Miss Russell returns. Again it is the influence of the youth which brings her, but this time she realizes his true loathesome character and graciously faces the inevitable penalty for her intrusion. However, the police have traced their prey and arrive to claim him. For one brief moment one sees his true black, despairing soul, but, ever the egomaniac, he is handcuffed, asks for a cigarette, and jauntily, with complete callousness to his crimes, leaves with the officers.

Montgomery's performance is sheer artistry. His character is complete and fascinating. Miss Russell is superb in an exacting role. From the original stage cast comes Dame May Whitty to deftly portray the wealthy old woman, who feigns illness to gain the attentions of the young man. The support is uniformly good.

AD TIPS: Action houses, of course, should sell the horror angle. Deluxers should stress the fact that it is a keen psychological analysis of a murderer's mind.

HANNA (Hollywood)

NIGHT KEY

—Hollywood Preview—

BOXOFFICE RATING

CRIME-MELODRAMA . . . Intriguing crook yarn . . . New type of role of Karloff . . . Rates ● ● + in action spots; ● ● elsewhere.

Universal
66 Minutes
Boris Karloff . . . Warren Hull . . .
Jean Rogers . . . Hobart Cavanaugh . . .
Samuel S. Hindes . . . David Oliver . . .
Ward Bond . . . Frank Reicher . . .
Alan Baxter . . . Edwin Maxwell
Directed by Lloyd Corrigan

For Boris Karloff's departure from the grotesque characterizations so long associated with this actor, Universal has contrived an interesting and unusual story. Essentially a crime vs. police yarn, the twist of the story raises it above the category of the usual programmer of this type. Action spots where Karloff is tops will easily get above average grosses, especially if they exploit the novelty of the story as well as the straight Karloff role. Better locales will find it strong lower berth material.

Karloff is the inventor of an ingenious burglar alarm system, which is stolen from him by Samuel S. Hinds and used successfully for many years. He improves the system with another invention, but this, too, is taken from him by the unscrupulous Hinds. For revenge, he invents another device which nullifies the system, proceeds to break into various places, taking nothing but leaving signs of his visit. It nets first page material for the papers, but Karloff finds himself embroiled with a band of crooks anxious to discover his secret so they can clean up the town. He goes in for more electrical demonstrations and brings about the arrest of the thieves. Running through this main plot are the side issues of his daughter's romance with Warren Hull and his friendship with Hobart Cavanaugh, a petty crook whom he meets during his escapades.

Karloff gives a sympathetic reading to the old inventor, anxious to help his daughter and avenge himself, while Hobart Cavanaugh wins honors as the thief. Romantic interest is neatly carried by Jean Rogers and Warren Hull.

Lloyd Corrigan's direction is very good, getting the most from the dramatic and human interest in the novel story.

AD TIPS: Play up Karloff's new type of role. Catchline: "He Had the Power to Rob an Entire City but He Never Stole a Penny"

HANNA (Hollywood)

THE GOLD RACKET

BOXOFFICE RATING

MELODRAMA . . . G-man and his girl vs. gang smuggling gold into U. S. from Mexico . . . Elemental action stuff but played nicely and neatly directed . . . Moves fast and rates ● ● for action spots and rurals.

Grand National
55 Minutes
Conrad Nagel . . . Eleanor Hunt . . .
Fuzzy Knight . . . Warner Richmond
Directed by Louis J. Gasnier

While this is just another action programmer, it was put together intelligently. The production is okeh, director Gasnier has kept the melodramatics from getting too meller, and Nagel, as the G-man, and Hunt, as the G-woman, make a pleasant team. While plenty happens in this wild yarn of smuggling gold into the U. S. from Mexico via airplane, the action never runs away with the picture. Rather the romantic and light angles have been shrewdly stressed to balance the melodramatics. The Mexican cabaret sequence gives Knight a logical spot for his crazy singing and he registers. A "Wall of Jerico" bit in a tent will make everyone remember "It Happened One Night" and some of the shooting and other business will doubtless recall other pictures, since the scripters of this opus were evidently blessed with good memories. However, all in all, it's okeh for action spots, the cheaper nabes, and anywhere they like their G-men frolics.

AD TIPS: See 'Sleeper Campaign in FILM BULLETIN issue of April 17th

NONNIE

(Additional Reviews on page 10)

The stills are selected for their descriptive value to exhibitors.

PREV





A MAD DAY! With the first wisp of Spring air, a typically domestic family seems overcome by a capricious madness. The devoted husband and father falls for an actress; the mother and faithful wife verges on falling in love with another man; a daughter becomes enamoured of a married artist; the son wants to run away from home. When the chill evening comes, they CALL IT A DAY (the title!), and everyone suddenly returns to normalcy. It's a WB picture, just released. Olivia De Havilland, Ian Hunter, Anita Louise, Alice Brady, Roland Young, Benita Granville.





NG SOLOMON'S NES! . . . One of the st promising English is on the horizon is umont British's pic- zation of the search KING SOLOMON'S NES, an adventur- ie tale. The scene to right shows guide ul Robeson pointing way to the goal to dric Hardwicke, Ro- d Young, the com- tely "out" Anna Lee d John Loder. A fine st of players, a fas- ating story idea, this y yet prove to be one the foremost British vies—or a great dis- pointment! It is decid- y worth watching for. lease is promised the rly part of May.



HIGH PRESSURE! Small town boy makes good in the big city as a ballyhoo genius — until he himself gets stuck with swamp lands, which are sold to him as the site of a "dream city." James Dunn, the boy, then gets the brilliant idea of converting the swamps into an "American Venice," and even sells a slice of it to the district attorney who is threatening to indict him for fraud. VENUS MAKES TROUBLE is the title of this Columbia comedy. In addition to Dunn, Patricia Ellis, Gene Morgan and Thurston Hall play it.







E W S

Scenes from . . . and a few vital facts about . . . the new films.



WAR AND LOVE! Two men and a maid married to one, in this basic plot of THE WOMAN I LOVE. Academy Award-winner Paul Muni as a French war pilot married to Miriam Hopkins. Louis Hayward becomes his war-time buddy and, unwittingly, his rival for Miriam's love. The two men finally have it out in the clouds, with Hayward going down to death, and Muni, wounded, to Miriam's unloving arms to be nursed back to health. It's RKO's and now in first runs.





GILBERT & SULLIVAN! . . . The legion of Gilbert and Sullivan fans will have their first opportunity to hear the famed operettists' works on film in enterprising Grand National's THE GIRL SAID NO. They have talked about doing G & S operettas in the movies before, but no one has tried it. It's an Andrew L. Stone production, with Grace Bradley, Robert Armstrong, Irene Hervey and a singing cast of many of America's foremost G & S stage stars, including Frank Moulan and Vivian Hart.





What the Newspaper Critics Say

Excerpts Culled From the New Film Reviews by the Most Reputable Critics in Leading Newspapers

A VALUABLE BOOKING GUIDE . . . USE QUOTES IN ADVERTISING

LOVE FROM A STRANGER
(United Artists)

". . . Finely wrought horror story . . . Ann Harding figuratively lets down her lovely hair and gives all . . . Basil Rathbone rises to the heights and turns in a magnificent and brilliant performance . . ."
J. W. B., WASHINGTON TIMES

". . . British murder meller well acted . . . Will send chills cantering up and down the spines . . ."
MacArthur, WASHINGTON EVE. STAR

". . . Chilling screen study in maniacal homicide . . . Superb performance by Basil Rathbone . . . A more than ordinary sinister melodrama . . ."
Barnes, N. Y. HERALD-TRIBUNE

". . . A grim and chilling film . . . For all its excellence of production and performance, a throwback to melodramatic ancestors . . ."
Nugent, N. Y. TIMES

". . . Eerie tale suffers from staginess and early slackness of pace; but has breathless climax . . ."
Finn, PHILA. RECORD

". . . A mere thriller trifle . . . Faithfully taken from the play of the same name . . . Basil Rathbone does well and Ann Harding is the same pretty and wholesome blonde she used to be before she went to England . . ."
Winsten, N. Y. POST

". . . In spite of its slowness in getting under way, the film provides some exciting and dramatic moments at the end . . . Both stars are entirely expert at interpreting the jobs entrusted to them . . ."
Boehnel, N. Y. WORLD-TELEGRAM

●

WHEN LOVE IS YOUNG
(Universal)

". . . Adds up to very little in the way of screen entertainment . . . Story thin . . ."
Barnes, N. Y. HERALD-TRIBUNE

". . . Simple, unpretentious and harmonious romantic comedy . . . Fresh and crisply paced . . . Its musical interludes are blended pleasantly into the action . . . Virginia Bruce displays an unexpected talent for comedy . . ."
Nugent, N. Y. TIMES

". . . Story is probably the oldest in screen history . . . Two fair songs . . . Direction sometimes shows signs of brilliance, while at others it is purely amateurish . . ."
H. L. G., PHILA. RECORD

". . . Deftly played little comedy with music . . . Amusing light entertainment . . . Acting is exceptionally good . . ."
Boehnel, N. Y. WORLD-TELEGRAM.

". . . Trite plot about the ugly duckling farm girl who has fallen for the most popular guy in high school . . . Nothing outstanding . . ."
Winsten, N. Y. POST

". . . Familiar story pleases with believable acting, good dialogue, and some all right musical passages . . ."
G. G., PHILA. LEDGER

A STAR IS BORN
(United Artists)

". . . One of the year's best . . . Good entertainment by any standards, including the artistic . . . A Hollywood story of, by and for its people . . . Capitally played all down the line . . . Script is bright, inventive and forceful . . . Direction is expert . . . Technicolor proves its value . . ."
Nugent, N. Y. TIMES

". . . The most remarkable account of picture making that has yet reached the stage or screen . . . Frederic March has difficult assignment of acting an actor whose acting days are ended, but he does it with flair and versatility . . . Gaynor is better than she has ever been since the silent "Seventh Heaven" . . . Others in cast fine . . ."
Barnes, N. Y. HERALD-TRIBUNE

". . . Considerably below par . . . Excellent work contributed by cast . . . Color is splendid . . ."
Boehnel, N. Y. WORLD-TELEGRAM

". . . Will thrill the millions who yearn Hollywoodwards. It is a lovingly detailed exposition 111 minutes long in the best Technicolor yet of what happens to a little Mid-Western girl whose ambition is to go to that beckoning El Dorado, that Metropolis of Makebelieve—Hollywood . . . The fan magazine public will eat it up . . ."
Winsten, N. Y. POST

". . . Hollywood with its glamour, its unfailing element of chance, its brutality and its heartbreak brought to the screens of the world . . . Cast good . . . Direction and Technicolor excellent . . ."
Cameron, N. Y. DAILY NEWS

●

YOU'RE IN THE ARMY NOW
(G-B)

". . . Raoul Walsh turns out fast moving production with constant action, well distributed comedy and admirable suspense . . . Wallace Ford puts life into a questionable yarn in typical Jimmy Cagney fashion . . ."
R. W. D., N. Y. HERALD-TRIBUNE

". . . A batch of things . . . Adds nothing to what we know already about army affairs in Britain, nor does it contribute to the advancement of the cinema as a dramatic form . . ."
J. T. M., N. Y. TIMES

". . . Pretty feeble and mediocre entertainment . . . Story is hackneyed, direction is shambling, and the dialogue almost entirely lacking in sparkle and freshness . . . Good performances are turned in by Wallace Ford, John Mills, Grace Bradley and Anna Lee . . ."
Boehnel, N. Y. WORLD-TELEGRAM

". . . Stale situation of a reluctant recruit to the British Army . . . Nicely paced and the mixture of humor and drama has been deftly contrived by director Raoul Walsh . . ."
Winsten, N. Y. POST

CAPTAINS COURAGEOUS
(M-G-M)

". . . Splendid . . . An outstanding epic of Gloucester fishermen—a spirited saga of the sea . . . Young Bartholomew and Spencer Tracy magnificent . . ."
WASHINGTON TIMES

". . . Every moment of this lengthy production is full of color, humor and drama. Spencer Tracy gives his best performance to date. Freddie Bartholomew moves into a new place in the respect and affection of his fans . . . Sea chanties, a fine music score and excellent photography make it a film not to be missed . . ." Finn, PHILA. RECORD

". . . Performances are all fine . . . The tang of the sea has been caught entirely by Victor Fleming's direction and the camera crew never once forgets the photographic qualities of full-rigged schooners . . . A superlative photoplay . . ."
Murdock, PHILA. LEDGER

●

THUNDER IN THE CITY
(Columbia)

". . . The British have a bit of good wholesome fun at their own expense . . . Robinson good . . . Film has the superficial smoothness and pace that might have been expected from so much American collaboration . . ."
B. R. C., N. Y. TIMES

". . . Edward G. Robinson brilliantly comic as an engaging American promoter, who introduces big-time ballyhoo to England . . . A pleasant melding of American and British subject matter and treatment . . ."
H. B., N. Y. HERALD-TRIBUNE

". . . Robinson has a part perfectly patterned to fit his talents . . . British made film does right by both star and customers . . ."
Thirer, N. Y. POST

". . . Robinson steps out of his usual gangster role to play a nice fellow . . . Snappy direction . . . Excellent cast . . ."
Cameron, N. Y. DAILY NEWS

●

THE GOOD OLD SOAK
(M-G-M)

". . . Wallace Beery is without a peer for the part . . . Sparkles here and there with good dialogue; and whole-hearted characterizations by grand stock players . . ."
J. T. M., N. Y. TIMES

". . . Homespun fun . . . Good natured, moderately amusing, innocent . . . Much of it might be monotonous if it were not for the skill of the cast and the sly wit and wisdom of some of the lines . . ."
Boehnel, N. Y. WORLD-TELEGRAM

". . . Beery's characterization is a pleasant one . . . The plot is pure hokum . . . Ted Healy is outstanding in supporting cast . . ."
Winsten, N. Y. POST

". . . Wallace Beery is just about the whole show . . . He is surrounded by a strong cast . . ." Hale, N. Y. DAILY NEWS

Rowland Enthusiastic About Keller-Dorian Color Process to Be Used by Grand-National

This is the thirteenth in a series of articles on interviews with people prominent in production.

By DAVID J. HANNA

Hollywood Correspondent



RICHARD A. ROWLAND

We hardly expected it to be a commonplace interview with Richard Rowland—and it wasn't!

This energetic, 57-year-old veteran of film production has a new spark generating him to vast enthusiasm—Color! "We've got what I honestly regard as the most sensational development in color to date. It's the Keller-Dorian process brought over from France. It should revolutionize color filmmaking."

Your correspondent was sunk about three feet deep in one of those swank, pillow-soft leather chairs in the sanctum-sanctorum of the new Grand National studio when he got this shot in the arm. The man who had made a million dollars in the industry before he reached thirty was pacing the floor before this luxuriously enseonced interviewer, his usually placid eyes sparkling with excitement.

"It is my pleasure to produce the first Grand National picture by this extraordinary color method. It will be 'Grand Canyon.' For the first time in history that breath-taking scenic wonder will be shot exactly as it is, without loss of any of those finer tints and shades, as has been the case with other color methods.

"Frankly, I'm excited." And it was easy to see that Dick Rowland was excited. "The Keller-Dorian method is the most effective and revolutionary color-shooting process I have ever seen. Already, we are scheduled to produce twelve color pictures here at Grand National—and all with this method. Wait! Talk to the expert!"

Out of the room he bounced, to return a few seconds later with — surprise! — the world-famous authority on color, Albert Chapereau.

"Dick Rowland is right," Chapereau agreed. "The Keller-Dorian process will eventually revolutionize costs in the color field." As he talked he chewed on the stub of an old cigar. "This method is new in the U. S. A. But in France we have used it for many years—even in silent pictures. New discoveries, however, have placed it as far ahead of the old color methods as the airplane is ahead of the horse-and-buggy.

"The process itself is simple. A glass filter with three stripes—red, white, and blue—is fitted over the camera lens. The same disc is also used in projection. But the most intriguing thing is this: the negative is so similar to that of black-and-whites that the operator can omit the filter and the movie audience will still be able to see a 100%-perfect black-and-white picture!"

Other facts your correspondent learned: there are twenty-nine color lines to the millimeter imprinted on each frame. By twisting a slice of the negative flat, it is possible to see the color rays in the film. Sequences shot with this method are available for "rushes" the same evening—like black-and-whites. With other color processes the identical developing would take from three to four days. Thus, in many cases, the director is prevented from making necessary "retakes." So the Grand National—Keller-Dorian color shooting means elimination of sloppily-shot or badly-acted scenes. This spells better pictures.

I picked up the little glass filter and looked it over. Producer Richard Rowland must have sensed my air of slight skepticism. In truth, I WAS wondering how a device with but THREE colors in it could produce ALL colors. He laughed. "I see you're from Missouri. Drop back again in a week or two, friend Hanna, and we'll show you actual screenings of some films made by this process."

"Thanks," we replied, "you're on!" And that's an interesting story for a future issue.

You would take

White-haired, bespectacled Richard A. Rowland for a scholarly college professor, if unaware of the fact that he is one of the pioneers of the Film Industry. Born December 8th, 1880, in Pittsburgh, he was educated in the public schools of that city. At 25, he entered the Industry as a distributor. At the same time, he sold lighting fixtures, operating eight offices. In 1910, the monopoly-accused General Film Company bought out Rowland's film business and left him a millionaire at the tender age of thirty. 1914 found him organizing Metro Film Company and, over a few succeeding years, he purchased and built a number of movie theatres. These he sold at handsome profits. Later Marcus Loew acquired his Metro Film Company and he joined First National as general manager. "The Four Horsemen" was one of the films he personally supervised for that company. Then came associations with Fox, Universal and RKO, each time in the capacity of producer. Approached by Grand National president Edward Alperson and pleased with the new company's setup of unit production, Rowland brought his 30 years experience to this outfit.

Ford, Colman, Garnett Join United Artists

Hollywood.—Formation of a new production unit, Renowned Artists Corp., reveals the fact that John Ford and Tay Garnett, directors, and actor Ronald Colman will be associated in the venture. Release is expected to be through United Artists, although Renowned will function as an entirely independent unit for production.

Fox-West Coast Circuit Decides to Continue Duals

Los Angeles.—The Skouras-operated Fox-West Coast circuit will continue its dual bill policy, it was announced last week, following a test made to learn the public's reaction.

Several ace pictures were run in similar theatres in the chain as singles and duals, the latter invariably outgrossing the one-picture programs.

Bank Nite Ruled a Lottery by Illinois Supreme Court

Chicago.—The Illinois Supreme Court last week upheld ruling of this city's police officials that Bank Night is a lottery. The boxoffice stimulant has been dropped throughout the city since the police clamped down several months ago, but it probably would have been brought back on a big scale if favored by the court.

REVIEWS

(Continued from page 5)

KING OF GAMBLERS

Hollywood Preview

BOXOFFICE RATING

MELODRAMA . . . Mediocre gangster yarn . . . Good idea, but plot goes haywire . . . Rates ● ● + for action houses; only good for lower berth on duals elsewhere.

Paramount
78 Minutes
Claire Trevor . . . Lloyd Nolan
Akim Tamiroff . . . Larry Crabbe . . .
Helen Burgess . . . Porter Hall . . .
Harvey Stephens . . . Barlowe Borland . . .
Purnell Pratt
Directed by Robert Florey

Paramount might have concocted a really engrossing melodrama if they had not strayed so far from the basic theme. The picture starts off at a neat clip, ostensibly destined to be an expose of the slot machine racket. But this idea is soon lost in a maze of side issues bearing only vague relationship to the original theme. And why "King of Gamblers" for its title is something only Paramount must know. Performances and production are good, but lack of story punch and interest makes it an average programmer at best. With selling it can probably get slightly above average in action houses on the title. It's dual bill fare elsewhere.

Because of rival gunmen's attempts to force stores to use other than Tamiroff's slot machines, a bombing of a barber shop results in the death of some children. A grand jury investigation is announced and gangster chief Tamiroff calls in his forces to frame the jurors. The story skips to the night club where Claire Trevor sings. She meets reporter Lloyd Noland and, with her roommate Helen Burgess, helps him out of a jam. Helen leaves her to go to Havana with Harvey Stephens, one of the Tamiroff gang, and Nolan is sent by his paper to London on an assignment. Trevor at this point accepts the favors of Tamiroff, namely, an apartment and a car on a strictly platonic basis. We hear bits about the grand jury and the slot machine racket to give Nolan enough time to return home. He arrives just after Stephens and Burgess are found dead. It is believed they have both been murdered. Nolan traces responsibility to Tamiroff and in a show down fight in the latter's office, forces him down the elevator shaft where the gangster's victims met their doom. Trevor and Nolan are then free to start their romance, which never had time to develop.

The three principals work well, Nolan particularly. He shows a distinct flare for comedy in the earlier sequences, a fact which might be taken advantage of in subsequent pictures. Tamiroff is effective as the gang chief, but his role is too inconsistent. Porter Hall is a different type of city editor.

AD TIPS: Play up the slot machine angles. Display them in the lobby and show inside mechanism. Reveal that they operate on a fixed ratio—the player has only a 30% chance to win.

HANNA (Hollywood)

LET THEM LIVE

Hollywood Preview

BOXOFFICE RATING

DRAMA . . . Fair political yarn . . . Will mean little at b.o. except in lower dual spots, unless exploitation angle is strongly utilized . . . Rates ● ● — on its own.

Universal
71 Minutes
John Howard . . . Nan Grey . . .
Edward Ellis . . . Judith Barrett . . .
Robert Wilcox . . . Bennie Bartlett . . .
Henry Kolker . . . Robert Warwick . . .
William Davidson . . . Ralph Remley
Directed by Harold Young

With an excellent basic scheme to work on, neither the scriptists nor director Young seem to know what to do about it. The idea was that of a young doctor fighting a city's corrupt political machine to win sanitary conditions for the slum dwellers. While the picture as presented holds a certain interest throughout, it sags badly in the end, because it resorts to a cheap and inplausible note. Acting is good and production, considering the obvious limited budget, is fair enough. Lacking marquee names, "Let Them Live," coupled with a stronger draw, will pass as a second feature. However, if the social angle is intelligently exploited, it should be able to stand on its own for fair grosses.

John Howard, young interne, goes to Mid City bent on developing a practice among the rich. He becomes impressed with what corrupt politics are doing to the poor in the unsanitary tenement area. With Nan Grey he becomes a champion of their cause, falling into conflict with Edward Ellis, political boss of the city. He orders a quarantine which is denied by the officials. In order to win his point, he threatens to make public a confession given him by a dying judge exposing the corruptness of the city. Ellis gives him a check to pay for hospital equipment, which serves to jail Howard for attempted blackmail. Hoping to help Howard, Miss Grey attempts to have the original copy published in one of the papers. Ellis buys the sheet and gets possession of the paper. Meanwhile, a boy of whom Ellis is very fond, is dying of the disease. Howard is called but refuses to save his life until Ellis agrees to clean up the town, which he does, and the lad's life is saved.

Credit for knitting the story together belongs to Edward Ellis. His humane characterization of the political boss is a sturdy support to the picture. Too bad the scriptters made his character so vague. Howard is a promising leading man, handling his role with feeling and conviction. The feminine contingent, Grey and Barrett, have little to do.

AD TIPS: Swell exploitation angle in young doctor fighting corrupt politics to give slum dwellers a break. Catchline: "One Young Doctor Pitted Against a City's Political Machine"! "Aren't the Poor Entitled to Live? This One Young Doctor Cried "Yes" and Fought a City's Corrupt Political Machine"!

HANNA (Hollywood)

OH DOCTOR

Hollywood Preview

BOXOFFICE RATING

COMEDY . . . Fair Horton vehicle . . . Will please fans of comedian and do well as lower bracket dualler . . . Rates ● ● — in nabes.

Universal
60 Minutes
Edward Everett Horton . . . Donrue Leighton
William Hall . . . Eve Arden . . .
Thurston Hall . . . Catharine Doucet . . .
William Demarest . . . Edward Brophy
Directed by Ray McCarey

This is typical Horton slapstick comedy. It makes no pretense at being sensible, but contrives to hold the spectator's attention with gags and a brisk pace. Horton makes the most of every line and situation, although it takes him a little time to warm up to the general idea of the proceedings. Can hold top spot in family spots where Horton's name means boxoffice. Elsewhere it is strictly secondary dual bill stuff.

Horton is a hypochondriac. Convinced he is going to die, he goes by boat to California. En route he meets a gang of genial crooks, headed by William Demarest. Seeing a chance for some easy money, the crooks agree to keep Horton alive for six months at the low cost of $50,000, if he in turn will turn over his money to them. The gang seeks a girl for the task of inspiring him to live, and select Donrue Leighton. He falls for her and, in order to win her hand against William Hall, wrestles a bear, buys a racing car and even dives off a diving board. The girl is accused of being a member of the crooks, but she forces them to accept a check for $50,000 and return the papers giving them Horton's fortune. This reunites Horton and Donrue.

Horton is his usual bewildered self, using his sense of comedy to good advantage throughout. Donrue Leighton is a pleasing ingenue and Thurston Hall scores decisively as the happy-go-lucky thief posing as a doctor. Edward Brophy, Eve Arden and Catharine Doucet stand out in their respective assignments.

Ray McCarey's direction may not be exactly orthodox but he never lets the tempo fall nor run shy on slapstick footage when there's room for another laugh.

AD TIPS: Play up Horton in his funniest role. Catchline: "He Had Only 6 Months So He Made Whoopee in a Big Way"! Action houses should sell gangster angle.

HANNA (Hollywood)

FILM BULLETIN
IS THE
INDEPENDENT TRADE JOURNAL
Every Independent Exhibitor SHOULD READ!

Short SUBJECTS

FROM PHILLY
By Nonamaker

BOB SIGMUND, Columbia's press representative in this area, arranged private showing of "I Promise To Pay" in Mayor Wilson's reception room prior to opening at Stanton. Film got endorsement of local Better Business Bureau . . . TOM LARK back at Horlacher's after siege in hospital and feeling much better . . . DAN HEENAN also back at Peerless after several weeks' illness; and has a dandy new N. C. baseball single reel ready for release. Only ad plug is on lead title where it states "General Motors Presents" . . . The EDGAR MOSS anniversary dinner at the Warwick was a huge success, as expected. LEW LEHR, the Fox-Movietone News' funny man, was hit speaker of the evening . . . Republic's 'Hit Parade' goes into the Fox April 30th . . . IZ BOROWSKY, Rex Theatre impressario, engaged to lovely FRANCES AXLER, of Grand National. Congratulations! . . . The same exchange's DOROTHY STEIN will hit the matrimonial trail any day now. MAX MOSICANT, local musician, is the lucky groom . . . The opinion is around that Warners are out to "kill" games by putting them in their theatres. Angle is said to be their hope to force court decision as to their legality. Meanwhile, JUDGE McDEVITT still delays his verdict of 'Lucky' . . . MARTIN ELLIS' new Broad at Broad and Louden Streets, up Logan way, opened last Thursday with Grand National's 'Hats Off' the first pic to hit the screen . . . GEORGE P. AARONS, of UMPTO, says 75% of Philly exhibs are opposed to weekly payment plan on shorts . . . LESTER STALLMAN, Bethlehem, in town . . . Also FRANK DURKEE, Baltimore, who is going to Europe shortly with his family . . . BERNIE DUPKIN, from Salem, Va., here for short visit with JOHN GOLDER . . . JOHN EHRLICK, LOU SCHLEIFER, JACK HEXTER, THE RESNICK BROTHERS, were 'Off to the Races' at Havre de Grace Thursday . . . 'SIR' ELI GINZBURG back from three months in Connecticut selling 'Lucky' and eating 'La Pizzer' with the fairest of New England. He will announce a new connection shortly . . . CHARLES EHRLICH takes over territorial distribution rights to HOWARD PARKER'S 'Lucky' . . . SAM HYMAN and BILL BUTLER seen together frequently on the street. Wonder what's up? . . . First mass meeting to unionize Vine Street was held Thursday evening at the Broadwood . . . EARLE SWEIGERT and LEONARD SCHLESINGER to Omaha for National Variety Club convention . . . SAM BLATT back with Quality Premiums . . . National Screen Trailers and Accessories will soon be located in the old Paramount Bldg., at 12th and Vine Sts. . . . Shubert burlesque closes next week . . . FAY'S closes for summer June 3rd after successful season . . . Daylight Saving starts Sunday, so set your last show schedules back about a half hour!

Everything in Equipment

NATIONAL THEATRE SUPPLY CO.

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FROM BOSTON
By Barclay

RUDY VALLEE has pleaded not guilty in Boston Municipal Court to charges of assault and battery on a newspaper photographer, BENEDICT FITZGERALD, who charges that RUDY attacked him and smashed his camera. It had to do with the photographing of VALLEE in company with MISS EVELYN GRESHAM. HARRY PAUL, who was with the pair at the time, is also a defendant in the action . . . PAUL REVERE was America's first motion picture producer, according to the CHRISTIAN SCIENCE MONITOR. The famous Bostonian "devised a series of 'transparences' illuminated by candles, oil lamps and reflectors. These he displayed in the windows of his houses, largely to fan embers of protest against the Boston massacre of March 5, 1770" . . . BUDDY CLARK, Hub radio and theatre crooner, sings JACK HEALY'S songs in WAKE UP AND LIVE. The job is almost perfectly synchronized . . . JACOB MORSE, father of circuit-owner CHARLES MORSE and HERALD-TRAVELER writer, passed away last week . . . HERMAN RIKFIN, Republic exec, has booked "Hit Parade" into the RKO Boston for its New England premiere . . . COL. GOHN, commander of the film district's Legion post, was given a huge dinner at the Statler before leaving for Detroit. KENNETH FORKEY succeeds the COLONEL, who has retired from the United States Army . . . RALPH INCE, actor and director, killed the other Sunday in England, was born in Boston in 1887 . . . WILLIAM GILLETTE has been ill in the Hartford Hospital . . . ROGER PRYOR, playing the Met last week, was concerned with the condition of his wife, ANN SOTHERN, who was injured by stumbling over a studio cable . . . DAVID GROVER is back at the RKO booking desk after being ill . . . FRANK MURPHY is touring with the roadshowing "The Good Earth" . . . The WARNER CLUB held a party at the Cocoanut Grove last week . . . CLAUDE EZELL spent several (Bank) nights in the Hub last week . . . The INDEPENDENT EXHIBITORS, INC., held its scheduled business meeting on April 20th . . . The MOTION PICTURE SALESMEN'S CLUB held its monthly meeting at Grand National on the afternoon of April 10th . . . The DRIVE-IN THEATRES, in Weymouth on the South Shore 3-A to Nantasket, opened Saturday . . . It took three cars of police to quell a riot in a West End theatre April 9th. Stench bombs and electric bulbs were hurled at stage performers . . . A law has been suggested for Massachusetts enactment. It reads: "No banker who ever gave a chorus girl a fur coat shall be allowed to foreclose mortgages." It was precipitated by the passage by the Ohio Senate of a measure prohibiting criminals and societies for the apprehension of horse thieves from selling insurance . . . MILDRED LAW is featured on the stage of the Metropolitan this week. She is also known as Mildred MacMurray, the daughter of a local police lieutenant. And that is how names are born . . . "Brother Rat" is still holding strongly at the Plymouth and, according to Warner sources, is set for at least another month . . . ARTHUR "LOEW'S" TOUHY and MRS. ARTHUR "M. & P." TOUHY are honeymooning in Bermuda . . . JOSEPH LOURIE is now at the Franklin Park, having been shifted from the Fields Corner by M. & P. . . . The W. C. T. U. in these states is now supporting Allied's fight for distributor-exhibitor divorcement and block-booking abolition . . .

CLASSIFIED ADVERTISEMENTS

Ten cents per word, including initials, address, or box number. Minimum insertion 15 words. Cash or money order with each copy. Yearly contract rates are lower. Send for contract scale. Address communications to FILM BULLETIN, 1323 Vine Street, Philadelphia, Pa.

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SURPRISE!



"REPUBLIC CRACKS TH... WITH A PICTURE WHIC... FIND FAVOR WITH ANY ... OF AUDIENCE AND WHICH ... STAND UP AGAINST ANY ... OF OPPOSITION" Daily Variety

WE TOLD YOU SO ON FEB. 13th

Alison SKIPWORTH · Polly MORAN

in "TWO WISE MAIDS"

with HOPE MANNING · DONALD COOK · MARCIA MAE JONES · JACKIE SEARL · LILA LEE · LUIS ALBERNI

Directed by PHIL ROSEN · Produced by NAT LEVINE

A REPUBLIC PICTURE

CALL it a SLEEPER, if you will. By any other name, it's still the surprise sensation of the season. Audiences of Loew's entire circuit of sixty Metropolitan houses are giving the girls a hand daily. *And what a hand!* Full week or pre-ferred playing time in all instances. Publix Great States, Fox Westcoast, Skouras, Century, Publix-Kincey, Interstate, Fox Midwest, Butterfield, Robb & Rowley, Jefferson Amusement Co., are a few of the other circuits that have this one gobbled up.

We told you so a month ago. Still time to get in under the wire. Strong stuff for the week-end. *And the s... prises have only started...*

REPUBLIC PICTURES

Independent EXHIBITORS
FILM BULLETIN

L. 3, No. 35 SATURDAY, MAY 1, 1937 PRICE, 10 CENTS

The Allied Convention Should Not Be Missed!

We may be wrong, but there is every reason to believe that the forthcoming National Allied convention will be the most practical and effective meeting of independent theatre owners in the last decade.

Someone in Allied's organization, we don't know who, should be credited with terming the event a **Buyers' Convention.** From all we hear, that is exactly what it will be.

Ample time will be devoted apparently to basic corrective issues like the campaign to ban producer-affiliated theatres, the anti-compulsory block booking bills, the legal attack on compulsory preferred playing time and other such matters. But, the 1937 convention will become memorable most likely simply for furnishing those present with concrete, enlightening "defensive" ammunition to be used in buying product for the '37-'38 season. That, after all, is what the average exhibitor is vitally interested in at this time of year.

A survey of each distributor's past performance, prospects for the coming season and terms being asked is now being conducted by mail. This data will be supplemented, we understand, by a similar survey among those present at the convention. The summaries of all the answers to the questionnaires will provide each exhibitor with an invaluable fund of knowledge, which he can use to combat the usual hokum dispensed by the film sellers.

It is only right and sensible that independent theatremen should meet to discuss and exchange information on film buying. As was stated by general counsel Abram Myers of Allied, the film companies hold their sales conventions every spring to design plans for soaking the film buyers; why should not the buyers convene to establish some sound basis for getting the best possible terms?

This, exactly, is what the Allied convention promises to offer you, and this is why we believe it will prove to be one of the most efficacious meetings of exhibitors ever held.

The exhibitor who has an investment of from $5000 to $1,000,000 in theatre property spends thousands of dollars per year on film. Intelligent buying—buying the proper products and paying the proper price—may save him thousands of dollars in one season. The Allied convention in Milwaukee on May 26-27-28 should afford him the opportunity to obtain the facts he needs to buy film intelligently. And, from almost any point in the United States, it will cost LESS THAN $100 to attend that convention.

It should not be missed by any independent exhibitor.

MO WAX.

A TRADE PUBLICATION, ISSUED WEEKLY FOR INDEPENDENT EXHIBITORS
—AND DEDICATED TO THE PROTECTION OF THEIR INTERESTS

AWAKENING THE 'SLEEPERS'

The purpose and plan of this department is to bring forcefully to the attention of theatremen those pictures which are ordinarily overlooked or neglected in their advertising. Mr. Wolfe-Smith, prominent theatre publicity expert, aims to point out the latent exploitation angles in these "Sleepers" with the view to having you SELL them to the public in a manner that will bring you the best possible returns. Follow these "Sleeper" campaigns for bigger grosses!

By Wolfe-Smith



"MOUNTAIN GIRL ACCUSED OF KILLING BRUTAL HILLBILLY FATHER!" Not long ago newspaper headlines screamed that story.

"11 YEAR OD MOUNTAIN GIRL WEDDED IN CHILD MARRIAGE!" And only weeks ago that story was told to an amazed outside world — outside the fastness of America's fantastic mid-south mountain country.

Hot? This is one of the most blazing hot exploitation topics offered you in two years. MOUNTAIN JUSTICE was veritably ripped right out of the newspaper in the public's hands today. To 99-99/100ths percent of Americans, the weird happenings in the "hills," about which they have read in recent months, have been beyond believing, yet they know they must be true. Here, then, is a film that is based on two of the most sensational headlines, so get off your hands and do them justice.

A title at the beginning of MOUNTAIN JUSTICE will tell you that "all the characters depicted in this picture are purely fictional, etc." That is placed there for obvious legal reasons, but YOU need not shut your eyes to the fact that the film story bears unmistakable resemblance to the Elsie Maxwell story and to the recent "child marriage" cases. The local newspaper morgues will provide you with all the data you need. JUSTICE fairly cries for blowups of those sensational headlines and the exhibitor who doesn't use them is hardly worth the title "Showman."

THE DRESS SHEET

Warners' press boys have turned out an ace press sheet that is worthy of your careful attention. The catchlines, particularly, are tops.

"WRENCHED FROM ITS MOUNTAIN FASTNESS . . . THE STORY THE WORLD WANTS TO KNOW!" is one of the punch lines. Others that are bound to intrigue the readers are: "SECRETS THE MOUNTAINS HAVE GUARDED FOR CENTURIES! The Screen Tears Down the Curtain Hiding the Last Barbaric Outpost of 20th Century America!" "EXPOSED! THE SECRETS OF AMERICA'S FORGOTTEN WOMEN!" "IT DOES HAPPEN HERE!"

Our tip to you is to splash these screamers across your screen, lobby and front in advance. Avoid the hackneyed romantic captions and go whole hog on this headline shouting. It will pay.

The window cards, both regular and midget sizes, are worth using. The litho paper is all aces and every sheet used will get you extra dough.





Incidentally, we looked through a set of stills and want to tell you that they are strong selling material. Several of them offer a chance to make blowups that will be smash eye-catchers.

LOBBY DISPLAY

Here's our idea of a lobby layout that will make 'em stop, look and make a date to see JUSTICE.

Have a mountain scene painted on a large compo board, cut out in peak shapes across the top. This board has a number of circular holes, about 1½ inches in diameter, at average eye-level. Arrows point to these holes. About one foot directly behind this front board is placed another compo containing stills in position to be clearly seen through the holes. This streamer caption across the top of the display will make them look: "PEEK BEHIND THE FASTNESS OF THESE MOUNTAINS AND LEARN THE STORY THE WORLD WANTS TO KNOW! Why Did A Certain Girl Kill Her Brutal Hillbilly Father? Why Do You Read About Child Marriages? What Secrets Have America's Fantastic Mountains Hidden For Centuries? Look Here and Learn What MOUNTAIN JUSTICE Really Means!"

It might be advisable to letter "Look Here" along the arrows pointing to the peek holes.

HILLBILLY IMPLEMENTS

It shouldn't be too difficult for you to rig up a display of items used by the backward hillbillies in their anti-civilization activities. A couple of whips, old-fashioned shotguns, rope for lynchng, hooded gowns made out of burlap and any other such material you might be able to dig up. Put it all on a table and use this caption: "WITH THESE WEAPONS OF HILLBILLY 'CIVILIZATION' THEY METE OUT MOUNTAIN JUSTICE!"

The really important phase of your exploitation on JUSTICE will be the newspaper headlines on which this story is based. Spread those headlines and tie them in with the picture—that will get RESULTS. Don't let this picture slide through without plugging. It's definitely the sort of film for which selling can mean double normal grosses. Of course, if you're too busy to make extra money . . .

$ $ $ $ $ $ $

Vol. 3. No. 35 — Independent EXHIBITORS FILM BULLETIN — May 1, 1937

THE INDUSTRY'S NEWS
From An Editorial Viewpoint

STRIKE HITS STUDIOS!

Hollywood, May 1.—This Motion Picture Capital of the World today is on the brink of its third great strike since 1929. Three thousand technical workers, members of the Federated Motion Picture Crafts, an American Federation of Labor affiliate, streamed onto the picket lines in front of the major studios Saturday after voting to strike Friday night.

As this story is being handed to the telegraph operator, the four craft unions who issued the original strike call have been joined by seven others, bringing the total number of workers affected to six thousand. The sole issue confronting the producers is the demand for a closed shop throughout the Industry.

Actors Hold Balance . . .

How widespread the strike will become depends chiefly upon the powerful Screen Actors Guild, which includes on its rolls most of the highly paid film stars and practically all the lesser players. Before it can support the strike of the technicians, seventy-five per cent of its "senior members," players earning from $250.00 a week and up, must vote for positive action. Competent observers believe the Guild will either vote against joining the strike or delay action when it meets tomorrow.

Officers of the organization are Robert Montgomery, president; James Cagney, 1st vice-president; Joan Crawford, 2d vice-president; Chester Morris, 3d vice-president; Kenneth Thomson, secretary; Boris Karloff, assistant secretary; Noel Madison, treasurer.

Scenic artists, hairdressers, painters, draftsmen, plumbers, engineers, molders, boilermakers, machinists, blacksmiths, carpenters, linoleum workers, sheet-metal workers, culinary workers, and costumers are all out.

Mr. Charles Lessing, president of the Federated Crafts, on issuing the strike-call, announced, "This is a do-or-die proposition. We are going to fight to the last ditch for our demands."

Producers Waiting . . .

Pat Casey, labor conciliator for the M.P.P.D.A. (the Hays' organization), said that producers were waiting to see how widespread the strike would become before deciding whether to hold out. "I made a careful check at all studios today and found that production is proceeding on a normal basis," he stated. "At the most, not more than 1,500 of the 40,000 studio workers are involved in the present dispute. I believe we shall reach a reasonable and sensible solution of our difficulties."

Throughout Saturday there was no disorder. Pickets made no attempt to stop members of the Screen Actors Guild from entering the studios today.

Clark Gable, needing a shave and hungry for breakfast, arrived early at the Metro lot, and when asked whether he was a strike-breaker, replied, "No, but of course, I'll work if the company does." Marlene Dietrich, minus the services of her make-up artist, smiled, "Business as usual."

James Cagney, a thorn in the side of the producers because of his intensive efforts to unionize the film players of the colony, could not be reached for a statement.

Only the head chef, who is working under a contract, was on hand today in the Metro studio kitchen. Consequently, the stars on call, including Gable, La Dietrich, and Ann Dvorak, had to be content with boiled eggs for breakfast.

About fifty pictures were in production at the various studios, more than at any time in the past four years, when the strike-call came. Producers had been rushing work to get as many finished as possible before the long-expected strike could tie up the industry.

KUYKENDALL GETS SLAPPED

Rebuked on Bank Night Charge . . .

Memphis.—Exhibitors who use Bank Night as a boxoffice stimulant are "getting out of the show business and into rackets." These words from Ed Kuykendall, delivered last week before the M.P.T.O. of Arkansas, Mississippi and Tennessee, brought the rotund M.P.T.O.A. prexy a sharp rebuke from R. X. Williams, head of the regional unit.

"We cannot sell some of the pictures made by some of the companies without Bank Night," Williams replied tartly.

Apparently "Big Ed" is losing his grip on the M.P.T.O.A.'s constituents, which, added to the fact that his ballyhooed 10-point trade practice reform drive flopped, is giving the producers' pet exhibitor an acute headache.

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N. J. ALLIED MAY ADVANCE ANNUAL CONVENTION TO JUNE

To Aid Members Buying . . .

With the aim of aiding members in their film buying, Allied of New Jersey may advance this year's annual convention to June, it was stated by president Lee Newbury last week. In previous years, the unit has held its confabs in the early fall and this has diminished the value of the product and terms survey conducted annually.

SIEGEL HEADS REPUBLIC

Named President . . .

Hollywood.—Moe Siegel was named president of Republic Pictures to succeed Nat Levine, who resigned recently. Siegel was formerly associated with Herbert J. Yates, financial backer of the company, in Consolidated Film Industries, Inc. He has been with Republic almost since its inception and was first assistant to Levine.

Republic announced that it will produce 32 features, 17 Westerns and 4 serials as its 1937-38 program. The studio will operate on a unit plan, with six producers each turning out a fixed quota of product. The group consists of Leonard Fields Herman Schlom, Joseph Krumgold, Bert Clark, Harry Grey and Al Levine.

PARA. '36 NET $6,012,250

Doubles 1935 Profit . . .

Paramount Pictures earned a net profit of $6,012,250 after all tax charges in 1936, it was reported by the company this week. This figure is almost twice as much as that shown in 1935, when the profit was $3,153,167.

BANK NIGHT UP AND DOWN

Outlawed and Upheld . . .

Bank Night is experiencing a period of bewildering vicissitudes in the various state courts of law, not unlike that of New Deal measures before the Supreme Court. "Here you have it; here you don't."

While the Illinois Supreme Court banned the redoubtable box-office stimulant from that state on the grounds that it is a lottery, the highest tribunal of the neighboring state of Iowa had previously upheld Bank Night. Thus a situation is created in which exhibitors of Rock Island and Moline, Ill., find many of their patrons leaving their towns to visit the Bank Night theatres in nearby Davenport, Iowa.

B. P. SCHULBERG QUITS PARA.

Wants to Make 'A' Pictures . . .

Hollywood.—Asserting that he wishes to discontinue the production of "B" pictures which he is required to make for Paramount, B. P. Schulberg announced last Saturday that he is terminating his releasing deal with that company upon completion of the current season's pact.

"Under our Paramount contract," Schulberg stated, "we were required to produce four A and four B pictures. In the future we will direct our efforts to the making of only A product."

He names Edward Arnold, John Trent and newcomer O'Brien Heyward as the star nucleus on which his production organization will be based.

No mention was made of any releasing connection to replace his Paramount deal.

HOLLYWOOD FLICKERS

The Inside Low-Down on Studio Activities

By DAVID J. HANNA

Hollywood, April 29.

VISITS NEW GRAND NATIONAL HOME . . .

A time-tested tradition among columnists, when, with a deadline sneaking up behind them, they find themselves staring at a completely blank piece of paper, is to tear off an essay on the tribulations of writing a column. But your columnist is more fortunate; he lives in Hollywood, and in Hollywood, right now, there is a sure-fire way to get news—visit hustling Grand National.

G-N has opened a new studio—the whole place is a bustle of activity. To reach the publicity director, Joe Shea, your correspondent tripped over a dozen carpenters, bumped into gangs of moving vanners, and was bumped back by numerous typewriter haulers.

Joe told me G-N would be making eight pictures next month, two on location and six at the studio. "Everyone is here," he said, "and if you will just wander around a bit, even you might dig up an interesting item."

Our first encounter was with Max Alexander, who is starting production on THE SHADOW. Rod La Rocque will play the title role in this first of a series based on the popular radio character. Lynn Shores will direct. Alexander has been nurturing the idea of producing this series of pictures for quite some time, but has been held up for various reasons. Chief of these was finding an actor suitable for the role of the Shadow. La Rocque, he believes, will be excellent and should meet favorable response from the public.

We spotted Eric Linden, who has just signed a long term contract with Grand National which guarantees him to be featured in four pictures a year, with an option on his services for a fifth picture. His first will be HERE'S FLASH CASEY, a story which will be developed around Black Mask's candid-camera photographer character.

Coming out of a projection room was Albert N. Chapperau, one of the Keller-Dorian color experts. With him were Leo Lipp and S. B. Grimson, two other technicians, who arrived in Hollywood this week from New York. They will leave Monday with Richard Rowland for Colorado to scout locations for Grand National's color epic, GRAND CANYON. No cast has been selected as yet, but production will be started soon after Rowland gets the James Cagney picture, DYNAMITE, under way.

We don't know who the drivers were, but as we stepped from the path of a truck bearing a shipment of new typewriters for Grand National employees, we heard one mention how brilliant the tests on Anna Sten had been. Miss Sten, of course, is returning to the screen in GN's production tentatively titled GORGEOUS. The story, it is said, will give her an opportunity for light comedy as well as emotional acting. She will also sing two continental songs.

Lindsley Parsons, whom we had interviewed a day or so before at his own International Studios, had apparently dropped into the home office for a visit. According to Mr. Parsons, Tex Ritter, whose pictures he produces, will leave for a personal appearance tour immediately after completion of his next picture, RIDER OF THE ROCKIES.

Monogram Signs Jackie Cooper

Jackie Cooper this week signed a contract with Monogram to star in BOY OF THE STREETS, one of the company's specials on next season's program. The news, breaking unexpectedly, was regarded as an important scoop for the new independent outfit.

Young Cooper, for several years one of the leading juvenile stars, had been under exclusive contract to M-G-M until recently. His most recent roles have been in THE DEVIL IS A SISSY and O'SHAUGHNESSEY'S BOY for Metro. Previously he had appeared in SKIPPY, THE BOWERY, TREASURE ISLAND and TOUGH BOY among others.

AS I SEE THEM . . . REVIEWS OF NEW FILMS

By ROLAND BARTON

BOXOFFICE RATING:— ● Means POOR; ● ● Means AVERAGE; ● ● ● Means GOOD; ● ● ● ● Means EXCELLENT
Plus (+) and Minus (—) will be used occasionally to indicate slightly above or below the point rating.

A STAR IS BORN

Hollywood Preview

BOXOFFICE RATING

COMEDY-DRAMA . . . Excellent story laid against a Hollywood background . . . Has unlimited appeal and should bring fancy grosses everywhere . . . Rates ● ● ●.

Selznick-International (United Artists)
111 Minutes
Janet Gaynor . . . Fredric March . . .
Adolphe Menjou . . . May Robson . . .
Andy Devine . . . Lionel Stander . . .
Owen Moore . . . Peggy Wood . . .
Elizabeth Jenns . . . Edgar Kennedy . . .
J. C. Nugent . . . Guinn Williams . . .
Clarence Wilson
Directed by William A. Wellman

An entrancing and entertaining picture which should meet with the definite approval of the vast majority of filmgoers from New York to Oskosh. Add to the marquee strength of Janet Gaynor and Fredric March, a typical story of the magic movie city, Hollywood, and you undoubtedly have the elements that make for box-office smash. The incorporation of the technicolor shots of famous Hollywood restaurants, homes, reproduction of a Hollywood premiere, and the hysterical funeral of a star show keen showmanship on the part of producer David Selznick.

The story has every ingredient of popular film fare—comedy, pathos, romance, human interest and a note of reality. The plot, depicting the downfall of one great star and the rise of another, intelligently blends these elements to make "A Star Is Born" an impressionable and lasting experience. Miss Gaynor is the young girl, bent on a screen career, who leaves her country home with grandmother May Robson for fabulous Hollywood. It is not the Utopia she imagines. So, finally, when down to her last dollar, she gets a job as a waitress at a studio party being given by producer Adolphe Menjou. There she attracts the attention of her screen idol, Fredric March, who is heavily addicted to drink. He arranges a test which proves successful and she is given the lead opposite the fading drunken star in his next picture. Her popularity rises, while March's dwindles. His contract is finally broken. Meanwhile, they have married and he finds himself becoming known only as the husband of a celebrity. Unable to shake off the drinking habit, he realizes that his life and career are over and that his wife's career is in jeopardy. When March hears she is planning to renounce it for his sake, he plunges into the sea and drowns. Janet decides to leave the screen and return home, but grandma Robson reminds her of the hardships one must endure as the price of fame. She goes on with her career and, for the final fade-out, attends the premiere of her latest picture, the smiling gracious star with a weary heart.

Miss Gaynor has never been more appealing. Her handling of the earlier comedy, as well as the latter dramatic scenes, is superb. As the drunken celebrity March is at his best, lending a sympathetic note to what might have been a distasteful character. Menjou plays the producer straight, and effectively. May Robson plays her brief assignment flawlessly, while Andy Devine and Lionel Stander score in their respective comedy roles.

William A. Wellman has neatly blended the varied elements in his story, deftly interweaving the comedy and tragedy of the piece. Technicolor photography is excellent with the shots of Hollywood unusually effective.

AD TIPS: Sell it as a true story of Hollywood . . . Heartaches and sorrows laughter and joy of the film city.

HANNA (Hollywood)

ANGEL'S HOLIDAY

Hollywood Preview

BOXOFFICE RATING

COMEDY . . . Will please Withers' fans . . . Snappy comedy and action . . . Rates ● ● + where they like her.

20th Century-Fox
75 Minutes
Jane Withers . . . Robert Kent . . .
Joan Davis . . . Sally Blane . . .
Harold Huber . . . Frank Jenks . . .
Ray Walker . . . John Qualen . . .
Lon Chaney, Jr. . . . Russell Hopton
Directed by James Tinling

A fast and furious comedy which should please Withers' fans, as well as grown-ups in neighborhood houses. Yarn has an unusually good plot, while plenty of comic situations and action have been injected to give the piece speedy pace. Withers does a neat job in the starring role, surpassing most of her previous efforts. A credible picture in every way, it should do a merry business in spots where they like this type of humor.

Little Jane is the offspring of novelist John Qualen. Beyond her years in intelligence, she is left with his brother, a newspaper editor. Complications arise when movie star Sally Blane disappears, supposedly kidnapped. With reporter Robert Kent, she fathoms the mystery and it is revealed to be a publicity stunt. However, some real kidnappers decide the star would be a good snatch and proceed to make the hoax ring true. Once more with Kent, the little lady solves the case, aids in capturing the yeggs and turns Kent over to Miss Blane to continue their romance, which had blossomed before she became a cinema celebrity.

Little Miss Withers holds up her end of the proceedings like a trouper. Kent and Blane are O.K. as a romantic team and supporting members of the cast perform capably enough. Tinling's direction is bent for laughs and action. His handling of the child star intelligently avoids the pitfalls that make some of them annoying.

AD TIPS: Sell Withers as one of her best vehicles.

HANNA (Hollywood)

DANCE, CHARLIE, DANCE

Hollywood Preview

BOXOFFICE RATING

COMEDY . . . Speedy program comedy . . . Erwin scores in good performance . . . O.K. for the family trade . . . Rates ● ● for nabes and rurals only. Dualler elsewhere.

Warner Bros.
64 Minutes
Stuart Erwin . . . Jean Muir . . .
Glenda Farrell . . . Allen Jenkins . . .
Addison Richards . . . Charles Foy
Directed by Frank McDonald

Warners' had a good story to begin with in this George S. Kauffman play, THE BUTTER AND EGG MAN, which they wisely did not butcher in the transcription. It emerges as a better-than-usual program comedy which can hold its own within its limitations. It starts off and maintains a neat pace, breezing along in swift farcial style. Stuart Erwin garners laughs aplenty in a made-to-order role. Will do best in the family spots. It's a fair dualler for the deluxers.

Stuart Erwin is the yokel, who comes to New York, anxious to invest a wad of money in show business. He is quickly taken in hand by the shoe-string producers, Jenkins and Foy. The dough goes into a show which fizzles miserably in its out-of-town tryout. Jenkins and Foy quickly leave the picture, but Erwin, entranced with show business, forms a partnership with a hotel man, and takes the show to New York. The first-nighters fall for the idea, thinking it burlesque and the show is a success. The producers quickly return and with a bit of conniving Erwin resells them the show at a 300% profit, grabs off their secretary, Jean Muir, and beats it back to the home town.

Erwin was an admirable choice for the top role, his naive comic ability scoring most of the laughs. Allen Jenkins adds a brisk note to his role of the fast-talking producer, who can be out-talked only by his wife, Glenda Farrell. Jean Muir is her usual colorless self and Olive Olson wows 'em in her picture debut as the leading lady who's so terrible, she's great. McDonald's direction is nicely paced.

AD TIPS: Play up the [illegible] angle. Catchline: "He had [illegible] and a fortune in his pocket—[illegible]"

HANNA (Hollywood)

(Additional Reviews on page 10)

The stills are selected for their descriptive value to exhibitors.

PREV







AWARD-WINNER BRENNAN! . . . What may prove to be the shrewdest casting **tour de force** of the season is Republic's selection of Walter Brennan to play Peter B. Kyne's famous character in THE AFFAIRS OF CAPPY RICKS. Brennan, who won the Academy Award for his grand supporting role in 'Come and Get It,' might be the perfect old salt Cappy. Others in the cast are Mary Brian, Lyle Talbot and Frank Shields. It is to be released in two weeks.

.RCE! . . . A boy dog-
ılker and a girl dog-
ılker meet and ro-
ınce is born. From
ere, the plot of TOO
ANY WIVES dives into
mystery of the miss-
stamp of great value.
light, very light stuff,
s new RKO film. Prin-
ally, the players are:
ne Shirley, newcomer
ın Morley and Gene
ckhart. It is a current
ease.





TEX RITTER! . . . One of the newer, but already one of the most popular, western troubadors is Tex Ritter. Not only has this personable young saddle crooner a pleasant voice, but he handles himself like an honest-to-goodness cowboy on a horse. His next Grand National hoss opry, produced by Edward Finney, will be SING COWBOY SING. Release to come later in May.



NEWS

Scenes from . . . and a few vital facts about . . . the new films.



MEDICINE VS. POLITICS! The fight of a young interne against a crooked political machine that ruthlessly exploits the city while permitting disease-breeding conditions in the slum districts. That is the high-sounding theme of LET THEM LIVE!, a new Universal film. How the medico-to-be defeats the political grafter thru the latter's affection for a dying boy furnishes the climax to the yarn. John Howard of 'Lost Horizon'; Nan Grey of '3 Smart Girls'; Edward Ellis, the judge of 'Winterset,' play the leads. A current release.











TALENTED MISS NEAGLE! . . . Gaumont British is confidently expecting Anna Neagle to click at first glance of the American eye—and ear. The talented young lady (she sings and dances, as well as makes a pretty eyeful) will be seen here soon in BACK-STAGE, Herbert Wilcox's production. Also in the cast are Arthur Tracy, remembered as radio's popular 'Street Singer,' and Tilly Losch, the exotic dancer who scored in 'The Good Earth.'





What the Newspaper Critics Say

Excerpts Culled From the New Film Reviews by the Most Reputable Critics in Leading Newspapers

A VALUABLE BOOKING GUIDE . . . USE QUOTES IN ADVERTISING

HIT PARADE

(Republic)

". . . Has entertainment from start to finish and is presented in such a first-rate manner that it will stack up with many a more expensive effort of the larger companies . . . Terrific is the lineup of the various acts used and brilliantly spotted . . . Frances Langford and Phil Regan are grand . . . A bang-up production, full of entertainment . . ."
WASHINGTON TIMES

". . . Real tune-talkie hit . . . Gus Meins, the director, knows how to keep his various sequences alive . . . Moves swiftly and holds interest all the time; and look at that cast! Maybe, 'Hit Parade' didn't cost a million, but it looks as if it did—AND BEST OF ALL IT HAPPENS TO BE WORTH THAT MUCH, ANYWAY . . ."
Marsh, CLEVELAND PLAIN DEALER

". . . A picture of varied mood . . . Excess of characters and dearth of materials handicap big picture . . . Gus Meins did a reasonably good directing job . . ."
Carmody, WASHINGTON EVE. STAR

●

WAKE UP AND LIVE

(20th Century-Fox)

". . . Splendid . . . The gayest, zippiest of the current crop of tune films . . . Entertainment plus . . ."
WASHINGTON TIMES

". . . Sufficiently bright and tuneful comedy with music about columnist and musician's (friendly enemies) hunt for phantom troubadour . . ."
Kanour, BALTIMORE EVE. SUN

". . . Fun in the feudist camp—Winchell-Bernie O.K., Jack Haley big surprise in movie riot with gags and top music . . ."
Rob Reel, CHICAGO AMERICAN

". . . Speed and expert timing have shaped the random elements into a thoroughly enjoyable screen carnival . . . Sidney Lanfield, the director, deserves unqualified applause."
Barnes, N. Y. HERALD-TRIBUNE

". . . Brightens the screen . . . A blessed event . . . A bundle from Darryl Zanuck's West Coast heaven . . . Winchell never sounded lovelier, nor faced a microphone and lens more gracefully . . ."
Nugent, N. Y. TIMES

". . . Bright, infectious comedy with music . . . Bernie-Winchell feud used as background in search for "phantom" voice . . . Haley gets his first "break" . . . All good fun . . ."
Finn, PHILA. RECORD

". . . Winchell earns himself a few orchids . . . Haley registers one of the film's hits . . . Alice Faye is charming . . . Patsy Kelly and Ned Sparks score . . . Has a lively gait . . ."
Murdock, PHILA. LEDGER

". . . A socko . . . Name-heavy cast fitted into comic doings of highest quality . . ."
Winsten, N. Y. POST

Internes Can't Take Money

(Paramount)

". . . Story of medico's love a rather disjointed affair, linked by frequent and lengthy closeups of Barbara Stanwyck in tears . . . Slack of pace, a little short on color and relieving humor, but makes for a certain kind of dramatic suspense . . ."
Finn, PHILA. RECORD

". . . Interesting addition to "doctor cycle" . . . Pace lags . . . McCrea convincing . . . Stanwyck enjoys a good role . . ."
Murdock, PHILA. LEDGER

". . . Good film, bum title . . . Stanwyck and McCrea form an excellent team . . . above the average . . ."
Rodenbach, CHICAGO DAILY NEWS

". . . Picture of interne life appears a comedy . . . Has its laughs and is fun, even if it was meant for melodrama . . . Stanwyck and McCrea give honest and successful performance . . ."
MacArthur, WASHINGTON EVE. STAR

". . . Wildly improbable at times, the picture nevertheless maintains a high-powered interest . . . Excellent acting . . ."
J. W. B., WASHINGTON TIMES

". . . Has a ring of sincerity that makes it a commendable picture . . . Top hospital scenes . . . Stanwyck reaches superb heights in her emotional acting . . ."
Rob Reel, CHICAGO AMERICAN

●

CALL IT A DAY

(Warners')

". . . Delightful comedy about what happens to one family when spring is in the air and romance is on the loose. It is blithe and balmy and downright entertaining . . ."
Kelly, WASHINGTON TIMES

". . . An excellent cast, a grand comedy idea, and adroit direction combine in making one of the gayest, daffiest, and most sparkling pieces of the current season . . ."
J. C., WASHINGTON EVE. STAR

". . . Although its opening is slow and holds little promise of the amusing situations to come this feature is warmly recommended . . . It is a photographed stage play, but as a good piece of talkie entertainment . . . Very satisfying cast, smart direction and editing."
Marsh, CLEVELAND PLAIN DEALER

". . . Equals and sometimes surpasses the English play hit upon which it is based . . . Intelligently cast . . ."
Finn, PHILA. RECORD

". . . An efficient copy of its stage original . . . Neat, compact entertainment with a theme of wide appeal . . . Has a very wisely selected cast . . ."
Murdock, PHILA. LEDGER

". . . Delightful . . . Brisk . . . Spontaneous in humor and rich in human understanding . . . Joyous entertainment . . . A honey of a picture . . ."
Schneider, CLEVELAND PRESS

CAFE METROPOLE

(20th Century-Fox)

". . . Gay, frolicsome vagary about deliciously improbable people that is well above the average in ingenuity, novelty and humor . . . Generously and intelligently cast."
Boehnel, N. Y. WORLD-TELEGRAM

". . . Light comedy . . . Its plot has a warmed-over look . . . Yet, it comes pleasantly seasoned with comedy and it has been served with a modest flourish or two by Adolph Menjou, Loretta Young, Gregory Ratoff, Charles Winninger and Tyrone Power . . ."
Nugent, N. Y. TIMES

". . . Titled foreigners who marry rich American girls come in for light ribbing . . . The picture trembles between polite comedy and farce . . . Cast and production smooth . . ."
Winsten, N. Y. POST

". . . Has a pleasant quality of fooling about it . . . Brings together an engaging set of characterizations . . . The flavor of the show is best described by calling it a Franco-American farce . . ."
Barnes, N. Y. HERALD-TRIBUNE

●

NIGHT MUST FALL

(M-G-M)

Carries a pathological theme through to its inevitable macabre resolution . . . Imaginative direction . . . Brilliant portrayals topped by acting of Robert Montgomery and Rosalind Russell . . . Very much out of the ordinary and very much worth seeing . . ."
Barnes, N. Y. HERALD-TRIBUNE

". . . Grim, thrilling film . . . Played for all of its worth by an excellent cast . . . An improvement on the stage production with suspense intensified . . ."
Cameron, N. Y. DAILY NEWS

". . . Provocative and diverting psychopathic excursion for the mature . . . Sustains deep interest, invokes dark moods, conjures secret sympathies. It is an unusual picture and a forceful one . . . Splendidly acted, skillfully written, attractively produced it is a triumph for Robert Montgomery . . ."
Johaneson, N. Y. MIRROR

". . . Murder character study thrilling and terrifying film . . . Montgomery gives an uncommonly fine performance . . . Entire cast is excellent . . ."
Boehnel, N. Y. WORLD-TELEGRAM

". . . A sober, evenly modulated and definitely unusual melodrama, sentiently directed and remarkably well-played . . . Different and interesting . . ."
Nugent, N. Y. TIMES

". . . Thrill killer meets thrill-lorn girl in English home, object: Not Matrimony . . . Not nearly so exciting as on the stage or in a book . . . Performances of Montgomery, Russell and Dame May Whitty are first rate . . ."
Winsten, N. Y. POST

Lindsley Parsons, Tex Ritter Producer, Sees Trend in Westerns Changing

This is the fourteenth in a series of articles on interviews with people prominent in production.

By DAVID J. HANNA

Hollywood Correspondent



Lindsley Parsons, Grand National's young and alert producer of the popular Tex Ritter Westerns, believes that the craze for purely musical Western Pictures has passed its peak.

This expert on outdoor pictures like many another studio writer, director, producer, rose to prominence in motion pictures by the most popular route, viz., via the studio press departments. Which is only natural, because the publicity bureau, besides being in itself one of the most vital parts of a motion picture studio, is in constant contact with all the important nerve centers of the business: its celebrities, producers, technicians, exchanges, etc. Born in 1905 at Los Angeles, Parsons attended the public schoo's of that city, graduated from the University of California, and entered the journalistic field. It was while working on many papers in the West, the biggest as well as the smallest, that this enterprising young man absorbed the knowledge of that section's people, their habits, customs and manners, which is the backbone of his success in the Western field today. After several years as reporter and feature writer, he joined Monogram Studios and became Director of Publicity for that organization. With Monogram's absorption by Republic, he went along as an associate producer as well as writer. While there, he did several of the originals for the Gene Autry series. Elected Secretary of the WAMPAS for 1937. Joined Edward Finney in production of Tex Ritter Westerns and has won acclaim for their uniform quality.

"More and more, the story is coming to be the thing," he said. "There will continue to be music, of course, but it will be merely incidental to the plot.

"In the old days," he continued, "three elements comprised a Western — riding, shooting, and fighting. The public became a bit weary of these same things rehashed time and time again. Then music came along just in time, and injected new life into Western Pictures. Cowboy ballads, always popular, made hits out of what, in many cases, would have been otherwise, unsuccessful pictures.

"But this all-musical type is now on the wane. For example, take a certain Western we made some little time ago that was about two-thirds music. It didn't click with the public, so we sent it back to the cutting room. The editor was told to concentrate on the story. He ripped out two whole choruses and one complete song. The re-edited film was then sent East, where I understand it is now doing exceptionally good business."

We asked Mr. Parsons to explain his phenomenal success with the Tex Ritter outdoor series, those Grand National Westerns which have proved such popular fare for theatre-goers' action appetites, and are so rapidly earning back their production costs.

Amusingly enough, considering his press-agent background, Mr. Parsons blushed and seemed embarrassed. He doesn't mind talking about the successes of others, but when it comes to his own, is extremely shy.

"Naturally, I'm very pleased," and his eyes twinkled. "But it's really Tex Ritter who is putting them over. He has an agreeable personality, rides well, and his pleasant singing voice makes him distinctive. Ed Finney (also G-N's advertising chief), the man behind these pictures, discovered Ritter and really deserves the credit for them."

"But what do **you** do?" we queried.

"Me? Oh, I—I," he stammered modestly, "I just try to keep up with the trend of the public's taste."

"Come, come, Mr. Parsons," we urged, "you do more than that, although that's important in itself."

"Well, I try to buy outside stories and put the writing staff to work on those, that's all. I think that method is better than the usual practice of having the story department write and develop its own original. They'd eventually run out of ideas, and a sameness in stories would be the result. The public wants fresh material, fresh characters, fresh angles."

And that, my friends, is all I could worm out of this extremely interesting but modest young man. We can think of no two young men in this industry more worthy of success than Finney and Parsons. And they will win that success because their's are the assets of youth and vision so direly needed today in Hollywood.

Notes About Films and Film People

Monogram's THE HOOSIER SCHOOLBOY goes into production on May 15th, it was stated by production chief SCOTT R. DUNLAP. The new indie outfit has MICKEY ROONEY on loan from M-G-M for the starring role.

*

Warners are going to town with its casting of MAX REINHARDT's next film try, THE GAMBLERS, from Dostoievsky's noted novel. EDWARD G. ROBINSON, BETTE DAVIS, ERROL FLYNN and BASIL RATHBONE have been set for roles so far.

*

Universal has plans for 14 pictures, scheduled for completion before July 1st. Foremost among them are the second DEANNA DURBIN vehicle, ONE HUNDRED MEN AND A GIRL, in which maestro LEOPOLD STOKOWSKI, ADOLPHE MENJOU and MISCHA AUER are slated to appear; two musicals to be produced by BUDDY DE SYLVA, namely A YOUNG MAN'S FANCY and FOUR BLACK SHEEP, and the troublesome ERICH REMARQUE post-war story THE ROAD BACK.

*

RICHARD ARLEN and FAY WRAY have been assigned the top spots in Columbia's PARK AVENUE DAME. Arlen was recently signed to a term contract.

*

RICHARD ROWLAND, G-N producer, left Hollywood early this week to select location sites for GRAND CANYON, which will be filmed entirely by the Keller-Dorian color process. This process allows the theatre to exhibit the picture either in color or black and white. Color filters are provided with each print to be attached to the projector. Rowland will complete JAMES CAGNEY's DYNAMITE before going into actual production on CANYON, however.

*

Republic will hold its annual sales convention in Los Angeles. The session will last three days, starting June 1st.

Over 100 at Monogram Meeting

More than 100 members of the organization will attend the new Monogram's first annual sales convention in Chicago on May 7-8.

Home office executives, managers and salesmen from the East will leave from New York at 6.30 P. M. Wednesday on a special car, which will be attached to the high-speed "Wolverine." On the train will be: President W. Ray Johnston; J. A. Sisto, underwriter; Sol Rosenblatt, general counsel; Edward Golden, sales mgr.; Scott R. Dunlap, production chief; Norton V. Richey, export manager; Herschel Stuart, treasurer; Louis Lifton, director advertising and publicity, and J. P. Friedhoff, comptroller.

REVIEWS

(Continued from page 5)

Make Way for Tomorrow

Hollywood Preview

BOXOFFICE RATING

DOMESTIC DRAMA . . . Moving and heart warming story of old folks . . . A natural for family trade, but it may prove too heavy for general consumption . . . Rates ● ● + on word of mouth plugging.

Paramount
90 Minutes
Victor Moore . . . Beulah Bondi . . .
Fay Bainter . . . Thomas Mitchell . . .
Porter Hall . . . Barbar Reed . . .
Maurice Moscovitch . . . Ray Mayer . . .
Elizabeth Risdon . . . Minna Gombell . . .
Ralph Remley . . . Louise Beavers . . .
Gene Morgan
Directed by Leo McCarey

Under the masterful hand of Leo McCarey, Vina Delmar's story THE YEARS ARE SO LONG emerges on the screen as a beautifully human and touching drama that will set handkerchiefs afluttering in any type of audiences.

Poignant and compelling, it recounts the story of two aged parents, Victor Moore and Beulah Bondi, who, unable to support themselves, are thrown upon the charity of their children. With promises they will be reunited, Bondi goes to the home of her son Thomas Mitchell and his wife Fay Bainter and daughter Barbara Reed. Moore is sent to the country with his son Ray Mayer and wife, Elizabeth Risdon. The natural complications of parents in the married household arise. Mitchell and Bainter decide to send Miss Bondi to an old folks' home. She hears the plan and rather than embarrass her son, she suggests it herself, with the proviso that Moore will never know. Meanwhile it is decided to send the father to California. The couple meet before his departure for what is their last few hours together. In this short space of time they relive their fifty years together, visiting the hotel of their honeymoon, riding in a car, drinking cocktails until at last at the station the train pulls out and only memories of each other remain.

Never maudlin in the telling, the plight of these two people makes a deeply moving film, besides bearing a much-needed moral. From a boxoffice point of view, the picture defies classification. The older folks will love to weep over it, but younger people will probably find it too depressing, too frightening. However, word-of-mouth advertising should net it above average grosses generally. The lack of marquee names will hold it down at the till. Paramount is reported planning to roadshow "Make Way For Tomorrow." It is not strong enough.

Performances are all excellently drawn. Erstwhile comedian Victor Moore transforms himself adeptly into a grayed, stooped, mild mannered father, who tosses off witticisms at unexpected moments. Beulah Bondi is perfect as the mother who unwittingly embarrasses her daughter-in-law and son by monopolizing conversations with guests. Particularly effective are her scenes with Moore towards the end. Bulk of the support is on the capable shoulders of Fay Bainter and Thomas Mitchell, with Maurice Moscovitch lending a memorable moment in one brief scene.

Leo McCarey's natural comedy genius brings out the human qualities of the story, which adds to the richness and depth of its unfoldment.

AD TIPS: Ballyhoo it heavily as one of the most moving dramas ever filmed. Catchline: "A heart-stirring document of every child's parents. No one who was ever a child should miss it."

HANNA (Hollywood)

JUGGERNAUT

BOXOFFICE RATING

DRAMA . . . Heavy triangle drama from England has suspenseful story and outstanding acting by Karloff and Goya . . . Rates ● ● where they like Karloff.

Grand National Release
Julius Hagen Production
65 Minutes
Boris Karloff . . . Mona Goya . . .
Joan Wyndham . . . Arthur Margetson . . .
Anthony Ireland . . . Morton Selten
Directed by Henry Edwards

Strong dramatic material is found in this story by Alice Campbell, and while there is nothing particularly new about it, the two leads make the most of it. Karloff, minus makeup, turns in a swell performance, as does Mona Goya, who is lovely to look at and who speaks with a fascinating continental accent. She makes her villainous character stand out and her histrionic ability more than equals the hysterical outburst she is required to carry off in her big scene. Technically there are several faults. The ending comes much too abruptly and the photography is oftimes below par. It should satisfy Karloff fans.

Karloff, a doctor, is prevented from continuing his research for a cure for paralysis by lack of funds. Dejectedly he returns to small practice in the south of France. Goya, young second wife of bed-ridden, rich and elderly Selten, is carrying on an affair with gambler Ireland, who makes increasing demands upon her for money. Selten is aware of this unsavory situation and calls home his son by his first wife, Margetson, to whom he gives power of attorney to act for him as long as he lives and appoints him sole executor of his estate should he die. Without being aware of this, Goya conceives the diabolical scheme of having Karloff poison her husband, in return for a large fee that will enable him to carry on his life work. Karloff agrees and takes with him a newly hired nurse, Wyndham. The latter falls in love with Margetson and exposes the plot, after Karloff has killed Selten with an injection of poison and is about to do the same to Margetson. Exposed, Karloff commits suicide, as the unfaithful Goya is arrested. Wyndham goes to Margetson's waiting arms.

AD TIPS: Sell Karloff. Use the "He became a murderer through necessity" angle. Catchline: "He was willing to murder one man that thousands might live!"

NONNIE

AS GOOD AS MARRIED

Hollywood Preview

BOXOFFICE RATING

COMEDY . . . Inane story has few good moments . . . Only value is as dual filler . . . Rates ● ● —.

Universal
76 Minutes
Doris Nolan . . . John Boles . . .
Walter Pidgeon . . . Tala Birell . . .
Katharine Alexander . . . Mary Phillips . . .
Ernest Cossart . . . Esther Ralston . . .
Dorothea Kent . . . Walter Byron
Directed by Edward Buzzell

This attempts to be frothy, gay comedy, but doesn't quite come off. The trivial story is made barely entertaining only by the adroit performances of its cast. But, except for the limited draw of Doris Nolan and John Boles, there is little for the exhibitor to hang on for exploitation. In most spots it can only hope for lower spots on duals.

Doris Nolan is the secretary to Boles, a successful young architect. She is in love with him, while he cares little for her outside of her professional ability. Walter Pidgeon is in love with her and is anxious to marry her. One evening she goes to Boles' house to work; he proposes marriage to her, but only to save paying income tax. Believing this better than nothing, she accepts. His past pops up at a party, which infuriates Miss Nolan till she leaves. Boles is frantic, believing she has gone with Pidgeon. He finally finds her and there is a reconciliation.

While his material is weak, director Buzzell might have done more with what he had at hand. He hardly makes his characters sympathetic.

AD TIPS: Catchline: "He married her to save on income tax — and it cost him his heart!" Sell it as bright farce.

HANNA (Hollywood)

NAVY BLUES

BOXOFFICE RATING

COMEDY . . . Romantic sailor and girl yarn that winds up as spy meller . . . Will only get by in pop houses . . . Rates ● ● — for dualling.

Republic
68 Minutes
Dick Purcell . . . Mary Brian . . .
Warren Hymer . . . Horace McMahon . . .
Lucille Gleason
Directed by Ralph Staub

Starts off as slapstick comedy about gobs on shore leave; goes into the business of sailor Prucell dating Mary Brian, an unattractive librarian, on a bet; "makes her over;" and winds up as a spy meller with Purcell the hero. The comedy of the early portion seemed forced, although Hymer registers as usual. In the romantic middle Purcell continues his "wise guy" characterization, and Mary Brian just fills the scenery. The spy plot of the latter portion is plain hoke meller, but should please action fans. It's strictly dual bill stuff.

AD TIPS: Sell on the sailor angle. Get up a navy front. Mention Hymer.

NONNIE

Short SUBJECTS

FROM PHILLY
By Nonamaker

SIGNS OF SPRING—

Hurdy-gurdy heard on the Street for the first time this season . . . CHARLIE GOLDFINE around sporting his colossal Great Dane which answers to the name of "Blackie;" because he isn't black . . . The various 'drives' blossoming into conventions . . . LEWEN PIZOR and his white carnation . . . And a week of April showers—and WHAT showers!

VINE STREET IN SPRINGTIME—

SAM ROSEN has rounded up the following staff for his Monogram Exchange, which opens May 7th. Salesmen: CY PERLSCHWEIG, PHIL WOLFSON and CHARLIE HITE, and office manager BILL PORTER . . . 'WHITEY' MOLITCH flew to Los Angeles and back. Finished the return trip Tuesday . . . TOM LARK suffered a relapse. We wish him speedy recovery . . . Friends are tossing IZ BOROWSKY a party at Palumbo's this Saturday evening in honor of his engagement to FRANCES AXLER . . . JOHN GOLDER to handle trailers of Theatre Trailer Corp. of New York . . . Local exchanges claim ad sales managers and bookers are 'executives' and therefore should not belong to the new union—Film Exchange Employees Local 7-B A. F. of L. . . . MRS. JACK ENGEL is recuperating at Mt. Sinai Hospital following recent operation . . . Operators Local 418, Camden, presented LEW KRAUSE with honorable life gold membership card . . . JOHN DOUGHERTY, President of this local, did the honors last Monday . . . WILLIAM GLEASON, dramatic editor of the Evening Bulletin died of pneumonia April 26th. Ironic was the fact that one of last pictures he reviewed was, "Wake Up and Live" . . . MISS HURLEY is the daytime mother for the RIZZO TWINS . . . "Song of Songs," Jewish talkie, goes into the Lincoln May 15th for a run. A Ukranian pic opens there a week prior . . . SID STANLEY will supervise the big repair job at Fays as soon as the house closes for the season. A cooling system will be installed; additional seats added; new stage lights; and considerable other alterations . . . DAVE MOLIVER conducted a "Game School" last week, instructing Warner managers in the fine points of playing that good old parlor sport of our childhood — Lotto. Some say that Warners' putting in the games will just about prove the straw that breaks the camel's back. Which, we might add, would just be ducky as far as WB are concerned . . . Shubert 'strip-tease' house blanketed and shut for the Summer . . . South Street Museum closes for Summer the end of this week. They were playing 'Bingo' every Wednesday night. Top that one! . . . A local film salesman says that the average exhibitor's word is so good that if he should say "Good Morning" to you—GET IT IN WRITING! Would we be considered impertinent if we remarked that film companies are exactly reliable on promises to deliver certain pictures? . . . The howl of the week is the moral JOHNNY BACHMAN says is to be found in the G-N Capt. Wallace Caswell pic, "Killers of the Sea"—"A man should never wrestle with man-eating sharks BEFORE MARRIAGE!" . . . BENNY HARRIS considering bringing his dog down to the Street for a 'date' with CHARLIE GOLDFINE's pooch. Write your own ticket! . . . J. D. KENDIS, Jay Dee Kay Productions, Hollywood, who made 'Road to Ruin' in town looking for outlet for pictures he has in production . . .

FROM BOSTON
By Barclay

Monogram Pictures of Boston has leased space at 39 Church Street, where the company's permanent headquarters will be established. STEVE BRODY has appointed L. P. BRITTON and PHIL SHERMAN as salesmen. . . . RUDY VALLEE and HARRY PAUL, his contact man, lost a case in Boston Municipal Court the other day when both were found guilty of assault and battery on a local newspaper photog. Vallee claimed that EVELYN GRESHAM, the New York footlights gal with whom they were lensed, was supposed to be working that eve and would lose her job if the pix were printed. She lost it, anyway. Paul lost fifty bucks, a fine which he has appealed. Vallee, whose case was filed after he had been declared guilty, lost some sleep. His lawyers had previously requested that the litigation be called not until after eleven A. M. . . . BOB HORTER, former Columbia publicity prexy and present U.A. p.a., was in Boston last week, exclaiming that a Chinese foodery on Hudson Street, the Den, is the best bit of Oriental business he has encountered here or there. Bob has tilted soy sauce containers as far westward as San Francisco. . . . RANNY WEEKS is being given a big local buildup because of his roles in Republic pix. His most recent job here was with ROLY ROGERS, baton swinger, also said to be headed toward where the holly, if any, grows green. Hub singers are doing all right on the coast. BUDDY CLARK is the new singing voice which Jack Haley is said by less wise film trade sheets to have discovered in "Wake Up and Live." And there's that guy who used to do a little vocalizing over WBZ, where he was a staff announcer, WARREN HULL. . . . JOE EHRLICK, assistant to the ballyhoo chief at Keith's Memorial, JACK GRANARA, is eyeing Hollywood with both glimmers. . . . The RKO Boston said "presto" on April 29 and bobbed up sans vaudeville, with the Metropolitan doing a local solo on the stage-film market. . . . From sliding trombone to silverscreen is the swing record of CHARLES CUMMINGS, Warners Brothers recruit from Springfield. . . . SAM SINGER, Chauncy Street linen dealer, and RENE HUISMAN, also local, are credited with having first glimpsed the possibilities of "Cloistered" in the U. S. They bot the pix for a conservative eight hundred smackers, so the yarn goes. It was show, not slow, business. . . . MAJOR PATRICK HEALY, Department of Public Safety exec., was observed on Piedmont Street the other noon, observing the new neon-lighted sound truck which ROY HEFFNER has bought to publicize "The Vanishing Gangster." Heffner calls it "Floating EXPLOITATION Power," legend coined by the lug who does his adv. layouts. . . . IRMA MONTAGUE was missed in the line on the Metropolitan stage last week, after having temporarily returned to the unit at the de luxe. She is a member of the original Elida Ballet which went on the road about a year ago, after being featured at the house for several years, and finally disbanded. . . . Whereas cinema luminaries practically trod on each others' callouses during past years at the RKO Boston, EDGAR KENNEDY was the only Hollywood name to play the film and flesh house during the past season, indicating something or other. . . . LOUIS BOAS, the candid treasurer of the Boston Friars Club, was given a candid camera the other Wednesday by fellow members of the film fraternity.

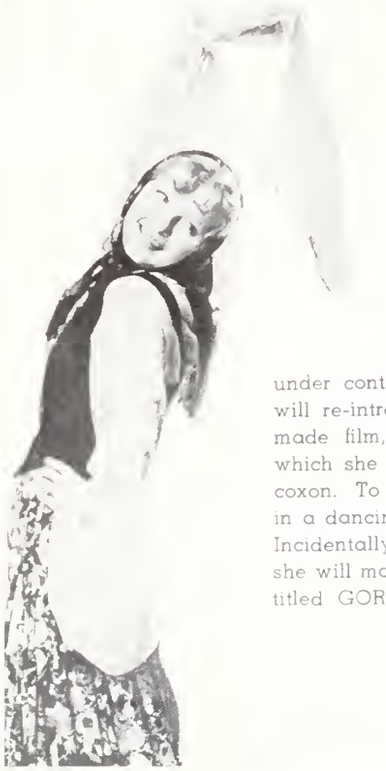
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LA LOVELY STEN! . . . One of the most highly publicized actresses presented to the American public a year or so ago, beautiful Anna Sten returned to Europe after falling out with her producer Samuel Goldwyn. She is being brought back by Grand National under contract. First, however, G-N will re-introduce her in an English-made film, TWO WHO DARED, in which she appears with Henry Wilcoxon. To the left we see La Sten in a dancing pose from that picture. Incidentally, the first G-N film which she will make in this country will be titled GORGEOUS—which she is!









G-MAN & WOMAN! . . . The next in the series of G-man, G-woman films being produced by George Hirliman for Grand National will be MARKED MONEY. Obviously, it deals with the counterfeiting racket. Conrad Nagel once again plays the shrewd G-man, while Eleanor Hunt is the cute femme Fed who abets him in his encounters with the underworld. It will be ready for release shortly.



GANGSTERS UP IN THE AIR! Leave it to Columbia to carry filmdom's underworld adventures way up into the clouds. It's accomplished in CRIMINALS OF THE AIR, in which an aviation G-man battles a band of desperate smugglers in the air. The principal players are Rosalind Keith and Charles Quigley. It is slated for release this week.

Independent EXHIBITORS
FILM BULLETIN

VOL. 3, No. 36 SATURDAY, MAY 8, 1937 PRICE, 10 CENTS

LET PARAMOUNT HEAR FROM YOU!

It is gratifying to see some independent exhibitors rearing up on their hind legs and telling Paramount just what they think of that company for cheating them out of a number of the best boxoffice pictures promised them on their 1936-37 contracts.

The Cleveland Motion Picture Exhibitors' Association this week passed a resolution condemning Paramount's act as "unfair, unethical, unjust and contrary to the implied promises in the 1936-37 Work Sheets."

Harrison's Reports, current issue, carries a letter in which the independent exhibitor writer urges others to follow his example in returning the silver medallion commemorating Adolph Zukor's twenty-fifth anniversary, because Paramount, by its unfair policy in withholding those pictures, has lost his good-will.

These are healthy signs. Paramount should never be permitted to get away with so flagrant a disregard of common business decency, for if they do, other companies will follow their example.

It pleases us to learn from a reliable source in Hollywood that FILM BULLETIN's first editorial pointing out the injustice of this policy and urging exhibitors not to be "suckers for Paramount's phony promises" has caused some consternation among executives at the company's studio.

But one editorial, or a dozen editorials, will not compel a multi-million dollar corporation to alter unethical tactics. However, they **will** heed the shouts of protest from a thousand individual independents and their organizations.

Let Adolph Zukor hear from you and you and you. By air-mail or wire, let him hear what you think of his company's callous disregard of your rights. If there is any thought of retaliation, let your message be anonymous.

Urge your local organization to pass a resolution condemning this wanton policy, and send copies to Zukor and sales manager Neil Agnew.

Make certain the Allied Convention gives proper attention to this matter. Let a roar rumble out of Milwaukee that will reverberate throughout the walls of Zukor's sanctum two thousand miles away.

DON'T LET PARAMOUNT GET AWAY WITH IT!

MO WAX.

A TRADE PUBLICATION, ISSUED WEEKLY FOR INDEPENDENT EXHIBITORS
—AND DEDICATED TO THE PROTECTION OF THEIR INTERESTS

AWAKENING THE 'SLEEPERS'

The purpose and plan of this department is to bring forcefully to the attention of theatremen those pictures which are ordinarily overlooked or neglected in their advertising. Mr. Wolfe-Smith, prominent theatre publicity expert, aims to point out the latent exploitation angles in these "Sleepers" with the view to having you SELL them to the public in a manner that will bring you the best possible returns. Follow these "Sleeper" campaigns for bigger grosses!

By Wolfe-Smith

SCIENCE VS. CROOKED POLITICS THEME OF NEW U FILM!

In LET THEM LIVE Universal has given you a picture with an IMPORTANT theme—and a saleable one. The topic around which its drama and romance are woven is that of a young interne who fights a city's corrupt political machine to win decent, sanitary housing for the slum-dwellers. It's headline stuff, gents, the kind that's a cinch to sell.



The background of this topic is this: The Federal Government has been discussing slum clearance, in Congress and in the White House, strenuously during the past few years. The public is deeply interested, for everyone would like to see the squalid hovels in the city slums replaced by clean, modern housing.

This yarn tells of young John Howard, interne, who encounters evidence implicating the political leaders of Mid-City in crooked dealings. When he seeks to force them to divert money they are using for their own benefit to correction of unsanitary housing conditions in the slums and the purchase of proper equipment for the hospitals, the politicians, led by Edward city, a young boy beloved by Ellis is afflicted and Howard is the only person who appears capable of saving his life. Ellis pleads with him, but Howard refuses to aid the child until the political patriarch agrees to play square with the slum-dwellers. There is an incidental romance.

HEADLINES

This yarn is a natural for scream headlines like the following:

"YOUNG INTERNE, SINGLE-HANDED, FIGHTS CROOKED POLITICIANS TO DRIVE DISEASE FROM SLUMS!"

"A FIGHTING YOUNG DOCTOR . . . A CROOKED POLITICIAN . . . THEY HELD LIFE AND DEATH BETWEEN THEM!"

"POLITICAL CHIEF ACCUSED OF GRAFT BY YOUNG DOCTOR!"

Boards on the front made up in newspaper page fashion with these will garner plenty of looks. There are plenty of excellent stills, which, blown-up, will dramatize these captions additionally.

PRESCRIPTION HERALDS

Heralds, about 4 x 6 inches, made up in imitation of a prescription blank, is a simple, cheap, but effective throwaway stunt. Don't use any cuts. The copy should be in handwriting. Suggested copy: "My Remedy for the Disease-Breeding Slums of Mid-City Is to Drive Pete Lindsey and His Crooked Politics Out of Town. If You Want the Facts on Their Conniving, See LET THEM LIVE at the Strand Theatre Next Week. (Signed) John Howard, Interne."

PRIVATE SCREENING FOR BIGWIGS

Your local newspapers will have to give space to the picture if you pull this one. Send letters to the mayor and other political bigwigs of your town, Board of Health officials, several prominent medical men and the newspaper editors and film critics asking them to attend a private screening of LET THEM LIVE. Point out that this film discusses the vital problems of slum clearance and sanitary housing for the poor. Tell them frankly you desire their cooperation in exploiting the picture, so that it may bring about some benefits for those living in the slums.



THE STARS

If your particular situation does not lend itself to exploitation of the sort offered above, your best angle is to sell the three leading names. John Howard won his starring spurs in LOST HORIZON, in which he appeared as Ronald Colman's brother. Ellis, pin a blackmailing charge on Howard and have him tossed in jail. However, when an infantile paralysis epidemic strikes the Nan Grey, the girl in the story, was one of the THREE SMART GIRLS. Edward Ellis, the crooked political leader, scored something of a character acting triumph as the conscience-stricken judge in the film version of WINTERSET. Mention of these three memorable roles will add considerably to the prestige of the cast.

SCIENTIFIC LOBBY DISPLAY

In the press sheet, Joe Weil suggests a lobby display, illustrated above, that will get the attention of everyone passing in and out of the theatre a week in advance of opening.

Joe tells you to "borrow chemical and physical laboratory equipment from your local school or hospital and set up the paraphernalia in your lobby. Retorts, burners, microscopes, tubes and other impressive pieces make effective displays. You might have a student dressed in white gown and cap explaining the significance of the equipment."

However, we see dough in that Interne vs. Politician angle and there is no reason why that shouldn't get a heavy response in any situation.

$ $ $ $ $ $

WALKOUT OF STARS UNLIKELY

Producers Expected To Accede To Demands of Screen Actors Guild

By a Staff Correspondent

Hollywood, May 8.—At this late moment developments in the film studios strike appear more complicated than at any time since the Federated Motion Picture Crafts walked out last week in an attempt to enforce their demands for a closed shop.

Outstanding in the week's activities was the unofficially polled decision of the Screen Actors Guild, composed of filmdom's leading players and some 5000 extras, to strike unless its demands for better working conditions and higher wages for the extras and a preferential shop were met by the producers. The studios have been given until Monday morning to accede to the SAG's conditions. A general meeting of the Guild will be held here Sunday night, at which time a vote on the strike motion will be taken.

It is suggested by those in closest touch with strike developments that the actors are playing off the Federated strikers against the producers to obtain the concessions for their own group, the extras and "bit" players. There is no question in the minds of most observers that the major film companies will heed the stars' ultimatum. For by negotiating a separate peace with the Guild, the film companies will, in effect, deal the striking craft groups of painters, hairdressers, scenic designers, makeup artists, etc., a staggering blow, inasmuch as their chances for winning have been based to a great extent on the hope-for support from the actors.

GET C.I.O. SUPPORT

On the other hand, strikers are jubilantly hailing the offer of support from John L. Lewis' C.I.O. as a harbinger of victory. John Brophy, national director of the C.I.O., promised in a telegram to send steel, automobile and rubber workers into the picket lines around the studios. Charles E. Lessing, president of the Federated M.P. Crafts, announced on Wednesday that the C.I.O.'s offer of aid would be accepted. Lessing appealed to John Lewis to send his men not only to the studio picket lines, but, particularly, to picket lines which are to be placed around theatres showing major films.

THREATS TO EXHIBITORS

So far, there have been two direct threats to exhibitor interests. One is the planned nation-wide boycott of film houses by C.I.O. affiliated workers. The other is the danger that continuance of the labor difficulties will tie up production effectively enough to deprive them of new pictures. If the Actors Guild should vote to join the strike, this latter threat will become an actuality within thirty days, by which time already completed films would have completed their first run engagements—with none available to follow.

It is not unlikely that by the time this dispatch is being read the producer-owned theatres, at least, in Los Angeles will be picketed.

Production thus far seems to be affected only slightly. The start of several films have been delayed for reasons which the producers claim have no association with the strike, but those in work are continuing uninterrupted, as far as could be learned today. Of course, a walkout of the players would cause immediate suspension of all studio activity. Hardly anyone here gives any consideration to the possibility that the producers would permit this to happen.

SEE C.I.O.-A.F.L. STRUGGLE

The latest angle on the situation as seen by some competent observers is that the background of the strike is part of the struggle between the C.I.O. and A.F. of L. for supremacy over labor.

Refusal of the I.A.T.S.E., most powerful of the film industry unions, and an affiliate of the American Federation of Labor, to aid the strikers, and the entrance of the C.I.O. into the picket lines are two points which lend credence to this conclusion. Lessing has violently accused the I.A.T.S.E. of being a producer-controlled "company" union, despite its membership in the A.F. of L., and charged that it has furnished strike-breakers to the studios.

The first outbreak of violence occurred Tuesday evening when I.A.T.S.E. headquarters were attacked by about sixty men armed with hammers and clubs. They battled a group of members who were in line to pay their dues and badly damaged the building.

Phila. Exchange Employes Union Sets Wage Scales

The Wage Scale Committee of the Philadelphia Film Exchange Employes Union, Local 7-B, A.F. of L., met Wednesday evening and decided upon the following wage scales: Head shipper, $50.00; first assistant, $35.00; other assistants, $25.00; inspectors, $22.50; head inspectors, $27.50; accessory manager, $40.00; poster clerks, $25.00. Present at the meeting was one representative from each department of the various exchanges. It was announced that the next general meeting for all members would be held in the Broadwood Hotel, May 14th.

Gov't Determined In Coast Monopoly Inquiry, Says Law

By a Staff Correspondent

Hollywood.—With the announcement from Washington on May 4 that the House Judiciary Committee had informally passed the Hobbs resolution, credence was lent to the report that the motion picture industry, chiefly the Hays organization and its affiliated major studio members, will be the subject of a government investigation on anti-trust and monopoly charges.

With the swelling protests of exhibitors, another factor contributing to the general impression that this time the government investigation will be more than just a farce, is the fact that for the past eight weeks, Albert Law, an assistant to the Attorney General, with offices in the Bank Commerce Bldg., Los Angeles, has been making a quiet and comprehensive investigation right here where the heart of the industry beats. It will encompass all of the above points with particular stress on zoning, blind and block booking.

QUIZZING EXHIBS

Mr. Law recently informed FB's correspondent that his efforts have been concentrated chiefly in questioning independent exhibitors. Forty theatre owners have already appeared before him, with a cross section of all of Southern California's individual owners on the Federal attorney's list to be queried.

He has not contacted the chain operators, the studios themselves nor the Hays organization. But, with this week's initial okay on the Hobbs Bill in Washington, it is safe to presume that the quizzing of these individuals is scheduled for the very near future.

Asked whether or not his investigation so far warranted a recommendation to the Attorney General that a Grand Jury be called, Mr. Law refused to state. But he did express the opinion that, judging from the reports of previous committees, such a procedure was more than likely. "So far," he said, "our investigation has led us only into contact with exhibitors, which is more or less one-sided. So at this point of the game, one can hardly recommend a Grand Jury investigation."

"Since 1929," he stated, "committees have been appointed to obtain evidence against the motion picture industry on violations of the anti-trust laws. In each of these instances indictments have been returned, but successively these have been squashed."

Mr. Law then went on to assert that this was possibly the most complete and thorough investigation ever attempted. He also intimated, that this time the government meant business, and should any violation of the Federal Law be found to exist, the axe will fall with a mighty thud and this quiz will not end up as a killed indictment.

"Such practices cannot be continued," said Mr. Law, "if the alleged charges can be substantiated, there must be a showdown."

Cleveland Indies Condemn Paramount's 'Hold-Back' Policy

Flay Broken Promises to '37-'38 Contract Holders

Cleveland.—Flaying Paramount for "disregarding the moral rights of the 1936-37 contract holders" by withholding a number of features promised for delivery this season, the Cleveland Motion Picture Exhibitors Ass'n passed a resolution last Tuesday placing itself on record as condemning the company's policy.

The resolution follows:

"Whereas, Paramount Pictures Corporation announced for the 1936-37 season certain feature pictures by titles, stars and directors, and

"Whereas, Paramount in a recent printed document, distributed among exhibitors at large, announced that it will not deliver some of these feature pictures during the 1936-37 season, thereby disregarding the moral rights of the 1936-37 contract holders, now, therefore, be it

"Resolved, that the Cleveland Motion Picture Exhibitors Association, Inc., at a meeting held this fourth day of May, 1937, goes on record as condemning this act of Paramount as unfair, unethical, unjust and contrary to the implied promises in the 1936-37 Work Sheet that such pictures would be delivered during the 1936-37 season."

The organization's secretary was ordered to send copies of the resolution to Adolph Zukor, chairman of the board, and Neil Agnew, general sales manager of Paramount. A copy was also forwarded to P. J. Wood, general chairman of the forthcoming Allied Convention, with the request that the matter be brought to the attention of the convention.

In a recent editorial, FILM BULLETIN hit Paramount's action of withholding completed pictures sold on this year's contracts as "a display of callous disregard for common moral integrity and business decency." The editorial named ten of the outstanding films promised for delivery this season, which are being held for re-sale on '37-'38 contracts and asserted that "it hardly requires a mathematical mind to understand that the withdrawal of these ten boxoffice films substantially increases the proportionate rentals on the other 53 releases."

Metro Lists 19 Stories No Change in Sales Policy

Los Angeles.—The titles of 19 out of the total 44-52 M-G-M features scheduled for release next season were announced at the annual sales convention held here from Monday to Wednesday. However, exhibitors have no assurances that they will receive any of these pictures, since some may be dropped from the program, others roadshown and withdrawn.

Al Lichtman announced that there would be no basic changes in the sales policy held during the current season.

Film Buying Slow Allied Quiz Shows

Additional returns from Allied's buying survey further substantiate the claim that exhibitors are still reluctant to sign contracts for the '37-'38 season's product. A bulletin from the organization's Washington headquarters states that a hearty response from independents covering 29 exchange centers shows that only 22 of the reporting exhibitors have bought anywhere near their requirements for the coming season, and 281 have signed no contracts whatsoever.

Final reports to be submitted at the convention will reveal to exhibitors such interesting facts as: "Is block booking more prevalent in my territory than in others? Does the other fellow have to take all the shorts? Are they soaking me with more percentage pictures than the exhibitor in other territories? Is there a national policy on designated playdates? Are terms tougher where there is no effective exhibitor organization than where there is?"

Meanwhile, P. J. Wood, general chairman of the convention, reports that enthusiasm for this year's confab exceeds that of any previous meeting. Wood attributes the indies interest principally to the practical value of the product survey, which will give exhibitors a sounder buying basis than they have ever had in dealing with the film companies.

House Group Votes Probe of Hays Ass'n

Washington.—Approval of the proposed congressional investigation of monopoly charges against the Hays Ass'n of major producers and their affiliated theatre chains was voted Tuesday by House Judiciary Committee. A resolution asking the House to authorize the committee to conduct such an inquiry was introduced by Rep. Sam Hobbs of Alabama on March 19th.

The matter has been referred to the rules committee, with a recommendation that it be considered by the House.

Hobbs' resolution specifically listed certain trade practices on which he based his allegations that the majors are violating the anti-trust laws. These were: (1) Acquisition of theatres by producers; (2) allocation of product to affiliated chains; (3) withholding product from independents; (4) discriminating in favor of affiliated chains and against independents, forcing independents out of business; (5) control of sound equipment; (6) percentage selling; (7) designation of playdates; (8) regulating admission prices; (9) compulsory block booking and blind selling.

IMPORTANT ANNOUNCEMENT!

▼

1000 EXTRA COPIES OF

Film Bulletin

Issue of May 22nd

WILL BE DISTRIBUTED

ON THE FLOOR OF THE

ALLIED CONVENTION

at Milwaukee

May 26th, 27th, 28th

▼

Advertising copy deadline for this special issue is noon, May 20th. No change in advertising rates.

RKO Plans 48, 6 Westerns

A total of 54 features and a like number of short subjects are planned by RKO for the 1937-38 season, it was announced this week. Six George O'Brien Westerns, to be produced by Condor Pictures, are included in this list.

42, 16 Westerns - Columbia

Columbia will release 42 features and 16 Westerns next season, according to present plans. In addition, there will be 126 short subjects and 4 serials, to be produced by Louis Weiss.

An Independent Film Trade Publication issued weekly on Saturday. Main Office, 1323 Vine Street, Philadelphia, Pa.; phone: Rittenhouse 7424. Mo Wax, Publisher and Editor; Clarence E. Ergood, Jr., Managing Editor; Roland Barton, Associate Editor. Advertising Manager, Edward Larkin; Advertising Office: 505, 729 Seventh Avenue, New York City, N. Y. David J. Hanna, Hollywood Correspondent, P. O. Box 2305, Hollywood, California

AS I SEE THEM . . . REVIEWS OF NEW FILMS

By ROLAND BARTON

BOXOFFICE RATING:— ● Means POOR; ● ● Means AVERAGE; ● ● ● Means GOOD; ● ● ● ● Means EXCELLENT
Plus (+) and Minus (—) will be used occasionally to indicate slightly above or below the point rating.

KID GALAHAD

Hollywood Preview

BOXOFFICE RATING

BOXING MELODRAMA . . . Robinson and Davis wasted on inconsequential story . . . Will depend chiefly on draw value of stars . . . Rates ● ● + at least.

Warner Bros.
105 Minutes
Edward G. Robinson . . . Bette Davis . . .
Humphrey Bogart . . . Wayne Morris . . .
Jane Bryan . . . Harry Carey
William Haade . . . Soledad Jiminiz . . .
Joe Cunningham
Directed by Michael Curtiz

This is laboriously long and dull. Even with Edward G. Robinson and Bette Davis in the starring roles, it emerges as nothing more or less than a dolled up B picture. The story, against a boxing background, has a slightly new twist, but otherwise it is basically the antiquated yarn of the mug desirous of protecting his family from the contamination of his consorts. It starts off sprightly enough, but falls down with a thud in the middle and displays no further punch until the last few sequences. Generally it will get only average grosses on the star strength. Action houses will get slightly better returns on the fight and gangster angles.

Robinson is a fight manager, rival of gunman Humphrey Bogart. En route to the championship, Robinson's fighter throws the match for a sum of money paid by Bogart. Later he meets Wayne Morris, a bellhop, who strikes the fancy of Bette Davis, his gal friend. He trains him and the lad is finally ready to meet Bogart's champ. Meanwhile, Davis has fallen in love with him and left Robinson, while Morris' heart interest is Jane Bryan, Robinson's sister. Robinson has contrived to keep her free from such entanglements, and bitter because of Bette's love for the boy, he sets him against the champ, with such instructions that will cause him to lose. All of Robinson's money is on Bogart's man—this fact causing Bogart to double his wagers. Blindly Morris follows instructions, taking a terrific beating. Finally Bette and June beg Robinson to stop it. Knowing it will mean his life, he does so. With the change of tactics Morris knocks out the champ. Bogart contrives to get into the dressing room and kills Robinson, but the latter manages to get Bogart before he can harm the others.

AD TIPS: Sell the stars. Expose the crooked fight racket.

HANNA (Hollywood)

WOMAN I LOVE

Hollywood Preview

BOXOFFICE RATING

DRAMA . . . Hackneyed yarn wastes talents of Muni, Hopkins . . . Will get only fair response generally . . . Rates ● ● + only on star strength.

RKO
85 Minutes
Paul Muni . . . Miriam Hopkins . . .
Louis Hayward . . . Colin Clive . . .
Minor Watson . . . Elizabeth Risdon . . .
Paul Guilfoyle . . . Wally Albright . . .
Mady Christians
Directed by Anatole Litvak

It is a sad commentary on RKO's production organization that they took two players like Paul Muni and Miriam Hopkins and could find no better vehicle for their talents than "The Woman I Love." The story is essentially a rehash of the familiar old triangle, played against a military background. It presents nothing new and affords Muni little opportunity to display his wide range of acting ability. While the story will prove fairly engrossing for most audiences, they will leave the theatre disappointed. The marquee value of the two star names assures it of slightly above average business in most spots.

Muni is an ace pilot in the French forces, but considered a jinx by his fellow air-men. To the post comes Louis Hayward, a new and young recruit. The other men refuse to fly with Muni and Hayward volunteers for the job. They become great friends and the jinx is believed broken. Before Hayward's departure for the front, he had formed a friendship for a lovely young lady, Miriam Hopkins, who upon a later visit to Paris is revealed to be Muni's wife. His friendship with Muni is strained, until Hopkins, realizing she loves Hayward, visits the post on pretense of seeing her husband. The truth finally comes out and both take on a task which means death to one or both. Hayward is the one who is killed and Muni and Hopkins return to each other, prepared to repair their lives.

Muni makes his characterization tower above his material. Hayward makes a difficult role sympathetic. He has the choicest assignment, which he plays with intense feeling. Lesser roles are well cast with Colin Clive brilliant as the commandant and Mady Christians in a good portrait of a war-time entertainer. Litvak, directing this same story for the second time, obviously knows the dramatic values of the story, which factors are distinctly brought out.

AD TIPS: Sell Muni as Academy Award Winner. Feature Hopkins as woman desired by two men.

D. H.

THE THIRTEENTH CHAIR

Hollywood Preview

BOXOFFICE RATING

MYSTERY . . . Better than average program thriller . . . Can top in action spots; for the lower berth elsewhere. Rates ● ● generally.

M-G-M
62 Minutes
Dame May Whitty . . . Madge Evans . . .
Lewis Stone . . . Elissa Landi . . .
Thomas Beck . . . Henry Daniell . . .
Janet Beecher . . . Ralph Forbes . . .
Holmes Herbert . . . Charles Trowbridge
Directed by George B. Seitz

Despite the dragginess and certain sequences where the plot seems obscured, this familiar chiller should satisfy mystery fans. The famous play of some years ago has retained all its vigor and eerie quality, enhanced by some new situations. The production is top notch, the suspense carefully maintained and enough jitters injected to keep the audience on its toes throughout. Superior dualler, it can hold its own in the naborhood houses where they like their mystery dramas in the familiar orthodox manner.

Dame May Whitty is the spiritualist called in by Henry Daniell to solve the murder of his friend. The suspects are all called to the seance. During the seance Daniell is murdered, stabbed with a knife. At this point inspector Lewis Stone is called in to handle the situation, and, during the course of his investigation, discovers that Madge Evans, about to be married to Thomas Beck, is the daughter of Dame May Whitty. Suspicions point to Madge as the killer, but Whitty contrives to force Stone into allowing her to conduct another seance. With Beck, she arranges a trick to trap the murderer, whom she suspects. And right she is, for the ruse works and Charles Trowbridge is revealed as the culprit.

Dame May Whitty, who scored so brilliantly in her picture debut in "Night Must Fall," takes this less exacting assignment in easy style, making her every line in this pivot role strike home. An actress of great ability. Lewis Stone is next in line for honors as the shrewd police inspector. Others of the twelve guests score in their respective and varied characterizations.

Director Seitz has neatly balanced the action and dialogue. Playing the final seance in the dark, as in the stage play, is an effective stroke.

AD TIPS: The cast is fairly strong, so give prominent space to the names.

HANNA (Hollywood)

HONEST . . . IMPARTIAL REVIEWS YOU CAN TRUST

The stills are selected for their descriptive value to exhibitors.

P R E V



MASTER MIND! This sounds like an interesting yarn: a couple of slick show business agents build up a phoney psychic as a radio sensation, only to have the old soak get potted. One of the agents fills his shoes and palms off a number of mystifying predictions, becoming a greater sensation than the original "Master Mind." Complications arise when a racketeer muscles in on the game and engages in some plain and fancy gypping of the public. The title of the picture is WITH KIND REGARDS and Columbia made it. Ralph Bellamy, Betty Furness, Robert Armstrong and Raymond Walburn are the players. No release date set yet.

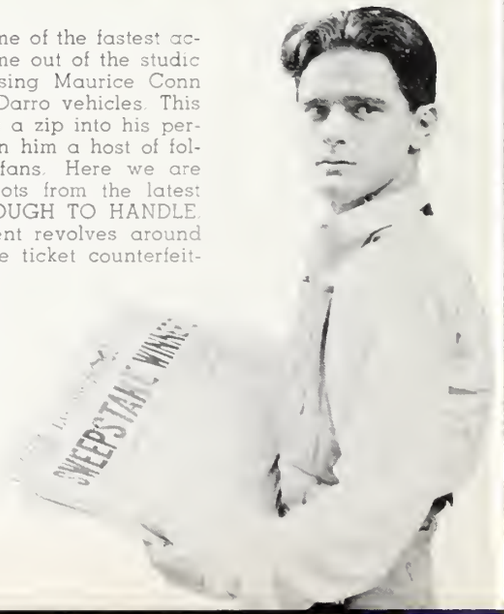








ACTION-PLUS! . . . Some of the fastest action films produced come out of the studio where young, enterprising Maurice Conn turns out the Frankie Darro vehicles. This miniature Cagney puts a zip into his performances that has won him a host of followers among action fans. Here we are peeking at several shots from the latest Conn-Darro picture, TOUGH TO HANDLE. This time the excitement revolves around the idea of sweepstake ticket counterfeiting and Frankie's determination to run down the gangsters who murdered his grandfather to hush him up.



VIEWS

Scenes from . . . and a few vital facts about . . . the new films.



HILLBILLY JUSTICE! Above, one of the heavier; on the right, one of the lighter moments from Warners latest film excursion into topical material, MOUNTAIN JUSTICE. Obviously the story of an educated mountain girl who kills her brutal hillbilly pappy is plucked from the recent headlines about a real-life case. Josephine Hutchinson, George Brent, Guy Kibbee are the principals. It's now in the first runs.





KARLOFF MINUS MAKEUP! [illegible] by those thick [illegible] Karloff [illegible] on [illegible] pair in the British [illegible] GERMAUT w[illegible] Grand Natu[illegible] In the [illegible] Boris th[illegible] portrayed by the youn[illegible] and handsom[illegible] type of an a[illegible] old man as nature [illegible] which h[illegible] make part of the nature to ma[illegible] up for a portrayal there[illegible] handsome as Mona [illegible] when [illegible] hair [illegible]









LUCK—GOOD AND BAD! . . A wealthy playboy and a [illegible] girl learn that his dough can't buy him luck in life, although it helps him in his [illegible]. That's the theme of YOU CAN'T BUY LUCK in which Chickie Stevens, Helen Mack and Vera Haworth appear for RKO. The plot includes the playboy's [illegible] gigolo boyfriend. When the latter bumps off the lady, suspicion [illegible] on him. Then he learns that the love and faith of the pretty little [illegible] who loves him is a stronger asset than his money. She clears his name of the murder and they live happily ever after. Release [illegible] for past week.

REVIEWS

(Continued from page 5)

HOLLYWOOD COWBOY

Hollywood Preview

BOXOFFICE RATING

WESTERN . . . Horse opera with a new twist . . . Top flight entertainment for action spots, where it rates ● ● +.

RKO
60 Minutes
George O'Brien . . . Cecelia Parker . . .
Maude Eburne . . . Joe Caits . . .
Frank Milan . . . Charles Middleton . . .
Lee Shumway . . . Walter de Palma . . .
Al Hill
Directed by Ewing Scott

A different type of Western. The plot is novel and refreshing, making the film a possibility for spotting on dual bills in nabe houses. Director Ewing Scott deserves credit for making the most of the story, while contriving to include all the proven Western action material. It's bound to wow the kids and regular action fans.

Yarn has O'Brien, a Western picture star, vacationing in Wyoming with his writer pal, Joe Caits. They are mistaken for real cowboys and find themselves coming to the aid of Cecelia Parker, the niece of a ranch owner. The bad men of that country have concocted a protection gag, and when the ranchers refuse to kick in, they fly planes, low over the ground, scaring the animals to death and dispersing them. O'Brien turns out to be a real as well as reel hero, chases the villains and falls for the gal.

O'Brien turns in a gusty portrayal of the picture star, anxious to keep his secret from his newly found friends. Joe Caits garners laughs as his stooge and pal, while Cecelia Parker shows to advantage in the feminine role. Others in the cast do well, especially Maude Eburne and Frank Milan. The laughs and the romance are neatly dovetailed with the fast and exciting action.

AD TIPS: Sell the novel plot of a western movie star being mistaken for a real cowboy.

HANNA (Hollywood)

TURN OFF THE MOON

Hollywood Preview

BOXOFFICE RATING

MUSICAL . . . Pleasant, light musical . . . Unpretentious offering should build up dual bills . . . Rates ● ● as dualler.

Paramount
77 Minutes
Charles Ruggles . . . Eleanor Whitney . . .
John Downs . . . Kenny Baker . . .
Phil Harris and his orchestra . . . Ben Blue . . .
Marjorie Gateson . . . Grady Sutton . . .
Romo Vincent . . . Andrew Tombes . . .
Constance Bergen . . . Franklyn Pangborn
Directed by Lewis Seiler

Stacked up beside the more pretentious musicals, "Turn Off the Moon" looks pretty weak, but judged completely on its own merits, it is light, fluffy entertainment which should pass in the average neighborhood house. Fanchon, of the famous vaudeville producing firm, Fanchon and Marco, making her debut as a picture producer, has chosen to let the farcical story unreel with only two musical interludes, which builds up to a finale with all the specialties appearing in a department store show, and delivered with all the "finesse" of ol' time vaudeville.

Charlie Ruggles, the eccentric owner of a department store, with a penchant for astrology. Fifteen years, his secretary, Marjorie Gateson, has waited for him to find the stars favorable to his proposal, the only hitch being that Ruggles must find and foster the romance of two youngsters. In the persons of Johnny Downs, piano beater in his department store, and Eleanore Whitney, a hungry dancer, they appear. The gal is given a job in the store, but Grady Sutton fires Downs, since he himself has taken a fancy to Whitney. At the night club where, at the propitious hour, Ruggles is to propose to Miss Gateson, Whitney arrives with Sutton and Johnny with Constance Bergen. The pair are reunited, but Miss Gateson walks out on Ruggles. However, astrologer Andrew Tombes realizes he has made an error in his calculations and promises to get Gateson to Ruggles at the right time. It all works out with Tombes practically slugging the lady to get her to the store for the finale of the jubilee show.

Charlie Ruggles hits a neat pace with his daffy portrayal, ably abetted by Marjorie Gateson. Johnny Downs and Eleanore Whitney, equally facile in acting, dancing and singing, are engaging youngsters. Ben Blue as the night watchman is in for laughs, high-lighted by his perennially popular Russian dance.

Lewis Seiler's direction is well timed, showing good co-ordination of the varied elements in the piece. Some of the gags are unnecessarily overlong.

AD TIPS: Sell it as a lively, youthful musical. Plug Ruggles and the musical members of the cast. Tie-ups can be effected with music and department stores.

HANNA (Hollywood)

THE GO GETTER

Hollywood Preview

BOXOFFICE RATING

MELODRAMA . . . Typical Class "Z" entertainment . . . Tediously long and unfunny . . . Lower berth dualler at best . . . Rates ● +.

Warner Bros.
92 Minutes
George Brent . . . Anita Louise . . .
Charles Winninger . . . Henry O'Neil . . .
John Eldredge . . . Joseph Crehan . . .
Gordon Oliver . . . Eddie Acuff . . .
Willard Robertson
Directed by Busby Berkeley

A dud! With a plot about as plausible as a Hans Anderson fairy tale, a cast of players unable to cope with the situations and a poor audience wondering what it's all about, it's an extremely poor excuse for entertainment. Gobs of stock shots have been incorporated to give it production value and they turn out to be the only interesting sequences in the picture. Strictly dual fare, it will have trouble enough to stand even that gaff.

George Brent loses his leg in the crash of the airship Macon. His friend gives him a watch upon which is inscribed "It Shall Be Done." With this sentiment in his mind and pocket, he starts off to find a job. He meets Charles Winninger and is given a position as salesman in his lumber company. Bum leg and all, he sells the entire stock as well as himself to daughter Anita Louise. Meanwhile, the manager of Winninger's Shanghai office is found inefficient, so he decides on Brent for the job. He must, however, pass a test involving the purchasing of a vase from a Chinatown store and bringing it to Winninger aboard a train bound for Santa Barbara. "It Shall Be Done," says hero Brent, and although he hocks his watch, almost gets arrested, borrows an airplane, he finally stops the train and gives the vase to Winninger. Picture should end here, but Brent goes off to China with Anita and is sent frantic wires by Winninger to return and settle a strike. He jumps off the boat, followed by Miss Louise, and all ends next day with the strike settled, his rival John Eldredge sent to China, while he and Miss Louise are settled in the city in charge of the business.

Except that Brent forgets he's supposed to have a bum leg in many scenes, he does the only decent piece of acting in the picture.

AD TIPS: We can only advise you to sell the cast.

HANNA (Hollywood)

PICK A STAR

Hollywood Preview

BOXOFFICE RATING

MUSICAL . . . Misses on every count . . . Hodge podge of musical elements, none of which click . . . Rates ● +, only for duals.

Hal Roach
76 Minutes
Patsy Kelly . . . Jack Haley . . .
Rosina Lawrence . . . Laurel and Hardy . . .
Mischa Auer . . . Lyda Roberti . . .
Charles Halton . . . Tom Dugan
Directed by Edward Sedgwick

How Hal Roach, who, for so many years, has consistently scored with his two reelers, seems just as regularly to turn out bad feature pictures, is something this correspondent will never understand. A glance at the cast shows us some of the best funmakers in pictures, yet each is shown to such distinct disadvantage that their efforts at times are pathetic.

Yarn concerns the efforts of Jack Haley to promote a beauty contest in a small town, the winner to be given a trip to Hollywood. Just before the decision is announced, the backer runs off with the money. Decision is given to Rosina Lawrence to prevent any prosecution. Bent on getting the gal into pictures, Haley goes to Hollywood, gets a job as a waiter in a club.

Rosina and her pal, Patsy Kelly, get two plane tickets for Hollywood. En route they meet Mischa Auer, a film celebrity. He lures Rosina to his apartment, quickly followed by Kelly and Haley. They impress upon him the wickedness of his deed, so he gets her a screen test. The test is going badly until Haley arrives at the studio, gives the lass inspiration, and off she starts on a great career.

AD TIPS: Play up cast of comedians, it's all you have.

HANNA (Hollywood)

Monogram and the Men Behind It!

By DAVID J. HANNA

Hats off to the new Monogram!

On the foundation of what was one of the most solid independent producing organizations in the industry, W. Ray Johnston has built a new Monogram which promises to outstrip anything the old ever attempted and to deliver a type of product that will compare favorably with the best program pictures of the mighty majors.

This organizing genius

born in Bristol, Iowa, 1892, is one of the most pleasant and best liked men in the industry. A mammoth man, 6 feet 2 in his stocking feet, tipping the scales at 250 pounds, he launched the old Monogram in the midst of the worst depression in history, while other studios were going bankrupt, organizing and reorganizing, passing dividends, and actually closing their gates. It was his genius that caused Monogram Pictures Corporation to flourish like a green bay tree, never once failing to pay dividends to the preferred stockholders. His name stands unimpeachable throughout his career, for fair play, organizing genius and sound business ability. When he affiliated the old Monogram with Republic he kept the organization's name and, while disposing of material assets such as sets, lights, etc., retained its stock, stories, and proceeds from past and present releases. Significant of his reputation is the fact that when announcement of Monogram's reorganization was made, a prominent New York company offered Johnston $2,000,000 as reserve capital, but due to Johnston's meticulous management the money was not needed.

Johnston's first step in the reorganization of his company was to surround hmiself with a personnel, which, for experience and reputation, is hardly excelled by any single outfit in the business. Among that group we find men of the calibre of Sol A. Rosenblatt, former N.R.A. Administrator for the motion picture industry; Edward A. Golden, general sales manager; Herschel Stuart, treasurer; Scott R. Dunlap, vice-president in charge of production, and Louis Lifton, director of advertising and publicity.

The financing of Monogram's ambitious production program has been placed in the hands of J. A. Sisto & Co., one of the most reputable underwriting firms on Wall Street. This organization is known to be meticulous in its investigations. The Monogram stock will be listed on the New York Curb within two weeks or so.

With personnel and financing thus taken care of, Johnston proceeded to build up a distributing organization of the most substantial exchangemen in the various territories. These distributors have already guaranteed Johnston a sales quota of $4,333,000 for the 1937-38 season. Thirty exchanges will launch the company's opening drive for contracts on May 12th with the slogan, "Save Your Dates for Johnston In June and July!"

Scott R. Dunlap, whose return to picture-making after an absence of several years as an agent is hailed with joy by those familiar with his long career, has already caused plenty of eye-brow lifting in Hollywood. His first smart stroke was the signing of Edward Arnold, Jr., one of the most brilliant young prospects of the day, whom he will groom for stardom. He followed this with a still more striking accomplishment when he contracted Jackie Cooper, outstanding boy star, to play the lead in BOY OF THE STREETS.



W. Ray Johnston

Dunlap has announced that he will operate on a budget 25 percent in excess of that used for previous Monogram production.

Delivery of the first group of features has been set for July 1st, at which time 8 releases are slated to be on hand in the exchanges. These will be BOY OF THE STREETS, PARADISE ISLE, ROMANCE OF THE LIMBERLOST, THE OUTER GATE, LEGION OF MISSING MEN, THE 13TH MAN, THE HOOSIER SCHOOLBOY and BLAZING BARRIERS.

A case in point of the new Monogram's expansive plans and temerity is the following: The Dorothy Reid production of PARADISE ISLE required background shots of the Samoan Islands. Ordinarily, an independent company might be expected to purchase some stock shots from a library and let it go at that. Not this outfit! Dunlap wanted the real thing, and he ordered a complete crew sent there to photograph exactly what he desired. Such things are unheard of in the independent field and it might well be taken to exemplify what you can expect of the new Monogram.

Monogram Budgets Up 25% Johnston Says at Confab

Chicago.—Production budgets of the new Monogram will be 25 percent higher than the old company's, president W. Ray Johnston told the enthusiastic gathering of sales representatives, exchangemen and home office officials Thursday at the opening session of the first annual sales convention here in the Drake Hotel.

A total of 42 features will be released during the 1937-38 season, the convention was told. Included will be 16 Westerns, divided in two series, one featuring Jack Randall, cowboy baritone formerly under contract to RKO. The other group may star an outstanding Western star for whose services Scott R. Dunlap, production chief, is reported dickering.

A sales quota of $4,333,000 has been fixed for the '37-'38 season, of which $1,500,000 will be sought in the first nine weeks sales drive. This quota has been guaranteed by many of the franchise-holders, Johnston declared.

The official opening of Monogram's Philadelphia branch, at 1241 Vine Street, will take place Monday, May 17th. President W. Ray Johnston is expected to be present to greet exhibitors attending. Samuel Rosen is manager of the office. His staff consists of Claude Hite, Phil Wolfson, Si Perlswieg and William Porter.

Notes About Films and Film People

GLORIA SWANSON, long absent from the screen, has been signed by Columbia to star in THE SECOND MRS. DRAPIER, modern romance by Noel Pierce. The deal was made via trans-Atlantic telephone, as Miss Swanson is in London.

•

Reports have SCOTT R. DUNLAP, production chief of Monogram, dickering with one of the outstanding Western stars. We have been asked not to mention the player's name, but you have our word that he is tops in his field!

•

The next GEORGE ARLISS Gaumont film is to be DR. SYN. This yarn has the veteran in the role of a parson-smuggler, who tends his flock by day and smuggles in contraband by night. It takes place in the 18th century.

•

Imperial Pictures will hold a series of regional sales conventions during July, it was announced by general sales manager E. J. SMITH. The Eastern confab will take place July 3-4-5 at the Astor Hotel, New York. The Southern convention is slated for July 17-18-19 in New Orleans. The titles of 32 features planned for release during the 1937-38 season have been announced.

•

TEX RITTER, Grand National's Western singing star, leaves Hollywood on June 25th for a personal appearance tour in Illinois, Ohio, New York, New Jersey and Pennsylvania. Arrangements were made by EDWARD FINNEY, producer of the Ritter series, and the William Morris Agency. He returns to Hollywood in August to start on the first of eight Westerns on next season's schedule.

•

HARRY COHN, president and production head of Columbia, has purchased FRANCES DRAKE'S contract from 20th Century-Fox and will attempt to develop the beautiful brunette into starring material.

•

JAMES CAGNEY shifted from work on DYNAMITE to the lead in ZION MYERS' musical SOMETHING TO SING ABOUT. The tough-guy star will be seen in the role of a band leader. Incidentally, it is recalled that he exhibited his ability to tap dance in one of the Warner musicals in which he appeared.

What the Newspaper Critics Say

Excerpts Culled From the New Film Reviews by the Most Reputable Critics in Leading Newspapers

WE HAVE OUR MOMENTS
(Universal)

". . . Mildly pleasant comedy about shipboard crooks and Summer romance . . . Fair enough filler . . ."
Thirer, N. Y. POST

". . . Third rate picture . . . The cast help the conventional situations considerably . . ."
B. R. C., N. Y. TIMES

". . . Crazy but funny film . . . The ultimate in the ridiculous . . . Cast all there to make fun . . ."
Masters, N. Y. DAILY NEWS

●

SHALL WE DANCE
(RKO)

". . . Superb dancing . . . Gershwin music . . . Merry drollery . . . Eric Blore one of the funniest telephone satires ever screened . . . Story slightly screwy but of sufficient solidity to tie the dance and vocal numbers together . . . Of peak entertainment character . . . Set a masterpiece and Astaire's dancing tops even its beauty . . ."
Reel, CHICAGO AMERICAN

". . . A triumph of rhythm and alacrity . . . Funnier than most Astaire-Rogers films because of the antics of Edward Everett Horton and Eric Blore . . . A smartly sentimental exhibition, presented with tasteful extravagance and full of color and cadence . . ."
Kanour, BALTIMORE EVENING SUN

". . . Fred and Ginger don't let you down . . . They dance in the park, on roller-skates, in the engine rooms of ocean liner . . . Horton and Blore at their best . . .
Rodenbach, CHICAGO DAILY NEWS

MOUNTAIN JUSTICE
(Warner)

". . . A frenzy of ignorance, intolerance, and bestiality . . . Obviously inspired by the Edith Maxwell case . . . Unimaginative but never dull . . . Melodrama brings into shaky focus problems of child marriage and hooded terrorism . . . Strong stuff, and stirring . . ."
Schneider, CLEVELAND PROGRESS

". . . Highly dramatic . . . There is a hiss of authenticity in every hiss of that blacksnake whip that pappy and daughter use alternately on each other . . . In spite of its dreary theme it even has comedy . . ."
WASHINGTON EVENING STAR

". . . A nightmare of horror and unreality . . . Has little to recommend it . . . Take it from one who knows his mountaineers, the film makers have never strayed farther from the truth than they have in this film . . . All elements are magnified, sometimes to the point of burlesque . . .
WASHINGTON TIMES

". . . Interludes of ferocious realism alternate with interludes of outright farce and highly improbable romance . . . Robert Barrat does some forceful acting and Mona Barrie is good in some caustic comedy scenes . . . Theme is grim and does not make for either good entertainment or good melodrama . . ."
BOSTON HERALD

". . . Once more a front page story makes melodrama . . . Not a pleasant picture . . . Some excellent character types . . . Many sordid and brutal moments . . . A real drama of the hillbilly of the South . . ."
BOSTON POST

Murder Goes to College
(Paramount)

". . . Well constructed and generously interspersed with good comedy . . . Although none of the characters is of a particularly admirable type, the story has sufficient suspense to hold the interest throughout . . ."
WASHINGTON TIMES

". . . Mild little detective story in which a newspaper solves a murder again . . . Bothers little with its collegiate atmosphere . . ."
Finn, PHILA. RECORD

". . . A collegiate murder mystery . . . Fairish mixture of humor, action, mystery, swigging, gambling, and racketeering . . . Clever dialogue . . .
Reel, CHICAGO AMERICAN

●

Charlie Chan at the Olympics
(20th Century-Fox)

". . . Best of the Chan series . . . A swell mystery with vastly interesting background."
WASHINGTON TIMES

". . . Film runs true to Charlie Chan picture formula . . . Certain 'mysterious foreign powers' bent upon obtaining a device which looks like an electric clock and flies airplanes are foiled . . . It's exciting and fun for Chan fans . . .
WASHINGTON EVENING STAR

". . . Chan, the remarkable, gets his man . . . Warner Oland's suavity is such an effective piece of acting that the monotony of the plot routine is not at all noticeable . . ."
WASHINGTON HERALD

HOLLYWOOD FLICKERS

The Inside Low-Down on Studio Activities
By DAVID J. HANNA

Hollywood, May 7.

Early last week it was intimated in the press that James Cagney was negotiating with Warner Executives on a new deal with that studio. The reason advanced for the actor's willingness to return to the Warner fold was that Cagney was tired of his Independent set-up, due chiefly to the inability of Grand National to secure for him suitable starring material.

However, your correspondent has discovered that such is not the case. While it is not beyond reason that Cagney is anxious to affiliate himself with a major studio, following the completion of his second and last Grand National commitment, DYNAMITE, he himself has made no overtures to Warners. As we understand the situation, an emissary from that company approached Cagney with the suggestion that both the star and studio drop the pending suits and sign a new five-year contract.

Cagney refused this offer, and through his brother-manager declared that unless the courts decided against him, he would never return to the Warner lot. His contract with that studio still has one year and ten months to run.

And now the American Tobacco Company (Lucky Strike) has decided to enter the picture field. They plan a series of shorts to be run in theatres as direct tie-ups with the company's air programs. Doris Kenyon has been signed to star in the first short, which is being produced at Selznick-International. The series will be known as LUCKY STRIKE MUSICALS. It is the tobacco company's idea to use better names than in most commercial films, and also, to use the medium of Technicolor.

*

The first of the many sales conventions scheduled for the next few months started this week when Metro's 262 delegates arrived in Pasadena Sunday morning. All were greeted by Louis B. Mayer and other studio execs and then sent on their way to the Ambassador. Among the functions prepared for the visitors was the "made-to-order" preview of THEY GAVE HIM A GUN, which took place Monday night. Celebrities, lights and all the fanfare of Hollywood previews was turned on especially for the conventioneers.

*

Shrouded in much secrecy, Warner Brothers, we hear, are readying a script based on the life of the noted actress, Mrs. Leslie Carter. Mrs. Carter, herself, is cooperating with the studio, and it is most likely she will play in the final sequences of the picture. Which reminds us: What has happened to the plans of Universal to produce a picture based on the life of Sarah Bernhardt? Alice Brady was slated to portray the celebrated French actress.

*

William Boyd's continuance in the role of Hopalong Cassidy seems assured for some time to come, since, this week, the actor signatured a new pact with producer Harry Sherman. The first picture in the fourth series of Hopalong adventures will be started May 17. Also, at the Sherman studio production is being readied for the producer's super-western, THE BARRIER. This is the Rex Beach yarn, and it was announced that Richard Arlen will have the starring role originally scheduled for Jimmy Ellison. Arlen was recently released from his contract with Sol Lesser, for whom he had been starring the past two years.

*

This week Monogram purchased HIDEOUT from Black Mask magazine. The yarn was purchased so its title could be used for PORT OF MISSING GIRLS. Also at the Monogram outfit, young Jackie Cooper, our favorite boy star, was contracted to play in BOY OF THE STREETS.

Short SUBJECTS

FROM PHILLY
By Nonamaker

CHARLIE KLANG moves his Principal Exchange in with DAVE SIEGALL . . . GRAND NATIONAL also has to move as COLUMBIA is taking larger quarters . . . We were sorry to learn of the untimely death of ABRAHAM GINSBERT, father of ELI, who was killed when an automobile skidded at 62nd and Walnut Streets, mounted the sidewalk and pinned him down . . . IRVING COOPERSMITH, assistant to JOHNNY EHRLICH, recovering from stomach operation . . . GEORGE FINKELSTEIN, Universal accessories salesman, can get you 600 bars of candy for the asking when you play '3 Smart Girls,' 'Top of the Town,' or 'Man I Marry' . . . We liked the first episode of Republic's new serial, THE PAINTED STALLION. Plenty of injuns! Plenty of action! Yippee! . . . The Shubert and Bijou closed, with the Troc reported shuttering soon. One step ahead of the anti-burlesque moral wave that is sweeping the country just now . . . Circus arrives May 24th for nine days in Philly, 6 at 11th and Erie and 3 at 68th and Market Streets . . . SAM ROSEN spent a busy week getting his new Monogram exchange in shape for opening . . . The local boys got off to the convention Wednesday . . . Nixon-Grand closes for Summer May 13th . . . Ditto Fays in about 2 weeks . . . Dante, in South Philly, opens next week with ALLEN LEWIS managing . . . 'Pop' KAPLAN sells his interest in the Exchange Restaurant . . . Contrary to expectations, JUDGE McDEVITT did not hand down any decision on 'Lucky' as yet . . . THE JIMMY MILLERS of the Regis Theatre Millers are infanticipating . . . JIM CLARK elected one of the National Variety Club Committeemen . . . LEO POSEL is building a new house at Rising Sun and Cheltenham Road . . . DAVE SHAPIRO considering building in Camden again . . . OSCAR NEUFELD reports that the Motion Picture Committee of the National Campaign will double their last years' quota . . . HARRY FISHMAN, who has been managing GEORGE RESNICK's Cayuga leaving there to go into premium business . . . When DAVE MILGRAM returned from Florida and found his house robbed he found a tuxedo laying on a kitchen chair. He picked it up and put it in a closet. Weeks later he sent it to a tailor to have it cleaned and then discovered it was NOT his tux. Noticing a "Mills Retail Store" label in the pocket he got in touch with SAM SATINSKY, and found out he was robbed also and that it was his coat. So Sam got his coat back. This should be titled a "coincidence in robbing" . . . Pathe News scooped the town with the Hindenburg catastrophe shots, beating Fox by a couple of hours.

WE ARE PLEASED TO ANNOUNCE

MR. AL ROTHBERG

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WITH OUR ORGANIZATION

Penn Theatre Equipment Company

309 N. 13th ST., PHILA., PA.

Bell: RIT. 3273 — Keystone: Race 2038

FROM BOSTON
By Barclay

ANGELINE ALICE MANEY, according to a Metropolitan Theatre usher, came into the show no less than five different times each day, escorted by a different gent on each occasion. No doubt proving that the attractive Met. assistant p. a. enjoys the shows she exploits . . . HARRY PAUL, contact man extraordinary for RUDY VALLEE, has been saying it these days with boxes of wooden-tipped cigars, each stoggie with the name of the recipient emblazened on the cellophane wrapper. Whether or not the receiver of the glorified ropes smokes is the least of Mr. Paul's worries . . . FUZZY KNIGHT has been doing a personal at the Met . . . RAMONA has been appearing at the Brunswick Casino . . . GERTRUDE NIESSEN at the Mayfair . . . A certain local motion picture man has gained so much weight lately that a friend, meeting him on the street for the first time in a few months, greeted him as, "Omar, the Tent Wearer" . . . KIT KLEIN, Olympic skating star, enlivened her engagement at the RKO Boston by giving exhibitions of the forms of skating in various countries, to appropriate music. There was one slip, though. The Swedish routine found the orchestra playing, "Isle of Capri" . . . MARTY GLAZIER of the Boston publicity staff of M. and P. Theatres, who has been leading the circuit's bowling league for more than a few weeks, is challenging one and all to a game of tennis . . . JACK SAEF, publicity manager of the Paramount and Fenway Theatres, replied to a critic who said he needed a shave by sending out DICK McKAY an assistant, to have his face scraped for him . . . A couple of vaudeville stars in town the other day were described by a local sheet as the "top layers" of stage confection at the house . . . PHIL LAVINE, circuit manager for PHILIP SMITH, has been laid up with a blood clot in his eye . . . MILTON GLICKMAN has sold the Crown in Lowell to IRVING DUNN of that city . . . RUDOLPH BRUCE, vacationing BULLETIN scrivner who has gone "continental" with twelve thousand bucks and one bride, has not been heard from since he landed in France on his globe jaunt . . . GEORGE S. RYAN, head attorney in the anti trust actions of MRS. LORETTA L. MOMAND and A. B. MOMAND of Oklahoma, won a victory in setting the trial of the former litigation in Boston that has established a national precedent in anti-trust law. The United States District Court decided in ATTORNEY RYAN's favor, in denying a motion of the major distributors, that a United States court has no "discretionary power to refuse to retain jurisdiction of an action brought under the Anti-Trust statutes by a citizen of the United States" . . . IRMA ERNESTINE JEANETTE MONTAGUE, back on the Metropolitan stage after touring the country with the Elida Ballet, threatens to take up fencing . . . J. CLYDE STROCK avers that the rumors that Longchamps have offered him several hundred dollars for his recipe for filet mignon de luxe are "somewhat exaggerated" . . . PHIL MANEY of James W. Brine Co. reports that New England film men are becoming increasingly sports conscious and this year, more than ever, are going in more heavily for outdoor activities and the promotion of discounts . . . STEVE BROIDY has obtained the old Pathe offices on Church Street for the new headquarters of Monogram Pictures here . . . It's an interlude of conventions and train tickets . . . AL McEVOY, Attleboro exhibitor, is back from a Southern voyage .

CLASSIFIED ADVERTISEMENTS

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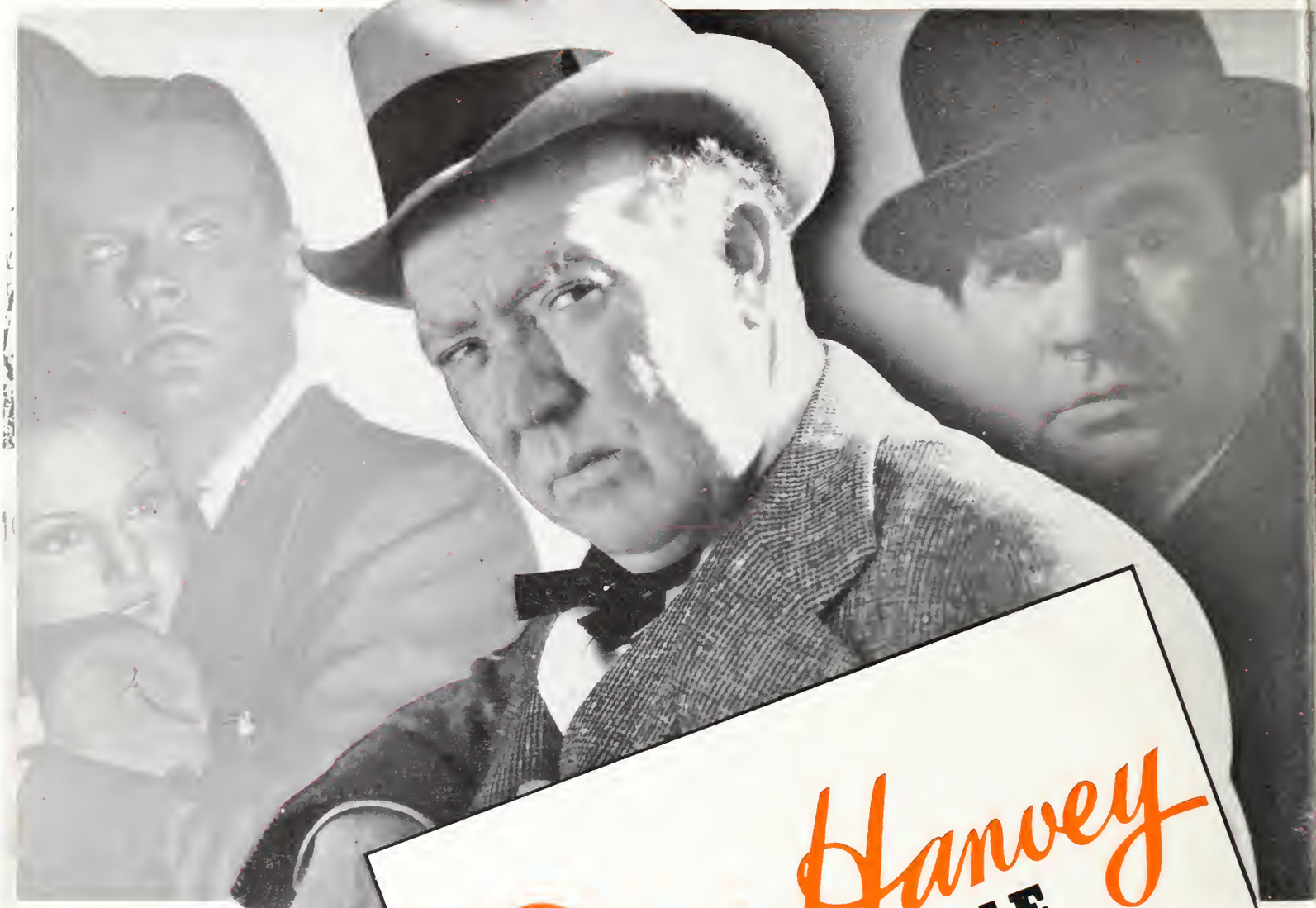
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Member National Film Carriers, Inc.

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WHAT A STORY!

WHAT A "GUY"!



Jim Hanvey DETECTIVE

Original Story by
OCTAVUS ROY COHEN

with **GUY KIBBEE** **TOM BROWN**
LUCIE KAYE • CATHERINE DOUCET • ED BROPHY
Directed by PHIL ROSEN • Executive Producer ALBERT E. LEVOY

A REPUBLIC PICTURE

REPUBLIC PICTURES

...and amusing . . . fun through-
. . . —*Daily Variety*

...e swell as new type sleuth . . .
...entertainment". . .
—*Hollywood Reporter*

...Kibbee creates a unique, lovable
...acter". . . —*M. P. Daily*

...e production has an air of gen-
... excellence which marks the
...re as cinch boxoffice". . .
—*Boxoffice*

Independent EXHIBITORS
FILM BULLETIN

VOL. 3. No. 37 SATURDAY, MAY 15 1937 PRICE, 10 CENTS

MYERS STATES ALLIED'S CASE!

In "Still The Battle Rages," an article to appear on the Allied Convention Program, Abram F. Myers, General Counsel, tersely presents Allied's case on behalf of the nation's independent exhibitors. . . .

". . . Independent exhibitors must abandon the policy of negotiation, supplication, and frustration, and battle for their rights . . ."

Taking to task the crying-towel boys, those who weep bitter tears over their mistreatment by the film companies, but never lift a finger to help correct unwholesome situations. . . .

". . . Independent exhibitors have not yet mustered their full strength. In times of stress there are too many staff officers and not enough officers of the line . . . too many back-seat drivers and not enough men at the wheel . . . those who are unwilling . . . to furnish gas for the car . . . have expressed* impatience because Allied has not performed a miracle. . . . To all such let it be said: There is a place for you in the Allied ranks; Allied is the only national* association of independent exhibitors; you cannot tear Alled down, and the only way . . . you can make good on your protestations of devotion to the independent cause is to HELP BUILD ALLIED UP!"*

Pointing to accomplishments. . . .

". . . The divorcement bill has been passed in North Dakota. . . . It was passed by the House in Indiana. . . . It mustered a clear majority in the Senate in Minnesota. . . . At this writing it is under active consideration by legislative committees in Ohio and Wisconsin. . . . The Special Defense Committee has rendered material aid in the Frels case in Texas. . . . There are rumblings in the Department of Justice and it is possible that that sleeping giant may wake to strike a blow for the sorely-pressed exhibitors. . . ."

He then points out Allied's accomplishments in winning passages of the anti-affiliated theatre bill in North Dakota and the fact that similar measures have been placed in favorable positions for passage in other states. Not without pride, the article recounts other advances made by the organization in its fight for the independents. But were this the only accomplishment, the limited successes won in the campaign to force the producers out of theatre business should have earned Allied the deep gratitude and ardent support of every independent theatre owner in the country.

Myers then asks. . . .

"Where do we go from here? Will the independent exhibitors abandon their aggressive tactics and revert to resolutions addressed to the Big Eight? . . . Will they forsake the splendid program that has been fashioned with such care to pursue some new will-of-the-wisp idea generated on the spur of the moment? . . . Will they pledge anew their loyalty to and support of the declaration of principles and program set forth in the booklet entitled 'Break The Motion Picture Monopoly?' . . . Will they, each of them, become a crusader in their communities, in their Congressional Districts, in their States, and, yes, in their regional associations, to vindicate those principles? . . . THAT IS INDISPENSIBLE TO THEIR SALVATION.*

". . . Exhibitors cannot expect others to battle while they sulk in their tents. . . . The need to unite for self-preservation is greater than ever."

In his own mind and by his actions, every independent exhibitor must answer those questions if he desires to preserve his investment and livelihood in the industry. On all sides there is evidence that the five theatre-grabbing majors have not dissipated their lust for larger circuits and a tighter grip on the industry. Rentals that were regarded as inordinate last season are dwarfed by this season's demands. The inevitable flow toward completeness of the film-theatre monopoly continues.

Independents, UNITED, can stop these abuses. Do you want to? Allied is your ONLY hope.

MO WAX.

* Editorial punctuation.

A TRADE PUBLICATION, ISSUED WEEKLY FOR INDEPENDENT EXHIBITORS
—AND DEDICATED TO THE PROTECTION OF THEIR INTERESTS

Notes About
Films and Film People

The Monogram branches in Phila. and New York will hold their formal opening ceremonies Monday afternoon. W. Ray Johnston, president, is slated to appear in both cities.

*

A new, up-to-date film version of Eugene Brieux's famous play, DAMAGED GOODS, will be distributed by Grand National. It was adapted by Upton Sinclair, the noted novelist and leader of EPIC political movement. The cast includes Pedro de Cordoba, Phyllis Barry and Douglas Walton.

*

Columbia has set May 25th as the national release date of LEAGUE OF FRIGHTENED MEN, featuring Walter Connolly, Lionel Stander and Eduardo Ciannelli.

*

Jean Parker and Douglass Montgomery have been assigned the leading roles in Columbia's LIFE BEGINS WITH LOVE. Cast will also include Edith Fellowes.

*

William Onie, who recently resigned as Cincinnati branch manager of Republic exchange, has organized Monogram Pictures Inc. to distribute the new indie's product in Southern Ohio and Kentucky.

*

After completing his final re-takes for KING SOLOMON'S MINES, Paul Robeson, famous negro screen and stage star, prepared plans for an extended concert tour of the British Isles and the Continent.

*

At a recent Hollywood luncheon it was definitely announced by LOUIS B. MAYER that NORMA SHEARER will remain in the M-G-M fold. Her first picture on the new deal is slated to be either MARIE ANTOINETTE or PRIDE AND PREJUDICE.

*

If certain commitments young Douglas Fairbanks has in England can be either cancelled or postponed, a term deal may be effected between the actor and M-G-M, following the completion of his current assignment, PRISONER OF ZENDA. Fairbanks has no hookups this side of the Atlantic at the present time.

*

Republic has its marine pictures, Zanuck his musicals, and Paramount its sea stories. With SOULS AT SEA completed, another briny picture, RULER OF THE SEA, will be produced by William LeBaron. Still another watery yarn, EBB TIDE, will start grinding shortly.

*

MARY LIVINGSTONE, radio partner and real life frau of JACK BENNY, will make her movie debut in Paramount's THIS WAY PLEASE. Lots of people have wondered why droll voiced Mary didn't follow hubby Jack into films sooner.

Metro May Ask 8 at 40%

32 features on percentages ranging from 25 to 40 percent is part of M-G-M's sales policy for 1937-38, it was announced following close of the company's annual sales convention in Los Angeles last Saturday.

Ignoring last year's nation-wide protest of independent exhibitors against 40 percent pictures, Metro will seek to increase the group at that rental from 4 to 8 pictures for the coming season.

HOLLYWOOD FLICKERS

The Inside Low-Down on Studio Activities

By DAVID J. HANNA

Among the chuckles of the week are the stories tossed out by the various studios for the delaying of several productions scheduled at this time. While probably the entire reading portion of the world is aware that a strike in the motion picture industry is in full swing, the film-makers are standing by their guns, and continuing to maintain that production is not being held up. Like bolts out of the blue, the most plausible (?) reasons are being found to delay studio schedules.

For instance, RKO's VIVACIOUS LADY is being "held over three months" because of "Jimmy Stewart's arthritis." A few days earlier, the postponment was to have been only ten days. M-G-M is just "recovering from a convention;" Warners "can't get a leading lady" for Errol Flynn's PERFECT SPECIMEN; Paramount is "too busy finishing several pictures" to announce forthcoming films.

But our old friend, the resourceful Sol Lesser pulled the prize excuse: MAKE A WISH, starring Bobby Breen, is being "held over a week" because "the youngster went out and got a haircut, and it's cropped too short for his role." Now, after all, Mr. Lesser!!!

And here's another giggle. With the first of Alva Johnston's sateve-post articles "The Great Goldwyn" on the stands, in which is emphasized the fact that Goldwyn glories in being different, Sam was on the spot. So with everyone else preparing to close up shop, the producer started three pictures going this week, DEAD END, HURRICANE, and STELLA DALLAS. That's the heaviest schedule Goldwyn has had in years.

Setting at rest rumors about what B. P. Shulberg is going to do upon completion of his contract with Paramount in July, the producer has definitely launched a drive to enlarge his production and talent staff in line with his announced decision to make nothing but "A" pictures in the future. One of the stories going the rounds was that a deal was hot between Shulberg and Grand National for the producer to become production head for that organization. From both studios, your correspondent was told the rumor was "silly."

With the solo spotting of Oliver Hardy in the forthcoming Roach production ROAD SHOW, the often rumored finale to the famous team of Laurel and Hardy seems likely to become more than just a possibility. An unwise move it would be, too, for both parties. Neither is strong enough to carry a picture alone, and while, like most great comic teams, one is considered better than the other, (in this case Stanley Laurel), each is indispensible to the other.

The contemplated Grand National musical starring James Cagney should be a corker from what we hear. Titled SOMETHING TO SING ABOUT, it is expected to be the most lavish production yet to emanate from G-N. The original budget of DYNAMITE and the allotment given Victor Shertzinger for his first musical under G-N's banner will be combined for this production.

Cagney is reported to be unusually enthusiastic about this switch in plans. For although the actor won his acting spurs on the New York stage in musical comedies, it was his dramatic appearance in PENNY ARCADE, which brought him into films and typed him as a legitimate actor ever since.

Maurice Conn, after a brief stay in Hollywood, is back in New York negotiating with his exchange men and franchise holders regarding his product for the forthcoming season. Meanwhile, production has started on Darro and Kane Richmond. This is a yarn of the activities of the newsreel cameramen. Also in the cast is the attractive June Johnson, daughter of Chic Johnson of the famous team of Olson and Johnson.



MONOGRAM CONVENTIONERS

The new Monogram's sales and executive forces are seen on their arrival in Chicago for the company's first annual sales convention, which closed last Saturday. From left to right: Steve Brody, Harry Rainer, Sam Rosen, Norton Ritchey, Louis S. Lifton, Roy Springer, O. Henry Briggs, W. Ray Johnston, W. E. Osborne, William Onie, Henri Elman, John Mangham, Claude Hite, Sidney Kulick, Herschel Stewart, J. P. Friedhof, Cecil Farnes, Harry Spann, William Mathis, Edward Golden, Ben Welensky, Joe Felder, L. Britton, Harry Scott. On the car steps: Philip Wolfson, Simon Perlsweig, William Porter.

STUDIOS AT FULL SPEED AS STRIKE AGREEMENT NEARS

By a Staff Correspondent

Hollywood.—Reports of a complete settlement of the studio strike filled the turbulent Hollywood air as it was announced that the machinists' union, members of the Federated Motion Picture Crafts, had signed a separate agreement with the major producers. With its ranks thus further depleted, the militant FMPC found itself in a less formidable position to insist upon its demands that the workers be guaranteed a closed shop before it negotiates wages and conditions.

Meanwhile there is no apparent let-down in production activities at any of the major studios.

With one peace meeting between the FMPC and the majors gone by the board and another slated for this weekend, rumors of a move by the Federal Government to conciliate their differences have petered out.

In addition to the issue of whether negotiations should precede or follow recognition of a closed shop, the bitter jurisdictional dispute between the Crafts and the I.A.T.S.E., American Federation of Labor affiliate, is a stumbling block to any peace move by the Government. It would be forced to take sides with either the A.F. of L. or the C.I.O., something the Roosevelt Administration must artfully dodge for the present.

ACTORS LOSS FELT

In sharp contrast to the tense feeling of last week, a general air of relief has settled over the Cinema City.

From the very beginning of the strike the balancing weight was in the hands of the Screen Actors Guild. Following their first meeting at which they decided to postpone action, the tension began and continued almost to a panic, as secret balloting revealed that over 90 percent of the Senior members favored a walk-out. With that issue settled, the producers are breathing much easier.

Although picketing of Hollywood studios and key city theatres by C.I.O. members continues and statements and counter-statements are issued by the opposing sides, it cannot be denied that since the successful culmination of the negotiations between the producers and the SAG, the continuance of the strike by the Crafts group is somewhat anti-climatical.

The producers still seem adamant in their demands that the strikers return to work, and negotiate individually about their problems, but strike-leader Charles Lessing is equally determined to win his demand for a closed shop and collective bargaining.

PRODUCTION NOT HIT

The filmmakers naturally do not want a closed shop, and since production is continuing and has been, with scarcely any interruption, they feel there need be no particular haste in settling the strike. The F.M.P.C. forms only a small minority of Hollywood's 40,000 studio workers, and their absence is being felt only slightly at this time.

Like the cat and the canary, both sides are parrying for favorable public positions, awaiting any signs of weakness in the other's forces.

Allied Divorce Bill Passed by Wis. House

Madison, Wis.—After being regarded as dead, at least for this session, the Wisconsin anti-affiliated theatre measure sponsored by Allied was passed Thursday by the lower house of the State Legislature. The vote was overwhelming.

The measure now goes to the Senate, where a similar bill has been awaiting action. A vote may be reached in the upper house within a week.

The only variation in the Wisconsin measure from the recently enacted North Dakota law is the effective date. In N. D., producer-owned circuits must dispose of their holdings within one year, while this state's bill would allow them two years.

Paramount, RKO, Warner Bros. and Fox have theatres in Wisconsin.

Al Friedlander Dies

Al Friedlander is dead. The motion picture industry lost one of its most able and energetic advertising and publicity men when the former First Division Exchanges executive died of a heart ailment Wednesday while taking a nap in a friend's New York office.

He was 45 and one of the industry's veterans. Starting with the old Pathe company in 1913, he was associated successively with Celebrated Film Players, the Merit Film Exchanges, and, finally, Harry Thomas' First Division Exchanges, of which he was vice-president in charge of advertising and publicity. It was for this company that he conducted one of the most sensational and effective advertising campaigns in the trade's history—on "Goona Goona."

After FD was liquidated by Grand National, Friedlander obtained a settlement of his contract and organized his own Fortune Agency for distribution and advertising of films. This organization handled "Robber's Symphony." He had recently become associated with Thomas again in the distribution of "Cloistered" and had just returned from a tour of the country when stricken.

M.P.T.O.A. Gives Up Trade Practice Reform Program

Grasping at the possibility of new Federal laws to govern trade practices as the reason for his action, Ed Kuykendall, president of the M.P.T.O.A., announced last week that his organization's ten-point program to eliminate the industry's unfair trade practices would be dropped.

Although Kuykendall described the move as "temporary," it is generally believed that the M.P.T.O.A.'s program is quite permanently dead—and the reason is nothing different from the fact that the major distributors refused to recognize it.

Kuykendall turned down an invitation to the Allied Convention in Milwaukee, May 26-28, with the remark that the legislation in view will occupy his time.

SEEK PUBLIC SYMPATHY

Unless the Federated Crafts shortly garners enough support to cause a serious tie-up or blockade of production, they will, of necessity, have to compromise. On the other hand, if sympathy can be turned their way, it is more than likely the producers will duplicate their action of last week, accede to Labor's demands and prevent any further danger to continued production or loss of public goodwill.

PA. GETS 3 BILLS TO CONTROL FILM SALES PRACTICES

Bills to prohibit compulsory block booking, blind selling and designation of playdates by film distributors have been introduced in the Pennsylvania Legislature. Apparently lacking sponsorship by any organized exhibitor group, the circumstances under which the measures were introduced is mystifying trade observers. Civic and church organizations are presumed to be backing them.

Bill No. 1163 is "An Act to prevent restraint of trade by prohibiting the system of 'blind booking'." It would make it illegal for any distributor to offer a picture for lease "without first offering to the exhibitor desiring to lease such film or films an opportunity to view a projection . . . if he so desires."

The distributor would also be required to "furnish the exhibitor at or before the time of making such a lease or offering to lease a complete and true synopsis." This synopsis would include (a) an outline of story incidents and scenes; (b) description of dialogue concerning any scenes depicting vice, crime or suggestive of sexual passion.

The exhibitor will have the right to cancel any picture in which the material shall be substantially changed. Penalties of fine or imprisonment are provided for violations by distributors.

BLOCK BOOKING BILL

No. 1164 is "An Act to prevent restraint upon free competition by prohibiting the system of compulsory 'block booking' . . . prescribing a method of determining the price to be paid for a portion of a block or group of motion pictures . . . conferring certain powers on courts of common pleas sitting in equity and prescribing penalties."

This measure would forbid the film companies to require exhibitors to "take all or a designated number of photoplays or subjects out of the total number offered in order to obtain the ones which the lessee or licensee desires."

Disagreements between distributor and exhibitor on the proportionate rental to be charged for a portion of the whole block of pictures "shall be settled by the judges of the various courts of common pleas sitting in equity in the county in which said theatre operator shall reside or do business."

(*Continued on page 11*)

MPTOA Radio Group Meets Majors on Control Move

The M.P.T.O.A. radio committee will meet with representatives of the eight majors next Tuesday, at the Astor Hotel, N. Y., to discuss proposals for controlling the material and broadcasting hours for film stars.

Agitation by independent exhibitors for some effective curb on the "home-made" competition created by star air programs at crucial theatre hours has been pouring in on the Hays Ass'n offices for many months, but so far has not been acted upon. It is generally believed that this pressure will compel the film companies to take steps to limit the time of such broadcasts to pre and post-theatre hours.

Labor Problem, Trade Evils Must Be Met By Organization -- Yamins

Pointing out that "every exhibitor will soon be faced with the problem of national unionization of all his employees from usher to manager," Nathan Yamins, president of National Allied, urges independent exhibitors to meet the problem "with organization" in an article entitled "Strike For Independence," which he has written for the Allied Convention Program.

"No intelligent person," he declares, "would be opposed to organized labor, but as business men, let us meet organization with organization."

"Legislation," Mr. Yamins writes, "has been enacted to make the life of the working man easier—he is allowed to organize, his employer must deal with his chosen representative, his hours have been shortened and pay increased, his old age taken care of with pensions, and even the hardships of unemployment reduced.

"The small business man has been benefited with legislation that deprives monopoly and chain operation of many of its advantages. But the Independent Exhibitor's lot is harder than ever. Nothing has been done for him. He is the forgotten man. Score charges, percentage pictures, compulsory buying of shorts, news reels and block booking still continue. Clearance has been lengthened and the very person who sells you pictures goes in competition with you, and is slowly and surely driving you out of business."

Data on the vital problem of "labor relations" is being gathered by Allied for presentation at the convention in Milwaukee. There will be a complete report of the unionization drive in film exchanges, as well as theatres throughout the country.

Reports of Change in Universal Studio Head Persist Despite Denial

Hollywood, May 14.—As Universal's executives began to arrive for the opening of the annual sales convention at the Ambassador Hotel on Monday, rumors persisted that Charles R. Rogers will be asked to step down from his post as head of the studio, despite a definite denial voiced by J. Cheever Cowdin, chairman of the board.

It is generally admitted in the trade here that Universal's 1936-37 product was far below par for a major company and the sales resistance will be greatly increased this coming season for that reason. Efforts to build new boxoffice personalities have resulted in only one hit, Deanna Durbin, and the few attempted "big" pictures have been flops.

Cowdin apparently hoped to squelch the growing rumors of the change with this statement: "Contrary to reports," he said, "neither my associates nor I have had any conversations or negotiations with anyone, directly or indirectly, with that end in view. The fact is that we have the highest admiration for the manner in which our associate, Charles R. Rogers, has reorganized the studio and is carrying on its operations."

BUSINESS-PLEASURE TO MIX AT ALLIED CONVENTION

PRELIMINARY OUTLINE OF PROGRAM
NATIONAL CONVENTION
ALLIED STATES ASSOCIATION OF MOTION PICTURE EXHIBITORS
Milwaukee, May 26th, 27th and 28th, 1937
Convention Headquarters — Hotel Pfister — Entire Seventh Floor

FIRST DAY — WEDNESDAY, MAY 26th

MORNING:
REGISTRATION OF DELEGATES
RECEPTION
GRAND OPENING OF EXHIBITS

AFTERNOON:
OPENING SESSION—2.00 P. M.
ADDRESS OF WELCOME—Mayor Daniel W. Hoan, Milwaukee
RESPONSE—Edward F. Maertz, General Chairman, Milwaukee
OUTLINE OF CONVENTION ACTIVITIES—P. J. Wood, Convention Chairman, Columbus, O.
OPENING ADDRESS—President Nathan Yamins, Fall River, Mass.
OUTLINE OF ENTERTAINMENT PROGRAM—Max Krofta, Chairman
APPOINTMENT OF COMMITTEES AND DESIGNATION OF MEETING PLACES
ADDRESSES ON TOPICAL SUBJECTS
ENTERTAINMENT (FOR THE LADIES)
ENTERTAINMENT FOR ALL

WEDNESDAY EVENING BEGINNING 8.30 P. M.
A NIGHT IN MONTE CARLO—In the beautiful, spacious Fern Room—Hotel Pfister
A special carnival, casino, Mardi Gras, Monte Carlo party—fun and frolic for all. Registration tickets will entitle bearer to THOUSANDS OF DOLLARS for participation in many games and activities.
8.30 — A TOUR OF MONTE CARLO
9.00 — WRESTLING — BOXING (Women and Men)
10.00 — OFFICIAL OPENING OF MONTE CARLO
11.00 P. M. — GALA RIVERSIDE STAGE SHOW
Roulette, Dice, Chuck-a-Luck, Poker. Bet on the House. See the Kangaroo Court in Session. See 'em pinched and then bailed out, fined, stripped and imprisoned.

THURSDAY MORNING — MAY 27th

INSPECTION OF EXHIBITS
REGISTRATION OF DELEGATES — RECEPTION
GOLFING, YACHTING, TOURING, SHOPPING
ENTERTAINMENT FOR THE WOMEN
AFTERNOON FOR MEN
12.30 — LUNCHEON
SECOND BUSINESS SESSION — 2.00 P. M.
ANNOUNCEMENTS
INTRODUCTION OF NOTED VISITORS
ADDRESSES ON TOPICAL SUBJECTS
OTHER BUSINESS
ENTERTAINMENT FOR ALL
BANQUET — 8.00 P. M.
Entertainment through the courtesy of the leading theatres and night clubs of Milwaukee, with a few short talks and introductions of visiting notables including:
Honorable Philip F. LaFollette—Governor of Wisconsin
Honorable Daniel W. Hoan—Mayor Milwaukee
DURING BANQUET, A SURPRISE RADIO SALUTE AND GREETING BY ONE OF HOLLYWOOD'S BEST KNOWN MOTION PICTURE STARS.
Dancing to one of Milwaukee's finest orchestras. A grand, glorious evening of good food, beautiful ladies and marvelous striking entertainment.
Beautiful useful favors for both men and women.

FRIDAY MORNING — MAY 28th

BUSINESS SESSION
Closing session — 10.00 A. M. sharp
Meeting opened by President Yamins
Reports of Committees
Introduction of Visiting Guests
Unfinished and Miscellaneous Business
Adjournment

The following firms have taken booth display space at the Convention:

RCA Manufacturing Company, Inc.
International Seat Company
Alexander Film Company
Electrical Research Products
Monogram Pictures
National Screen Service
American Seating Company
National Carbon Company
General Register Corporation
Ideal Seating Company
International Projector Corporation
Acousticon Theatrephone
Wenzel Company
Theatre Trailer Corporation
National Theatre Supply
National Chair Company
Chas. Trampe Film Service
Screen Games Attractions
Burch Mfg. Company

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AS I SEE THEM . . . REVIEWS OF NEW FILMS

By ROLAND BARTON

BOXOFFICE RATING:— ● Means POOR; ● ● Means AVERAGE; ● ● ● Means GOOD; ● ● ● ● Means EXCELLENT
Plus (+) and Minus (—) will be used occasionally to indicate slightly above or below the point rating.

SHALL WE DANCE

BOXOFFICE RATING

MUSICAL COMEDY . . . Best comedy of Astaire-Rogers series . . . Dancing and music rates well up too . . . Should build on word-to-mouth . . . Rates ● ● ● +.

RKO Radio
101 Minutes
Fred Astaire . . . Ginger Rogers . . .
Edward Everett Horton . . . Eric Blore . . .
Jerome Cowan . . . Ketti Gallian . . .
William Brisbane . . . Harriet Hoctor
Directed by Mark Sandrich

This is the merriest of the Astaire-Rogers films. Blessed with a bright script and two grand comics in Edward Everett Horton and Eric Blore, (and they are ably abetted by Mr. Astaire!), SHALL WE DANCE makes as much of laughter as it does of the music and the still breath-taking dancing of the stars. The result is a continuously comical film in which the laughs occasionally come so fast that good gag lines are drowned out. Astaire handles most of the dancing and is superb. George Gershwin's music adds to the gaiety. If there is facet in the reports that the recent Astaire-Rogers films have been slipping at the boxoffice, this one should do much to bring them back strongly. It will get very good grosses everywhere.

Astaire is Peter P. Peters of Philadelphia, Pa., a ballet dancer employing the Russian handle, Petroff. He falls for Ginger, a musical comedy star, and follows her to America. A rumor that they are married is started and gains so much headway that they are forced to go thru with it, not without the understanding, however, that it is just a business deal. Of course, they never do get the divorce.

Astaire's dances range from fast taps to a ballet with Harriet Hoctor—and all are great. He does two numbers with Ginger, one of them a roller skating novelty dance in Central Park. Both stars sing several numbers without (thank heaven!) repeating the choruses. There are only two musical "production" numbers — the ballet and an Astaire specialty in a ship's engine room, accompanied by a Negro choir.

Horton, as the ballet dancer's manager, and Blore, as a morally fastidious hotel manager, both win new laurels. They have the picture constantly in stitches. Miss Rogers handles herself neatly, but has less dancing to do than usual. The supporting cast is uniformly good, with a citation due newcomer William Brisbane for a few hilarious moments as Ginger's stupid-looking fiancee.

Mark Sandrich gets an orchid for the best direction given any of the films in the series.

AD TIPS: Sell this as the stars' funniest picture.

BARTON

THEY GAVE HIM A GUN

—Hollywood Preview—

BOXOFFICE RATING

COMEDY DRAMA . . . Heavy, sombre story is excellently acted and directed . . . Should appeal to all classes . . . Rates ● ● ● —.

M-G-M
97 Minutes
Spencer Tracy . . . Gladys George . . .
Franchot Tone . . . Edgar Dearing . . .
Directed by W. S. Van Dyke

This is strong drama, relieved at frequent intervals by human touches of comedy. The basic theme, a stirring impeachment of the effect of war on the futures of the participants, should prove of strong appeal to better class filmgoers. On the other hand, the carefully interwoven triangular situation, almost veiling the anti-war propaganda content of the film, should interest the mass trade. Superbly produced, directed and acted, it starts off at a dynamic pace, and while in softening Tone's character towards the end, one feels the makers were reneging, it is still a suspenseful and thrilling piece of work. With careful selling and stimulus of the three boxoffice names, it should get good grosses everywhere.

Picture begins as Tracy and Tone are recruited into the army in war time. The former, a mug circus barker, takes it all in stride, while Tone, a weakling, is repelled at the idea of war and killing. His weapon, however, serves to reassure him and soon he is conscious of the power it gives him. In the war area, Tone is injured after pulling a coup. In the hospital he meets Gladys George, but she falls in love with Tracy. The latter is finally forced to leave for the front. A report comes back that he is killed. Meanwhile Tone has fallen in love with Miss George unaware of her attachment to Tracy. She agrees to marry him, but meanwhile it is revealed Tracy is alive. Rather than hurt Tone, he misleads Miss George into the belief that his feelings for her had changed. The war over, the scene shifts to New York, where Tracy finds Tone is now a racketeer. Gladys turns Tone over to the police and he goes off to serve his term. She joins Tracy's circus to await his release. Tortured by the separation, he makes an escape and flees to the circus quarters. Here, Tracy drives home to Tone the thought that his gun is his sole power. When he realizes it is Tracy his wife loves, he surrenders to the police, and in a feigned attempt to escape, is mowed down by their guns.

Tracy's underacting is brilliantly effective. Franchot Tone displays keen insight into his exacting role, making it at once honest and sympathetic. Miss George's sense of dramatic value is sturdy support.

Van Dyke has contributed another directorial gem.

AD TIPS: Catchline "A Smashing Indictment of War for the Scars It Leaves on the Souls of Youth!" HANNA (Hollywood)

MOUNTAIN JUSTICE

—Hollywood Preview—

BOXOFFICE RATING

DRAMA . . . Stark and compelling melodrama diluted by some weak romantics . . . Selling important for boxoffice results . . . Rates ● ● + generally, if sold.

Warner Bros.
82 Minutes
Josephine Hutchinson . . . George Brent . . .
Robert Barrat . . . Mona Barrie . . .
Guy Kibbee . . . Marcia Mae Jones . . .
Elizabeth Risdon . . . Edward Pawley . . .
Margaret Hamilton
Directed by Michael Curitz

Another of Warner's newspaper headline stories. It is for the most part sombre, although effective, entertainment. Bearing definite similarity to the recent Edith Maxwell case, the mountain girl who killed her father, and touching on the "child marriage" issue, it offers strong exploitation material. It is an unpleasant picture of the backward hillbillies, hateful of civilization. The film's authenticity is marred by some relatively silly melodramatics enacted by George Brent, the city lawyer. Grosses will be spotty, depending for the main part on the individual selling campaign. It should get above average in most spots, however.

Story recounts the plight of a backwoods family, completely dominated by the ignorant and wilfull father, Robert Barrat. He is found guilty of murdering a neighbor and is sentenced to three months in jail. George Brent, who has come to the place as special prosecutor, falls in love with his intelligent daughter, Josephine Hutchinson. When her father is convicted, she goes with him to New York, returns some time later and attempts to educate the ignorant mountain folk to improve their lot by installing clinics and other modern improvements. Meanwhile Barrat is attempting to marry off his younger daughter, Marcia Mae Jones, to an uncouth hillbilly. A fight ensues between father and daughter, resulting in heart attack for Barrat. She is accused of murder and sentenced to twenty-five years imprisonment. With the aid of the woman she has helped, Brent saves her from a possible lynching and contrives to get her into another state, where he marries her and makes an understanding governor refuse to extradite her.

Josephine Hutchinson is flawless as the girl, reviled by her environment, while George Brent convinces as the city attorney. It is unfortunate that the script gives him several bad situations to enact. Robert Barrat gives a repulsive flavor to the role of the domineering father. Comedy relief is injected at rare intervals by Guy Kibbee and Margaret Hamilton. Outstanding are little Miss Jones, as the younger daughter, and Elizabeth Risdon, as the mother.

AD TIPS: See 'Sleeper' campaign issue May 1st HANNA (Hollywood)

(Additional Reviews on page 6)

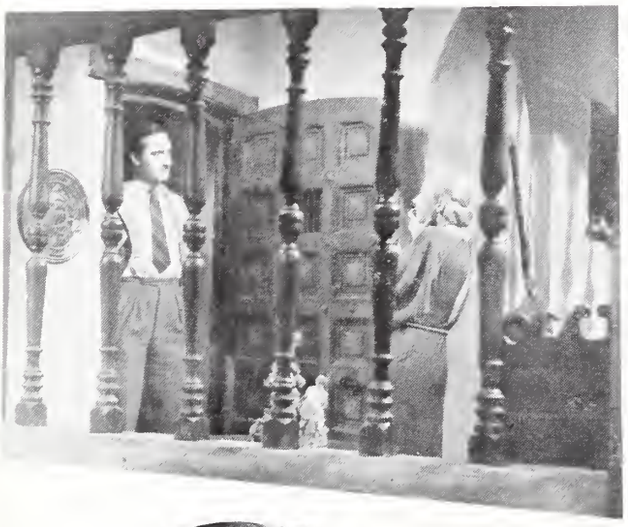
The stills are selected for their descriptive value to exhibitors.

PREV









NO MONSTER! . . . It's Karloff the Awful, but not so awful this time. In NIGHT KEY, the Monster appears as a gentle old inventor of a burglar-protection gadget who falls into the hands of a band of thieves and is forced to help them in their robberies. The cast includes Jean Rogers, Warren Hull and Alan Baxter. Just released.









KILLER HUSBAND! . . . Some of the most nerve-wracking suspense scenes of the season are witnessed in LOVE FROM A STRANGER, a British importation being distributed by United Artists. Ann Harding wins a lottery and hastens into marriage with Basil Rathbone. After their honeymoon, she realizes he is a murder-maniac and she is intended for his next victim. How she escapes makes exciting film fare.

FRAME-UP! . . .
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Columbia me

NEWS

Scenes from . . . and a few vital facts about . . . the new films.



WB SCOOP! Warner Bros. scooped the King coronation by releasing THE PRINCE AND THE PAUPER the eve of the day the crown was placed on George VI's head. The yarn, of course, is Mark Twain's classic of the mixup between a street urchin and a boy king. Errol Flynn, Claude Rains and the interchangeable Mauch Twins lead the cast.





STEN! At the right we glimpse two more advance shots from Anna Sten's first picture in two years TWO WHO DARED. In this British made film she appears with Henry Wilcoxon. It is being released by Grand National.









THE DEVIL IS DRIVING! Columbia capitalizes millions of words of newspaper copy directed against reckless auto driving and the [illegible] toll. THE DEVIL IS DRIVING co-features Richard Dix and Joan Perry. It is slated for release next week.

What the Newspaper Critics Say

Excerpts Culled From the New Film Reviews by the Most Reputable Critics in Leading Newspapers

A VALUABLE BOOKING GUIDE

TIME OUT FOR ROMANCE

(20th Century-Fox)

". . . A faint and watery carbon copy of 'It Happened One Night' . . . A flimsy romantic comedy which calls upon a jewel robbery and a gangster for support . . . About a rich girl who starts hitch-hiking to California but finds rides are not easy to get . . ."

Finn, PHILADELPHIA RECORD

". . . Nonsense . . . From church wedding to a cross-country chase with a cops and gangsters outlook . . . Claire Trevor and Michael Whalen pleasant enough . . . Fowley keeps up Hollywood's standard of underworld portraits . . ."

Murdock, PHILADELPHIA LEDGER

". . . Entertaining enough, if you want nothing too stimulating . . . Bountiful with laughs . . . Claire Trevor lends beauty, brilliance, and a spontaneous zest to her role . . . The 'It Happened One Night' formula is still good . . ."

PHILADELPHIA BULLETIN

". . . A pleasant and innocuous affair . . . Reminiscent both of 'It Happened One Night' and 'Love on the Run,' without the sparkle of either . . . Claire Trevor is prettier and more vivacious than usual . . ."

BOSTON HERALD

●

MIDNIGHT TAXI

(20th Century-Fox)

". . . Should entertain customers who like to read detective story magazines . . . Plenty of menace . . . Creditable suspense and some mile-a-minute automobile chases . . . Genuine after-dark scenes give rise to some interesting photography . . . Dinehart good."

Reel, CHICAGO AMERICAN

". . . Lacking in suspense and originality . . . Contemplates the plight of a two-fisted, straight-shooting G-man assigned to break up a counterfeiting gang . . . According to the true and accepted formula . . ."

PHILADELPHIA BULLETIN

". . . Many murders fail to endow the film with suspense or dramatic excitement . . . Nor can the picture boast a single convincing characterization . . . A pulp paper thrillless thriller . . ."

Finn, PHILADELPHIA RECORD

". . . Suffers because there's an awful lot of cops and robbers celluloid between it and No. 1 in the cycle . . . A well-turned job, competently acted and not overly unreasonable as to plot . . . Not enough originality or excitement . . . Brian Donlevy good . . ."

Murdock, PHILADELPHIA LEDGER

The Prince and the Pauper

(Warner)

". . . Mere announcement of the title is the occasion for an hysterical outburst of applause . . . Deserves the applause it gets."

NEW YORK WORLD-TELEGRAM

". . . Anyone who feels cheated at not attending the coronation of George VI should attend this picture . . . Evidently no expense spared . . . From a pictorial standpoint there can be few complaints . . . Film lacks something possessed abundantly by such films as "The Private Life of Henry VIII" and "Nine Days a Queen" . . ."

BOSTON HERALD

". . . Director William Keighley has achieved a proper balance among pageantry, court, characterizations, counterplots and sheer melodramatic action . . . Not up to what it might have been if God had been good and provided Mickey Rooney in duplicate, or taught the twins how to act . . . First-rate entertainment . . ."

NEW YORK POST

". . . Excellent . . . Mark Twain's literary classic of 16th Century England . . . suspense-filled dramatic comedy of Royal life . . . A natural for the Mauch Twins . . ."

WASHINGTON TIMES

". . . Even without the coronation scenes, a treat . . . A blithe, lively, and engaging movie of Mark Twain's classic fable . . . Shines with smooth production, good performances, handsome sets, and a fine musical score . . ."

Finn, PHILA. RECORD

". . . Pomp and poverty of the Tudor period are vividly contrasted . . . Direction of William Keighley is on grand scale . . . Neither as richly comic nor as moving as it might have been . . . A costume carnival rather than a human drama . . ."

NEW YORK HERALD-TRIBUNE

●

KING OF GAMBLERS

". . . Screen play shrewdly fashioned and dialogued for realistic effect . . . Director Florey has given the film dramatic effectiveness . . . Akim Tamiroff can murder a man (in pictures) with as much nonchalance as anybody we've seen . . ."

Reel, CHICAGO AMERICAN

". . . Akim Tamiroff, 'The General' who 'Died at Down,' again dies with his expensive, custom-made boots on . . . Daring expose of a racket which levies tribute as much upon the pennies of children as it does upon the dollars of their parents . . . Most unusual story Tiffany Thayer has yet written . . ."

CHICAGO TRIBUNE

". . . Shows the value of capable players to a story . . . Without Mr. Tamiroff or Mr. Nolan it might have been cheap and utterly unplausible . . . Claire Trevor plays engagingly . . ."

THE CHICAGO DAILY NEWS

THAT MAN'S HERE AGAIN

(Warner)

". . . Plot there is none . . . A mad hodge-podge dealing with a nondescript group of characters . . . Cast works hard . . . Tom Brown and Mary McGuire make pleasant pair of juveniles . . . Hugh Herbert's tittering laugh and fluttering, nervous mannerisms save the picture . . ."

WASHINGTON TIMES

". . . A Herbert portrait of a wacky bill-dodger who plays godfather to the elevator operator and his young love in the true Herbert Tradition—completely hilarious . . . Not boring, but not above the program picture class . . . Miss Maguire nice to look upon."

WASHINGTON EVENING STAR

". . . A barefaced, artless, and occasionally ingratiating little harlequinade . . . Budgeted to the bone, it seems to be merely an attempt to stretch to feature length one of Mr. Herbert's absent-minded, half-intelligible barroom soliloquies . . ."

NEW YORK TIMES

". . . Rating fair . . . Hugh Herbert capering comedy romance . . . Think it least brilliant comedy of the past month . . ."

NEW YORK POST

●

Make Way for Tomorrow

(Paramount)

". . . A fine and moving photoplay . . . Strives chiefly to beguile . . . Script built solidly on characterization . . . Bitter material . . . Treatment has breadth and balance . . . McCarey has knit situations together into a screen drama of genuine beauty . . . Acting of first order . . ."

NEW YORK HERALD TRIBUNE

". . . Has qualities rarely encountered in the cinema: humanity, honesty, and warmth . . . Best script Vina Delmar has written . . . Mr. McCarey's direction brilliant . . . Victor Moore and Beulah Bondi give superb performances . . . May be counted upon to bid for a place among the "ten best" of 1937 . . . Burden of story somber . . ."

THE NEW YORK TIMES

". . . Discusses sympathetically, the problem of aged dependents . . . Not sincere enough or honest enough to drive home the full impact of the theme . . . Poignant and compassionate . . . Film unbalanced . . . An overblown, one-sided, obvious attack on the heart-strings . . . Two-thirds hokum and one-third sincerity . . ."

NEW YORK WORLD-TELEGRAM

". . . Don't think any one could enjoy it . . . Nevertheless demands an 'excellent' rating . . . A tragic subject—and followed to the end without a single concession to popular taste . . . The outstanding tear-jerker of the past decade . . . Hard to remember when the screen has been honored with a more bitterly tragic and truthful presentation from life . . ."

NEW YORK POST

Allied Convention Turnout May Hit New Peak; Issues Stir Indies

The Allied Buyers' Convention to be held at Milwaukee, May 26-28, promises to be one of the largest gatherings of independent exhibitors since the Chicago Convention of 1931, according to reports from the organization's headquarters in Washington, D. C.

With ten days remaining in which to put the finishing touches on the attendance drive, the number of exhibitors pledged to attend has already surpassed the registrations at the Atlanta and Cleveland conventions, and has a chance to exceed the all-time record hung up at Chicago in 1931.

The large turn-out of exhibitors this year can be attributed to the following reasons: First, the valuable data on sales policies, terms and product of the major producers in all parts of the country which is being assembled by Allied and will be presented to those present; second, the passing of theatre divorce legislation in North Dakota has awakened the Independents to the value of organization; third, the resentment of thousands of exhibitors over the raw deal handed them this season by Paramount in withholding ten of its outstanding box-office attractions which were promised in the 1936-37 Work Sheet; fourth, the increasing pressure being brought to bear on exhibitors through the unfair manipulation of "zoning" policies to favor producer-owned theatre affiliates; fifth, the sales conventions' ballyhoo for higher rentals and increases in the number of percentage pictures for '37-'38; and sixth, the ominous threat of an extensive drive by the Big Five to increase their theatre holdings.

Some Indie leaders even go so far as to point out that 1937 might prove to be the crucial year in producer-exhibitor relations; that the Independents realize this, and intend to do something about it. Otherwise, it is said, they may see their investments injured or swept away by the further encroachments of the theatre-holding majors.

Preliminary reports from only six states so far, show Wisconsin will have more than 100 present; Illinois more than 50; Minnesota more than 25; Indiana more than 20; Michigan more than 20. The New Jersey delegation has chartered a special train car, which will leave New York on the 25th.

It is expected that the following will attend the pre-convention board meeting on the 26th as duly authorized directors: Abram F. Myers, chairman, Nathan Yamins, J. B. Fishman, H. A. Blum, Lee W. Newberry, C. H. Olive, Fred J. Herrington, P. J. Wood, Fred DeLodder, R. R. Bair, Aaron Saperstein, E. P. Maertz, E. L. Peaslee, Frank Wetzstein, Johnnie Griffin, H. A. Cole, Henry Lazarus, N. H. Waters.

G-N Convention to Hear Program of 65 for '37-'38

Hollywood.—A program of 65 features and westerns will be announced for Grand National's second year at the company's annual sales convention which gets under way Sunday at the Ambassador Hotel, Los Angeles.

Fifty district and branch managers arrive Sunday morning and will remain until Wednesday for a program of business and pleasure arranged under the guidance of the "3 Edwards": president Alperson, vice-president Peskay, and producer-advertising chief Finney.

Warners Name 46 Titles of 60 Feature Schedule

The titles of 46 features on the program of 60 scheduled for production during 1937-38 were announced by Warner Bros. at the annual sales convention held this week at the Waldorf-Astoria Hotel, N. Y.

11 in the named group are adaptations of stage plays, while 17 are taken from novels. The balance are original stories.

The company will also release a total of 134 Vitaphone shorts during the forthcoming season. This will be comprised of 30 two-reelers, which is 6 less than this season, and 104 one-reelers.

Outstanding among the feature story properties are "Tovarich," "First Lady," "Jezebel," "White Horse Inn," "On Your Toes" and "Boy Meets Girl," all stage successes.

The following books are listed as material: "The Story of Emile Zola," starring Paul Muni; Hugh Walpole's "A Prayer For My Son;" "The Valley of the Giants," by Peter B. Kyne, to be in Technicolor; "Gold Is Where You Find It," by Clements Ripley, also a Technicolor production.

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GRAND RAPIDS, MICHIGAN. Branch Offices and Distributors In All Trade Areas

COMFORT: THE GREATEST STAR OF THEM ALL

REVIEWS

(Continued from page 5)

SLIM

Hollywood Preview

BOXOFFICE RATING

ACTION . . . Excellent thrill programmer . . Can hold top spots in action and rural locations, where it rates ● ● +. Good for lower spot in deluxers and nabes.

Warner Bros.
85 Minutes
Pat O'Brien . . . Henry Fonda . . .
Margaret Lindsay . . . Stuart Erwin . . .
J. Farrell MacDonald . . . Dick Purcell . . .
Joseph Sawyer . . . Craig Reynolds . . .
Directed by Ray Enright

The popularity of William Wister Haines' novel of the same name was due chiefly to its simplicity. However, this Warner Brothers' version emerges as a pure unadulterated action picture. But, judged in that category, it is top flight entertainment, which can stand on its own in those action spots where drama with plenty of fisticuffs and thrills, plus unassuming comedy is tops. The heretofore little-plumbed source of the hazardous lives led by linemen provides excellent material for exciting action and suspense. With an A-1 production and the names of Fonda, O'Brien and Erwin for marquee lure, it should be able to hold its own where male trade is heavy. Deluxers and nabes can use it advantageously as a dualler.

Fonda is the country bumpkin, who becomes a lineman and is taken under the wing of old-timer Pat O'Brien. Situations force them to leave the camp of J. Farrell MacDonald and they go to Chicago where they meet Margaret Lindsay, sweetheart of O'Brien. She becomes attached to Fonda and tries to persuade him to live a different sort of life. The pals leave Chicago and get work in the middle-west, but Fonda is injured in a squabble. Margaret arrives to nurse him and while O'Brien is off on the job, the two realize they are in love. The test comes when MacDonald wires the boys he needs them, and Fonda is forced to choose between Miss Lindsay and his promise to his old boss. The latter wins and with O'Brien he starts on his way. Lindsay follows. O'Brien falls and is killed. Again the girl begs Fonda to quit his work, but linework is his life, and as he mounts the towers, she realizes her efforts are of no avail, so she promises to wait for him.

The title part is an acting triumph for Henry Fonda. It is an excellent job of restrained acting, never overemphasizing the heroic angle, keeping his portrayal at all times convincing and sincere. No better choice that Pat O'Brien could there be for the role of the happy-go-lucky pal, who makes his character completely believable. Neither Miss Lindsay's romantic interest nor Stuart Erwin's comedy match up as they should. Farrell MacDonald is excellent.

Ray Enright's direction moves quickly with proper emphasis on thrills. Special mention is due Sid Hilcox's photography, whose excellent shots of the high tension towers help the unfoldment of the story.

AD TIPS: Play up danger of heroes who bring power and lights to your home. Sell Fonda, O'Brien, Erwin.

HANNA (Hollywood)

VALLEY OF WANTED MEN

BOXOFFICE RATING

OUTDOOR ACTION MELLER . . . Satisfactory Darro in which young star does some fast thinking, fighting, and riding . . . Moves fast throughout . . . Rates ● ● for action spots and rurals.

Conn Pictures
64 Minutes
Frankie Darro . . . Roy Mason . . .
Russell Hopton . . . Grant Withers . . .
Drue Leyton . . . Paul Fix . . .
Walter Miller . . .
Directed by Alan James

Crook chase thriller, starting with an authentic, bloody, jailbreak, shotguns blasting, machine guns stuttering, search lights blazing, sirens screaming; and ending in a swell wholesale gunfight near a hunting lodge in the Big Timber. Slam-bang action, plenty of suspense, and plot twist will get this Peter B. Kyne original by for average returns where they like their action not too refined and fast.

Mason, framed on a bank robbery charge breaks jail with two killers, Hopton and Fix. All are out to square accounts with Miller, cunning banker who is guilty of the crime. Mason disguised as a Ranger, sets out to find where Miller has hidden the loot. With the help of Darro and sweetheart Drue Leyton, he outwits rangers, special posses, the crooked banker and his two killer accomplices. Just as the mugs are about to kidnap the gal, Miller and Darro appear on the scene and the picture winds up with a fast gun battle.

Darro is characteristically punchy in his delivery and action. The femme lead is rather weakly handled by Miss Leyton. Alan James has maintained a swift pace from the first reel to the end.

AD TIPS: Sell Darro in the action. The big prison break of the "terror trio" is a highlight worth plugging. Catchline: "THEY FOUGHT FOR BIG STAKES, A BEAUTIFUL DAME, FREEDOM, AND A FORTUNE IN GOLD!" Post "Wanted" signs with pictures of "The Terror Trio—Jailbreakers."

ERGOOD

WINGS OVER HONOLULU

Hollywood Preview

BOXOFFICE RATING

ROMANTIC DRAMA . . . Fair programmer . . . Can get by in lower berth . . . Should interest the younger element . . . Rates ● ● —.

Universal
80 Minutes
Ray Milland . . . Wendy Barrie . . .
Kent Taylor . . . William Gargan . . .
Polly Rowles . . . Mary Phillips . . .
Samuel S. Hinds . . . Margaret McWade . . .
Clara Blandick . . . Joyce Compton . . .
Louise Beavers . . .
Directed by H. C. Potter

This is only average second rate film fare. Starting off at a neat clip, it promises to become an interesting problem yarn of youthful matrimonial difficulties, but along about the middle, backs down on its original thesis and develops into the familiar triangle situation. Sans much production value, with liberal use of Honolulu stock shots, and no marquee bait, it is destined for the lower spot on dual bills.

Barrie turns down millionaire Kent Taylor to marry naval officer Ray Milland after a whirlwind courtship. The day after the ceremony, he is ordered to Honolulu, leaving Wendy to follow by ship. She finds it difficult to fit into the Naval life. Taylor, meanwhile has followed her. She agrees to attend a party aboard his yacht, even against the protestations of Milland. In an ensuing sluming party, she participates in a brawl, which hits the papers' front pages. Believing she has ruined Milland's reputation, she decides to skip off with Taylor. Against orders, Milland follows her in a plane. He is later court-marshalled but when Miss Barrie tells the whole truth, he is restored to duty, and the chagrined little gal takes up life anew in Honolulu. Interwoven are Polly Rowles attempts to regain the affections of Milland.

The young cast advance their fortunes decisively in this. Milland displays marked dramatic ability in the final sequences, while Miss Barrie is a poised and striking heroine. Taylor, William Gargan and Miss Rowles are competent.

H. C. Potter's direction is fluid and easy to watch, but with the reneging of the script, he is limited.

AD TIPS: Direct your campaign to the young, marrying generation. Play up this as a story of hasty youth marriage and the rocks it hits.

HANNA (Hollywood)

TWO NEW SERIALS

PAINTED STALLION, The

Republic—12 Chapters
Ray Corrigan . . . Hoot Gibson . . .
Duncan Renaldo . . . Sammy McKim

The first episode, running 3 reels starts this wild and woolly Western serial off with a bang. It has been given ace feature production and has action every minute. The story has to do with the efforts of the pioneers to break a trail through to Santa Fe. It looks like a natural for the kids, who have two favorites in Ray Corrigan and Hoot Gibson. They will go for Sammy McKim, who plays young Kit Carson in a big way.

BLAKE OF SCOTLAND YARD

Victory—15 Chapters
Ralph Byrd . . . Herbert Rawlinson . . .
Joan Thayer . . . Lloyd Hughes . . .
Dickie Jones . . . Nick Stuart . . .

Here is a surprisingly good serial! With a better-than-average plot idea an above-par cast and good production values, BLAKE OF SCOTLAND YARD should have easy sailing in satisfying the youngsters, as well as action-loving adults. The story is timely in the sense that it deals with munitions, war and international spy rings. Ralph "Dick Tracy" Byrd has invented a death ray that will make munitions obsolete and banish war. There are plots and counter-plots to steal the device, an eerie figure known as The Scorpion and a counterpart of the late king of munitions salesmen, Sir Basil Zaharoff. All this business makes it suitable fare for pulp fan adults.

Short SUBJECTS

FROM PHILLY
By "Jaywalker"

The Monogram boys returned from Chi feeling high about their new company's future. The convention, says SAM ROSEN, imbued him with the feeling that the outfit is "going places" right from the start. Sam was all raves about JACK RANDALL, Mono's handsome cowboy singer. From the photos we've seen of the guy, we'd say that if he can match his looks with singing and riding, he'll bring WOMEN flocking to see his westerns. He's got "it!" Accompanying Rosen to the convention were CHARLES HITE, PHIL WOLFSON, SI PERLSWEIG and BILL PORTER . . . The Street is welcoming CHARLIE HITE, one of its real veterans, back to the fold. He's an old Educational and Fox man and one of the most respected members of the local trade. Been away for about five years . . . BEN KASSOY is managing the Lorraine . . . Openings of the week: The new Dante, down S. Philly, got going with a flourish Wednesday evening. The Street was handsomely represented by exhibs and filmen alike. ALLEN LEWIS managing . . . The renovated Colonial, 42nd and Aspen, reopened Tuesday night. LEONARD HETTLESON managing . . . JULES REIFF, formerly in the auditing department, has been appointed Columbia salesman in the Scranton territory by manager HARRY WEINER. He replaces SAM PALEN . . . Romantic Note: PERRY LESSY is showing his intimates pictures of the "only girl" these days. Engagement plans are rumored . . . STEVE BODINE was down with ptomaine poisoning last week and spent a week in bed. He's about again . . . Delaware County exhibs were ordered to discontinue Bank Night cash awards . . . Nixon's Grand shuttered for the summer Thursday night. Fays holds out until next Thursday, a tribute to the adroit management of SID STANLEY! . . . SAM WALDMAN is reported taking the Met for foreign pix exclusively . . AL SCHWARTZ, former WB man, managing Lessy's Cedar . . . HARVEY FLEISCHMAN now managing Stanley, Bridgeton . . . FRED GLADDECK, son-in-law of BOB LYNCH, has joined Quality Premium as an associate-junior partner. The BARRIST-GOODWIN firm has merged its gift department with BEN KLEBANOFF's De-Lite Sales . . . MRS. BEN SHINDLER is doing nicely after undergoing an operation . . . MIKE SEGAL has returned to Washington, while JIM PERLSWEIG, Si's brother, and a former Phila. Record man, is operating the Imperial exchange here . . . BILL HUMPHRIES is back at Fox after a minor operation . . . EDDIE GABRIEL is quite het up about the series of FRED SCOTT musical westerns. Reviews have liked them and exhib reports are favorable, accounting for Eddie's enthusiasm . . . Would it worry HARRY WEINER and JACK GREENBERG too much to learn that their present premises at 1232 Vine Street was once the place where obscene pictures, songs and joke books were sold. The Washington Merry-Go-Rounders report in one of their recent columns that Anthony Comstock, the two-fisted anti-vice crusader, filed the following report with the Post Office Department back in 1874: "I have the honor to report that yesterday at Philadelphia, I caused the arrest of Thomas Scroggy, of 1232 Vine Street, and seized on his premises a large amount of obscene pictures and prints, songs, and joke cards of the grossest character." Dirty, dirty!

FROM BOSTON
By "Brad"

PAUL LAVINE, New England theatre manager for PHIL SMITH who controls a circuit in this territory and in New York, has been in critical condition because of a blood clot that has stopped behind an eye . . . ANGELINE MANEY, assistant Metropolitan publicist, received an addition for her toy-dog collection the other day from GENE FOX, her former boss who is now doing a bit of producing for National Screen on the opposite coast. 'Twas a skunk, hewn from charcoal and whitewashed where it would do the most good . . . MARK JEFFREY, former owner of the New England Film Exchange, was the recipient the other Monday of a Spitz-Collie from STEVE BROIDY, Monogram treasurer in Boston, who was himself the recipient of the same dog a few minutes previously. Standing on the corner of Church and Piedmont Streets, Jeffrey discovered the why and wherefore of both instances of generosity when the canine almost broke his lease to get at a passerby he didn't like . . . HARRY SEGAL has bought the Imperial franchise in New England and has taken over the Imperial exchange at 12 Piedmont . . . IRMA MONTAGUE, one of the lovlies extravaganziers from the disbanded Elida Ballet, is permanently back at the Metropolitan . . . Workmen have been knocking out a few walls at the M-G-M. FRANK LYDON, local Allied vice-president, took one look at the axes they were using, then made an offer to Manager MAURICE WOLF to do the job for nothing . . . Local dailies have shelved a move to boost film rates a dime an inch . . . LEO "DOC" BRITTON, independent exchange head and the nattiest dresser in the district, is now with Monogram of New England, Inc. . . . CHAS. REPEC, HENRY WOLPER, BERT McKENZIE, BEN BEBCHICK, RAY CURRAN, MAURICE N. WOLF, MAURICE GOLDSTEIN, HENRY ROSENBLATT, HARRY WORDEN, and TOM DONALDSON have brought a bit of California sunshine back to the M-G-M offices . . . ERIC PETERSON, Hub supply man, is now Eastern Sales Manager for Motiograph . . . NATHAN ROSS, also known as "ONE-SHOT" because of his salesmanship proclivities, is set to begin work for Grand National the first of June . . . LARRY HERMAN, booker for the chain headed by RALPH SNIDER, found himself at his own bachelor dinner last week . . . ABRAHAM SHREIBER, New York premium man, was in the Hub a few days ago to confer with his local representative, SI BUNCE . . . MADELINE MURPHY, who assisted the M. and P. publicity department in showing JOHN BOLES the sights of the city when he was doing a personal in town last summer, was observed last Monday catching an early dinner at an Italian spot so as to get to a Boles' feature at a downtown theatre in time to see it twice . . . E. M. LOEW has been found guilty on charges of violating copyright regulations, by doubling some Warner Brothers shorts between two Main theatres, and has been fined a matter of four grand . . . Union negotiations with major distributors, both here and in New York, have come to an end with exchange shippers, inspectresses, and poster clerks being guaranteed a forty-hour week with a fortnight vacation with pay. The new wage scale, incorporating increases which run nearly fifty per cent in some instances, gives head shippers $38 per, first assistants $28, shippers $23, head inspectresses also $23, inspectresses $20, head poster clerks $28 and regular poster clerks another $23 . .

PENNA. LEGISLATURE . . .

(Continued from page 3)

PREFERRED PLAYING TIME

No. 1165 is "An Act prohibiting the specification of a certain day or days for the public exhibition of motion picture films." Fines are graded up for each violation.

As an additional penalty, the bill provides that the Pennsylvania corporate license of any film company shall be revoked if this law is violated.

CLEM'S
INDEPENDENT THEATRE SUPPLY HOUSE
1224 Vine Street, Philadelphia
"Everything From Street to Screen"

Everything in Equipment
NATIONAL THEATRE SUPPLY CO.
1225 VINE ST. PHILA., PA.

"Not a dark house in more than 20 years of film delivery service!"
NEW JERSEY MESSENGER SERVICE
Member National Film Carriers' Ass'n
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"Finest Theatre Painting and Decorating"
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RITtenhouse 7828 ● TRInity 1189

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ENERGY
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Economically Sensible for
All Your Deliveries to Be Made by
HORLACHER
DELIVERY SERVICE, Inc.
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Motor Carrier Agents for
GENERAL AIR EXPRESS
Coast to Coast Overnight
M. Lawrence Daily, Notary Public, Phila.
Member National Film Carriers, Inc.



"Hollywood gives public a new deal in musicals; 'Hit Parade' has story as well as all-star cast."
—*Dayton Journal*

"Real tune-talkie hit—Maybe 'The Hit Parade' didn't cost a million, but it looks like it."
—*Cleveland Plain Dealer*

"Cleverly patterned in story and generously sprinkled with humor." —*Philadelphia Public Ledger*

"'HIT PARADE' BIG— $23,500 CLEVE., WITH LEWIS."
—*Variety*

FOX, Philadelphia, Pa.
"Stood them in line. Packed and jammed 'em inside."

PARAMOUNT, San Francisco, Cal.
"Opened to excellent business and built with each performance."

LOEW'S, Dayton, Ohio
"Excellent. Second day bigger than opening. Third day beat second."

MILLER, Wichita, Kan.
"Far above average for this house."

NEW BAY THEATRE, Ashland, Wis.
"Capacity business again today. Patron comments great. Truly a parade to the box office. Congratulations."
Miner Amusement Co.

STATE and CHINESE	Hollywood, Cal
PARAMOUNT	San Francisco, Cal.
WARNER'S FOX	Philadelphia, Pa.
RKO CENTURY	Rochester, N. Y.
RKO PARAMOUNT	Syracuse, N. Y.
LOEW'S	Dayton, Ohio
LOEW'S	Louisville, Ky.
LOEW'S CENTURY	Baltimore, Md
MAJESTIC	Bridgeport, Conn
RKO BOSTON	Boston, Mass.
LOEW'S CAPITOL	Washington, D. C.
LOEW'S STATE	Cleveland, Ohio
LOEW'S	Toledo, Ohio
RKO KEITH'S	Cincinnati, Ohio
LOEW'S	Indianapolis, Ind.
FOX TOWER	Kansas City, Mo.
RKO BRANDEIS	Omaha, Nebr.
PALOMAR	Seattle, Wash.
ALADDIN	Denver, Colo.
PUBLIX CAPITOL	Salt Lake City, Utah
MAJESTIC	Dallas, Texas
HOLLYWOOD	Fort Worth, Texas
MAJESTIC	Houston, Texas
CAPITOL	Scranton, Pa
RIALTO	Allentown, Pa.
STATE	Harrisburg, Pa
CENTER	Ottawa, Canada
FAMOUS PLAYERS	Montreal, Canada

FRANCES PHIL

LANGFORD • REGAN

THE HIT PARADE

with a parade of standout radio, stage and screen personalities

Directed by GUS MEINS • Screen play by BRADFORD ROPES
SAMUEL ORNITZ • Original story by Bradford Ropes
Produced by NAT LEVINE • A REPUBLIC PICTURE

REPUBLIC PICTURES

Independent EXHIBITORS
FILM BULLETIN

Vol. 3. No. 38 SATURDAY, JUNE 5, 1937 PRICE, 10 CENTS

You Took The Words Right Out of Our Mouth, Mr. Wood!

NEIL AGNEW COLUMBUS OHIO JUNE 3 1937
PARAMOUNT PICTURES CORP
PARAMOUNT BUILDING
NEW YORK NEW YORK

YOUR LETTER MAY TWENTY FIFTH AND THE MEANINGLESS EXPLANATION OFFERED BY MR ZUKOR IN HIS LETTER COUPLED WITH YOUR ANNOUNCEMENT THAT SOULS AT SEA WILL BE RELEASED AS ROAD SHOW JUNE THIRTIETH IS GREATEST SLAP IN THE FACE EVER GIVEN EXHIBITORS STOP WHEN ONE OF THE THREE LEADING COMPANIES IN AN INDUSTRY STOOPS TO SUCH UNETHICAL AND UNFAIR TACTICS IT IS NO WONDER THAT IT IS BESET WITH CONGRESSIONAL INVESTIGATIONS AND THE CONDEMNATION OF CIVIC AND OTHER PUBLIC GROUPS STOP PARAMOUNT IS CERTAINLY DOING ITS FULL SHARE TO HASTEN FEDERAL CONTROL OF THE MOTIONPICTURE INDUSTRY STOP I HOPE THAT ITS STOCKHOLDERS AT FORTHCOMING MEETING TO CONSIDER RECOMMENDATIONS OF BOARD OF DIRECTORS REGARDING PROHIBITIVE SALARY AND BONUS TO BE PAID MR ZUKOR FOR THE CURRENT YEAR WILL FIND TIME TO TAKE SOME ACTION ON THE BUSINESS TACTICS OF THEIR ORGANIZATION

P J WOOD SECRETARY
INDEPENDENT THEATRE OWNERS OF OHIO

The above is an exact copy of a telegram wired to the Gen. Mgr. of Paramount Thursday afternoon

A TRADE PUBLICATION FOR INDEPENDENT EXHIBITORS
— AND DEDICATED TO THE PROTECTION OF THEIR INTERESTS

NATIONAL SALES SURVEY REVEALS WIDE VARIANCE IN FILM RENTALS

The first national sales survey ever undertaken, the results of which were presented at the Allied Convention in Milwaukee last week, revealed the fact that not one of the major distributors operates with a hard and fast national policy in selling.

The answered questionnaires, filed by over 500 independent theatres spread from coast to coast and border to border, contained data on terms paid for 1936-37 product and comparative rentals being asked for the '37-'38 season. The trend is unmistakably in the direction of higher film prices, if it is possible to judge by the companies' early selling demands listed in the survey analysis.

CONCLUSIONS—REMEDIES

Following the report of the survey are listed seven conclusions and suggested remedies to strengthen the exhibitor's buying position. These are:

1. First let us bury, once and for all time, without benefit of clergy, that ancient myth, that venerable gagus, the national sales policy. The only thing faintly resembling such a policy was Metro's "4 at 40." But even that company's percentage demands ranged up and down between none and 30.

2. The greatest single factor in the sale of pictures is the weakness of the exhibitor. This weakness consists mainly in his competitive situation; this is the biggest factor playing into the hands of the distributors. Other elements of weakness are lack of bargaining skill—the inability to hold off and to say "no;" also lack of efficient regional organizations to supply needed information, assistance and advice.

2A. It is obvious from the reports, as our common sense should tell us, that the introduction of double features doubles the film requirements of the exhibitors, tends to create a shortage in the market, stimulates unhealthy competition between exhibitors and increases their dependence upon the distributors.

3. For several years there has been a persistent and determined movement on the part of all distributors to increase their revenues both by enlarging percentage playing and by increasing flat rentals; and while this has been marked by considerable irregularity as between theatres and territories, the results are plainly discernible in the reports. Thus the benefits of a returning prosperity have been diverted entirely to the distributors, the mounting grosses of the exhibitors being more than offset by increased film rentals.

4. Mounting film rentals, increased percentage, compulsory block booking, admission price control, designation of playdates, etc., constitute the REAL menace to the exhibitors. Present tendencies, if prolonged, will result in complete monopolization of the business by the Big Eight.

5. Divorcement bills, chain tax bills and the like are absolutely necessary in the battle of the independents to survive; chain operation and theatre grabbing constitute VISIBLE MANIFESTATIONS of the monopoly at which they can strike; but they are the symptoms, the disease lies much deeper.

6. If the Big Eight are forced to dispose of their theatres and all the big chains are dissolved, the exhibitors still will be confronted with the problems presented by this sales survey. Exhibitors are not and cannot be truly INDEPENDENT so long as they share their receipts with and relinquish their operating policy to the distributors. The selling policies and practices of the Big Eight MUST be reformed.

7. Exhibitors must strike out through the Hobbs Resolution for Congressional investigation, through the Neely-Pettengill Bill, by bills to prohibit compulsory playdates, and, ABOVE ALL, by cooperation among themselves and the exercise of restraint and judgment in their buying operations, to correct the basic evils residing in the selling policies of the distributors.

COVERS 8 TERRITORIES

The survey analysis comprehensively covers eight exchange centers, namely: Detroit, Boston, Los Angeles, Dallas-Oklahoma City, Indianapolis, Cleveland-Cincinnati, New York-New Jersey and St. Louis-Kansas City.

The answers to the questionnaire from Detroit outnumbered those from any other territory and most space is devoted in the analysis to this center. The data is broken down into four classifications: (1) towns up to 5,000; (2) towns from 5,000 to 25,000; (3) towns from 25,000 to 100,000; (4) towns over 100,000.

In the Detroit area only 3 exhibitors reported buying any product for 1937-38; two in the smallest towns and one in a 25,000-100,000 town.

Interesting facts disclosed by the reports on 1936-37 deals in the Detroit territory are the following, quoted from the survey:

Towns Up to 5,000

Only a small minority of the exhibitors were required to take all the features. The biggest offender was Metro, and even it broke down on a few occasions. Metro demanded percentage in all contracts, the number ranging from 3 to 30 (most contracts specified 4) with preferred playing time usually coinciding with the number of percentage pictures. Vitagraph was next in the number of percentage pictures, running from 2 to 10. Paramount received percentage in less than half of its deals, the number ranging from 2 to 6—mostly 2.

80% of the deals were characterized as "higher" than the preceding year.

Towns 5,000-25,000
Detroit Territory

Not a single reporting exhibitor has signed a contract for 1937-38. Only one reports terms asked: namely, that 20th Century is asking six additional in the top classification. We find that as the towns grow larger the deals become tougher.

In the matter of score charge, Metro, Paramount, 20th Century and Vitagraph collected on every deal. Columbia, with but a few deals, collected about one in three; RKO and United Artists 50-50, and Universal not at all. Metro demanded percentage on every deal, the number ranging from 3 to 30. Paramount demanded percentage on a majority of contracts, the number ranging from 3 to 10. Preferred playing time was specified in only one Paramount deal. Vitagraph ranged from 5 to 12. Columbia, RKO, 20th Century, Universal and United Artists had a few percentage deals.

Towns 25,000-100,000
Detroit Territory

The data seems scarcely representative unless there are only a few towns in this bracket.

Only one exhibitor reports that he has bought any product for 1937-38. He has bought Paramount, 20th Century, Universal, United Artists and Vitagraph. He bought only 4 pictures on percentage, these from Vitagraph. His flat rentals averaged 10% higher.

For '36-'37 we find that while percentage deals are not so frequent—again assuming the data is representative—compulsory block booking is enforced more rigidly than in the smaller situations. Metro and Vitagraph were the only companies to demand percentage and the highest number in any contract was 3 for Metro and 4 for Vitagraph, with a 35% top.

Towns Over 100,000
Detroit Territory

Although a considerable number of exhibitors in this group have reported, not a single contract has been signed for '37-'38 product.

In dealing with the reports of these exhibitors for '36-'37, we are now definitely in double feature territory, and we will see what lesson we can draw from this fact. Block booking now appears with a vengeance.

Score charges are equally well enforced, although two Detroit exhibitors report no score charge to Vitagraph—the only exceptions thus far.

(Continued on page 6)

WAR OR PEACE - ALLIED OFFER

Convention Pledges Funds To Extend Anti-Chain Drive; May Invite Majors to Meetings

Following enthusiastic approval on the preceding day of the organization's aggressive legislative campaign against producer-operated theatres, Allied States Ass'n closed its fifth annual convention last Friday morning in Milwaukee with its hand extended to the major producers in a gesture of good will, to be accepted or rejected by the film companies. Meanwhile, however, there is to be no let-down in Allied's efforts to force them out of theatre business.

The conciliatory move, in the form of a suggestion for a "round-table" conference with "the actual heads" of the major companies, was inspired by W. A. Steffes, fiery leader of the Northwest unit and guiding spirit in the theatre divorcement drive.

A near-record attendance of over 500 independent theatre owners heard, during the first two days of the meeting, militant calls for "action" from the leaders, including Steffes.

By unanimous vote, the past year's record of the Special Defense Committee was endorsed. It was authorized to continue its campaign against producer-controlled theatres and to extend its activities against large independent chains by introduction of chain-store tax bills fashioned after the Louisiana Act recently upheld by the U. S. Supreme Court.

When asked for funds to replenish the Committee's treasury, the individual units held private caucuses and the total pledges exceeded the amount collected after last year's convention to open the drive.

Yamins Says Lot Worse

In the opening address of the convention, president Nathan Yamins declared that "the lot of the independent exhibitor is worse than it was a year ago." Despite the "social revolution" by which labor and the average small business man has won a fair degree of protection, he said that nothing has been done to aid the independent exhibitor in his battles for a fair deal in the film industry.

"Let us take a leaf from labor's book," Yamins urged, pointing out that without organization the workers could have done nothing to better their conditions.

The Allied chief executive closed his speech with a call for creation of a Government board to judge whether film rentals are excessive. "If this sounds like Government regulation," isn't it better for independent theatre owners to have their business regulated by the Government than destroyed by monopoly?" he asked.

Hands Off Labor Issue

The labor issue was discussed in detail at a closed executive session Thursday morning. The principal question concerning the delegates was that of procedure in cases of

(Continued on page 14)

Zukor Denies Pard's 'Hold Back' is Unfair

Condemned by Allied

Asserting that "the exhibitor has no claim" on the pictures Paramount is withholding from delivery this season, Adolph Zukor sought to justify his company's much-condemned "hold-back" policy in a letter addressed to the Allied Convention which was read to the independents in Milwaukee last Thursday.

Earlier in the day a resolution terming Paramount's policy "unethical, unjust and a ruthless exercise of monopolistic power" was unanimously passed by the Convention.

The three-page letter, sent by sales manager Neil F. Agnew to P. J. Wood, chairman of the Convention, is consumed, for the most part, by self-praise for Zukor's "achievements" on the company's behalf. Attributing the failure to deliver promised pictures to the vagaries of production, the producer cites as an example the illness of W. C. Fields and the abandonment of Harold Lloyd's scheduled film, because it "might have caused international complications."

On the specific complaint registered by Allied, Zukor says:

"It cannot in truth be said that the failure to deliver 'Souls At Sea,' 'High, Wide and Handsome,' 'Angel,' 'Artists and Models,' 'What Ho' and a Harold Lloyd production is unfair play. Our method of selling, for years, as you know, has been to deliver pictures according to release year. If the pictures were generally released in a given year, they were covered by the contract. If they were not so generally released, the exhibitor had no claim to them. Of this, all exhibitors have been well aware and no one has been fooled about it."

The letter claims that "Souls At Sea" and "High, Wide and Handsome" have only been completed in so far as camera work is concerned and that they will not be ready for release "for some time." These two pictures, Zukor states, will be shown first in a few key spots at advanced prices. "Angel" and "Artists and Models" will not be completed until early August, he asserts.

PA. VOTES TAX ON THEATRE CHAINS

Harrisburg.—Theatre circuits in Pennsylvania this week found themselves inflicted with a chain tax measure, which only awaits the signature of Governor Earle to become a law. It would levy from $1.00 to $500 per unit, according to the number of stores or theatres.

The Senate approved the bill by a vote of 34-8 last Tuesday and it was sent to the Governor, who is expected to sign it, although it was reported he personally did not favor having the levy hit theatres.

The tax scale is as follows: One individually-operated store, $1 per year; more than 1 and less than 5, $5 per store; up to 10, $10; to 15, $20; to 20, $30; to 30, $50; to 50, $100; to 100, $250; to 200, $350; to 500, $450; over 500, $500.

Warner Bros. and Comerford operate the two largest theatre circuits in the state.

20th Century To Have 66

Hollywood. — Republic Pictures' 1937-38 program consisting of 30 features, 24 westerns and 4 serials was announced to the company's franchise holders in session here last Tuesday.

There will be 4 "Anniversary Specials," into which the company will pour its best production resources; a group called the "Jubilee Ten," and a third group of 16 "Showmen's Money-Makers."

The Anniversary productions will be: .1) "Manhattan Merry-Go-Round," a musical romance based on the popular radio program, featuring Phil Regan; .2) "Wagons Westward," from Armstrong Perry's novel; .3) "Hit Parade of 1938," starring Phil Regan and a cast of radio and stage stars; .4) "All Hands on Deck," an original romantic drama with music.

The westerns will be headed by 8 Gene Autry vehicles. The other groups will be 8 "Three Mesquiteers" and 8 Bob Steele westerns.

First on the serial list is a continuation of the popular Dick Tracy's adventures in "Dick Tracy Returns."

How Chains Would Be Taxed

The proposed Chain Theatre tax bill which Allied may seek to have introduced in state legislatures as part of its anti-chain campaign would levy from 5 cents to $5.00 per seat, based on the number of theatres operated by a circuit.

In order to avoid the charge of discrimination, the tax would start on single theatres. For from one to five theatres the levy would be 5 cents per seat; six to ten, 10 cents, etc., until the chain of 500 or more theatres would be paying $5.00 on each chair.

F B Becomes Bi-Weekly

Henceforth FILM BULLETIN will be published every other Saturday. There will be more editorials, more reviews, more special departments of interest and value to exhibitors and the trade in general.

U. S. Nuisance Tax to Stay

Washington.-The House Ways and Means Committee approved on Friday the Administration bill to extend the Federal Nuisance Taxes for another two years, thereby virtually assuring continuance of the levy on theatre admissions of 41 cents and over.

Convention Notes

Governor Langner of N. Dakota scored a hit at the banquet by declaring that his State will finance Allied's defense against all legal attacks on the theatre divorcement law—"as far as the U. S. Supreme Court."

*

Pete Wood and his Ohio co-worker, Bill Carpentier, did a grand job of setting up a convention away from their own bailiwick. They worked like a pair of trojans and got a rising vote of thanks for it.

*

Another "Pete"—Harrison, this time—delivered a few of his fighting editorials in person. The convention acted on three of his suggestions to condemn certain trade practices.

*

Henderson Richey read the sales survey report to the convention. It required about one hour and "Rich" made every moment of it interesting.

*

The Convention voted, by 74-60, to have a committee investigate the feasibility of a "National Buying Combine" of independents.

*

A resolution was introduced by Arthur Price of Baltimore recommending that film stars be prohibited from broadcasting during peak theatre hours. It was unanimously accepted.

*

The Lloyd's Insurance Plan was outlined briefly by Arthur Howard, business manager of the New England unit, who told the members that the proposition had been thoroughly tested in his territory and was giving exhibitors proper protection at rates far below those being asked by other insurance firms.

20th-Century-Fox Program

Los Angeles.—A total of 66 features, including 4 Will Rogers reissues and 3 foreign pictures, will comprise the 20th Century-Fox program for the 1937-38 season, the annual sales convention was told last Tuesday. 60 titles and a number of casts and directors were listed.

52 of the features will be produced at the 20th Century studios under the supervision of Darryl F. Zanuck. 4 westerns and 2 Tarzan films will be made by Sol Lesser. The foreign productions will be filmed in London by New World Pictures, a subsidiary. "Borneo," the last jungle film made by the late Martin Johnson and his wife.

Educational's 88 Shorts

The 20th Century '37-'38 program will be supplemented by 88 short subjects to be made by Educational. The total will be composed of 46 one-reel subjects and 42 two-reelers.

Yamin's Speech

Nathan Yamins, president of National Allied, told the Convention in his opening address:

"Unless an aroused exhibitor body finds some way out of the difficulty, this will be the last independent exhibitor convention."

*

"I am sorry to say the lot of the independent exhibitor is worse today than it was a year ago. His liberty in the operation of his theatre has been lessened and his economic security imperilled."

*

"Allied has long felt that if the Distributor monopoly could be destroyed, the accompanying evils would be a thing of the past, because real competition would result in fair dealing."

*

"If the working man can have a Board pass on the question of his pay being too small, is it illogical to ask that a similar Board pass on the question that the exhibitor is made to pay excessive prices for film rentals? . . . If this sounds like Government regulation, isn't it better for independent theatre owners to have their business regulated by the Government than destroyed by Monopoly?"

Wood on Zukor's Salary

P. J. Wood, secretary of the I.T.O. of Ohio, calculated Adolph Zukor's salary from Paramount for the benefit of the Allied Convention delegates. He said it would approximate $12,000 per week.

$3,000 per week straight salary; 7½% of the first $2,500,000 profit; 5% of all profit over that sum. Basing his figures on the company's estimated $8,000,000 net for 1937, Wood arrived at the total of $612,000 for the year.

A tidy sum on which to struggle along

Allied Hits Date Drives As 'Near Racket'; Seek Check

Date drives were termed a "near racket" by the Allied Convention and plans laid for creation of a Committee on Drives to approve or disapprove them in a resolution unanimously accepted by the meeting.

The resolution follows:

Whereas, distributors from time to time conduct so-called Drives with the object of boosting sales and playdates, and

Whereas, in the time allotted, the exhibitor is induced to date only such features as are owned by the distributor conducting the Drive, upsetting the exhibitor's bookings and causing loss of patronage through showing of successive weaker programs; and

Whereas, this has degenerated into a near racket, inasmuch as the booker, who is frequently used as the tool to put such Drives over, is in position to do the exhibitor much harm if his "request" is refused; therefore be it

Resolved, that Regional Organizations affiliated with Allied be urged to appoint a secret committee, to be called the Committee on Drives, the function of which will be to receive applications from distributors for such Drives, and either to approve or reject them, depending on whether such Drive will, in the opinion of the committee, benefit the exhibitors at large or not; and be it further

Resolved, that the Regional Organizations urge their members to refuse to support any Drive unless the distributor conducting it first obtain the written consent of the Drive Committee.



CANDID CAMERA TOURS ALLIED CONVENTION

FILM BULLETIN's roving candid camera lighted on various and sundry exhibitors, trade paper men and mere on-lookers. From stern to stem, meaning left to right: A. W. (Al) Steffes, the Minneapolis firebrand, in pensive mood; president Nathan Yamins, Texan Col. H. A. Cole and general counsel Abram F. Myers caught at an early morning round-table; Charles Olive, leader of D. C. Allied; Arthur K. Howard, youthful business manager of the New England unit; Sidney E. Samuelson of N. J. in contemplative mood; publisher P. S. Harrison; editor Arthur Eddy, pipe in hand and mouth; Jock McPherson, National Screen of Chicago, sits with A. E. Lichtman of Washington; and on the end, National Screen's genial George Dembow and publisher Charles (Chick) Lewis.

'Met Him In Paris' Smart Comedy—G-N's 'Girl Said No' Will Click—RKO's 'My Girl' A Fizzle

REVIEWS OF NEW FILMS

BOXOFFICE RATINGS:
● Means POOR; ●● AVERAGE; ●●● GOOD; ●●●● EXCELLENT

I MET HIM IN PARIS

Hollywood Preview

BOXOFFICE RATING

COMEDY . . . Ultra sophisticated froth that will click with "smart" femme trade . . . Little appeal for masses . . . Rates ●●● for deluxe spots; ●● + in nabes; less for action and rural spots.

Paramount
87 Minutes
Claudette Colbert . . . Melvyn Douglas . . .
Robert Young . . . Lee Bowman . . .
Mona Barrie . . . George Davis
Directed by Wesley Ruggles

Where they go for light, breezy continental comedies (delivered in the American style), Colbert's latest Paramount vehicle stacks up as good boxoffice entertainment. Its frothy, sophisticated dialogue should provoke hearty chuckles from the "smart" set and "worldly" shop girls. In brief, I MET HIM IN PARIS is cut from a pattern suitable only for deluxe spots. The masses (especially the male contingent) may regard it as just plain blah. The story of three men chasing one gal, all with supposedly honest intentions, gives room for plenty of comic situations, and director Ruggles has made the most of them, but one gets just a little bored and wishes that Miss Colbert and her three gentleman friends would let down their hair and act like human beings. This is definitely "out" for action spots and family-trade nabes.

Miss Colbert is a dress designer off on her first trip to Paris, leaving behind admirer number One, Lee Bowman. Paris, she finds, is pretty dull until she meets admirers Two and Three, Robert Young and Melvyn Douglas. Young goes to town and proposes within twenty-four hours. He invites her to Switzerland (on a purely platonic basis). Melvyn Douglas scoffs at the idea and goes along to prove it can't be done. So through a few reels of beautiful snowy scenery, with gobs of scintillating dialogue, Miss Colbert and Mr. Young alternately prove and disapprove Mr. Douglas' theory. It looks as though Colbert is hooked by the glib Robert Young, when Mona Barrie arrives. Being his wife, she automatically ends the episode. Back to Paris they go, where Bowman is waiting for her. Miss Colbert goes to town, telling each one just what's wrong. Douglas' inoculation works, for he speaks back, lets go of his reserve, tells her as passionately as he can that he loves her, which is what she has been hoping for.

The most credible acting is done by Douglas, who gives a warm and convincing characterization of the calm, repressed playwright. Miss Colbert is adequately shy, coy, and shocked as the script requires. Young handles his role capably enough to satisfy. Mona Barrie and George Owen make the most of their small parts.

AD TIPS: Play it up as the frothiest romance since "It Happened One Night." Plug the title heavily—and Colbert, of course.

HANNA (Hollywood)

THE GIRL SAID NO

Hollywood Preview

BOXOFFICE RATING

MUSICAL . . . Picture incorporating Gilbert and Sullivan melodies in snappy comedy clicks in topnotch fashion . . . First class production makes it headline booking material in any type of house . . . Rates ●● + generally; better where G & S works are liked.

Grand National
75 Minutes
Irene Hervey . . . Robert Armstrong . . .
Paula Stone . . . William Danforth . . .
Vera Ross . . . Vivian Hart . . .
Harry Tyler . . . Richard Tucker . . .
Gwili Andre . . . Mildred Rogers . . .
Frank Moulan . . . Josef Swickard . . .
Ed Brophy . . . Allan Rogers
Directed by Andrew L. Stone

With a snappy, modern story as a basis, Andrew Stone has ingeniously contrived an excellent and intriguing background for the first film presentation of Gilbert and Sullivan's popular light opera THE MIKADO. An excellent production, Mr. Stone's sparkling direction and the troupe of veteran G & S singers make this a well-rounded and generally excellent film presentation. For the marquee there are the fair names of Hervey and Armstrong, but the exploitation possibilities in the famed G & S comic operetta will more than counteract the lack of top names.

Story revolves around the activities of bookmaker Robert Armstrong and his partners, Ed Brophy and Harry Taylor. To avenge himself on Irene Hervey, a taxi dancer, who has hooked a bankroll from him belonging to his pals, Armstrong poses as an agent for a phoney Broadway producer. When he has gotten all but five hundred dollars of the money, he finds a broken-down troupe of Gilbert and Sullivan players. With the remaining half grand, he plans to present them in THE MIKADO. He discovers the veterans have all given up their jobs in a restaurant and, conscious of the troupe's faith in him, he is sickened. The night of the show, he confesses the plot to the audience. The show clicks and because of his innate goodness, Miss Hervey realizes she loves him.

Armstrong is excellent in this tailor-made role, and Miss Hervey does an excellent piece of work as the golddigger turned operetta star. However, those perennial Gilbert and Sullivan farceurs William Danforth, Vera Ross, Vivian Hart and Frank Moulan romp off with the honors, taking their acting stints in easy stride, topped by their familiar and excellent interpretations in THE MIKADO.

Andrew Stone has performed his three-man job of original story, director and producer in showmanly style.

AD TIPS: Class spots should go after the G. & S. angle strongly; first time on the screen. Action houses can concentrate on the main story.

HANNA (Hollywood)

BORDER CAFE

Hollywood Preview

BOXOFFICE RATING

WESTERN DRAMA . . . Good horse opera with enough dramatic interest for family trade . . . Rates ●● + for action spots; OK for dualling in nabes.

RKO
65 Minutes
Harry Carey . . . John Beal . . .
Armida . . . George Irving . . .
Leona Roberts . . . J. Carrol Naish . . .
Merjorie Lord . . . Lee Patrick . . .
Paul Fix . . . Max Wagner . . .
Walter Miller
Directed by Lew Landers

This outdoor drama is a better than average picture of this type and should fit nicely into lower berth of naborhood duals. Swift-paced and played against a colorful background, the story has sufficient dramatic, romantic and comedy interest to satisfy family trade, while the action will match up to any western addict's requirements. The shoot-'em-up houses should get slightly above average returns with it.

Beal is the black sheep son of Senator George Irving. After refusing to become a partner in his family's law firm, he goes to a Texas town near the Mexican border. His drinking continues with the help of two thousand dollars sent him by his father to buy an interest in a ranch. Complications arise when the family decides to visit him, and Harry Carey comes to his aid by allowing Beal to pretend that Carey's is the ranch. Meanwhile gangsters, headed by J. Carrol Naish, attempt to start a protective association among the cattlemen, which situation comes to a head with the arrival of the visitors. In a gun to gun fight the mobsters are killed, and Beal's family go home pleased with their son's rehabilitation and in accord with his desire to marry the pretty Mexican entertainer, Armida.

The trio of top players carry off their assignments competently. Beal is completely believable as the dude who is gradually remade in the rural life. Harry Carey lends great sympathy to the friendly ranch owner. Armida, from whom little is required on the acting side, delivers several numbers in good style.

Credit Lew Landers with speedy direction, which neatly dovetails the various elements of the picture.

AD TIPS: Sell Carey who has again developed quite a following lately. Catchline: "The Remaking of Man From a Black Sheep!"

HANNA (Hollywood)

MORE REVIEWS ON PAGE 12

'National' Sales Policy Myth Exploded By Allied Survey

(Continued from page 2)

The problem of playing percentage on double feature programs manifests itself in a marked lessening of the relative number of pictures on percentage. Metro ranged from 3 to 12 with 40% top, with corresponding amount of preferred time. Vitagraph also got percentage on all its deals, the number ranging from 3 to 13. Paramount and RKO had a very few percentage deals, without preferred time.

While percentage deals, except as to Metro and Vitagraph, are relatively fewer than in other Michigan brackets, this advantage is more apparent than real. Exhibitors in this category, due to double features, buy a great many more pictures, and it is not uncommon for such exhibitors to report deals with all of the ten distributors listed on the questionnaire. By reason of their heavy requirements they are very vulnerable, and in this game, as in bridge, the penalty of vulnerability is very high. Virtually all exhibitors report that they had to pay much higher averages in '36-'37 than in the preceding year.

BOSTON AREA ANSWERS

The Boston territory rated next to Detroit in the number of answers to the questionnaire. Following are some pithy excerpts from the survey report on the New England area:

Not a single exhibitor in towns UP TO 5,000 has bought any product for '37-'38. One reports that he was offered a deal by 20th Century with 18 on percentage, with 40% top and 20% increase in flat rental averages. He has not gone for it.

Exhibitors in towns FROM 5,000 TO 25,000 report they, too, have not obeyed that impulse and are without contracts for '37-'38. Several report that 20th Century is out after 4 at 40%, 10 at 35% and 8 at 30%, and they do not hesitate to say that is too damned much.

As regards the '36-'37 deals in this category, virtually all deals were at higher rentals than in 1935-36. Definitely there is a larger amount of percentage playing than in towns of comparable size in Michigan.

Only one report was received from a town BETWEEN 25,000 and 100,000 AND IT COVERED ONLY '36-'37 product. This exhibitor had 98 on percentage.

Among the reports from towns of 100,000 AND OVER (mostly from Boston), we find only one exhibitor with deals for '37-'38. He says his deals were 10% higher in most cases.

In this group we find the widest variation in buying practices. A considerable number of subsequent run theatres report no percentage, which means that they did not buy Metro. Several of these all flat deals include Vitagraph.

Comments showing smart buying are: "This is a subsequent run house and deals are generally closed in September-October and as late as January-February to break down demand for the purchase of all. Was able to buy reasonable number of shorts from all offices." "Did not buy Metro, as they insisted on percentage, preferred playing time, shorts, news and trailers."

LITTLE % IN N. J.

A "startling" absence of percentage deals in New Jersey makes the report from the New York-New Jersey territory interesting. A large number of exhibitors, most of them from N. J., answered the questionnaire, some covering as many as 8 theatres. The report states:

A cursory examination of the reports from this territory reveals so little percentage playing as to be startling. Metro and Vitagraph generally took their toll, but not always; and it is astonishing how often the word "none" appears in the third column. However, a revealing explanation occasionally creeps in. Thus, one man says the high rentals on Metro flats make them average 35% or better.

There has been very little '37-'38 buying in New Jersey. RKO has sold 8 contracts to reporting exhibitors, all without percentage. One was on the same terms as last year, and last year's deal was marked lower than the preceding year.

On the deals for '36-'37 there is an outstanding feature which merits special attention. 52 deals were for a higher average for flats than the preceding year; 80 were marked "even" or "same" as the preceding year; whilst 32 were marked lower. A remarkable record, the best in the country, reflecting credit on all concerned!

RKO ACTIVE IN OHIO

Ohio independents, served from Cleveland and Cincinnati branches, replied in large volume, especially on last season's deals. The number was so great, the report remarks that an analysis "would require a volume." Extractions from the brief survey of this territory follows:

There has been very little buying in the territory served by these cities, but such as has taken place has been at higher prices. RKO has shown some activity and there are deals with this company with no percentage and some with as high as 13 on percentage.

Generally speaking, percentage deals are more prevalent than in the adjoining Michigan territory.

A man in a town of 1,500, whose report shows sound buying, says: "By switching from one company to another we are able to avoid some of the 'national' terms."

Another says: "This is my last contract with Vitagraph."

Again: "Vitagraph wants too damned much!"



AS REPUBLIC EXECUTIVES LEFT FOR CONVENTION

This group of Republic home office executives and eastern franchise holders are waving goodbye from the observation platform of the Century last Wednesday as they pull out for Hollywood and the annual sales convention, held June 1-2. They are, clockwise: J. J. Milstein, v.p. in charge of sales; Sam Hacker, contract manager; H. H. Everett, southern sales supervisor; Herman Rifkin, Boston franchise holder; Harry A. LaVine, Phila. branch manager; Herman Gluckman, N. Y. and Phila. Franchise holder, and Edward M. Schnitzer, eastern sales supervisor.

ALLIED ASKS FIGHT ON TRADE EVILS; ENDORSES SURVEY; CHIDES COLUMBIA ON 'HORIZON'; HIT POSTER RENTAL PLAN

The following resolutions touching on vital trade problems were passed unanimously by the Allied Convention in Milwaukee last week:

Urge United Action To Abolish Sales Evils

BE IT RESOLVED by the independent motion picture theatre owners in attendance at the annual convention of Allied States Ass'n of Motion Picture Exhibitors in Milwaukee this 27th day of May, 1937, that the trade practices conceived, formulated and imposed on the independent theatre owners by the producer-distributors and known as

1. Percentage playing in all its forms.
2. Compulsory designation of playdates to pre-empt preferred playing time.
3. Exaction of a weekly charge for short subjects without regard to the number needed or used.
4. Withholding of pictures which they have agreed to deliver as an inducement to the exhibitors to sign a contract for their next year's program.
5. Selling on allocation and then not delivering the full or a proportionate quota of low allocation pictures, thus raising the average rentals above what the contract calls for and what the exhibitor had in mind when he signed it.
6. Compulsory block booking and blind selling.

All have for their purpose and, as demonstrated by the report of the national sales survey, are having the effect to divert the earnings of the independent theatres in increasing amounts into the pockets of the producer-distributors and are forcing all exhibitors into an unwelcome and one-sided partnership with said producer-distributors, with the result that the independent theatres are realizing no benefits from the returning prosperity because their grosses are more than off-set by their mounting film rentals.

Be it further resolved that this convention calls upon the independent exhibitors of the nation to join in a concerted effort to resist, individually, through their regional associations and by cooperating with Allied States Ass'n, all of the practices enumerated in this resolution, by the following means:

1. Exercise of a stern self-discipline and sales resistance in buying pictures this year.
2. Less distrust and more cooperation among competing exhibitors so that they will not play into the hands of the distributors by trying to out-smart each other.
3. Publicizing these intolerable practices and their effect on the public as well as the exhibitors by the use of trailers, house organs, information printed on programs, addresses to interested public groups and the cultivation locally of the contacts made by Allied States Ass'n with national and regional religious, welfare and educational societies.
4. Immediate widespread effort to secure support for a thorough congressional investigation of the motion picture industry and particularly of the practices in question and the coordination of such effort through National Allied in order that the same may be most effective.
5. That a similar effort be made to secure the passage at the present session of Congress of the Neely-Pettengill Bill against compulsory block booking and blind selling.

Be it further resolved that all independent exhibitors wherever located and without regard to their affiliation with any association be invited and urged to join in this effort, and, if their so-called leaders are unwilling to join with them, to ascertain the reasons, and if such reasons are found unsatisfactory to repudiate such leadership.

Ask Repetition of National Sales Survey

BE IT RESOLVED . . . as follows:

1. That Allied States Ass'n be and it is hereby requested to repeat next year the national sales survey with such alterations in the questionnaire as may be advisable in view of this year's experience.

2. That all exhibitors are hereby urged to cooperate fully in this effort by promptly filling out and returning the forms.

3. That the records and data be retained at national headquarters.

Condemn Columbia for 'Lost Horizon' Withdrawal

RESOLVED . . . that we condemn and bitterly resent the action of Columbia Pictures Corporation in again holding out the promise of Capra's "Lost Horizon" as the main and in some cases the only inducement for buying Columbia product, for selling it and another Capra production not now in sight on a separate contract with a view to avoiding the consequences of a withholding thereof in the cancellation of one of their high-allocation run-of-mine pictures, and then withdrawing it under the tricky roadshow clause with a view to ensnaring the exhibitors again next year.

Further resolved, that we recommend that all exhibitors bear in mind their losses on this year's Columbia contract when (and if) they enter into negotiations for next year's program.

Hit Distribs' Accessory Rentals Support Indie Poster Exch.

RESOLVED . . . that we receive, approve and commend to the favorable consideration of all independent exhibitors the resolution of the Twin City exhibitors condemning Paramount's advertising accessory plan and urging that independent exhibitors do everything in their power to assist the independent poster companies and exchanges. (Note: Resolution amended to include Vitagraph and all other film exchanges.)

The
ONLY
Complete
and
Accurate
Report
of the
ALLIED CONVENTION
would be found
in
FILM BULLETIN
—of course!

The stills are selected for their descriptive value to exhibitors.

PREV









BEHIND THE HEADLINES . . . An ex-newspaper reporter becomes a radio reporter and constantly scoops the newshounds via a short-wave transmitter kept in his pocket. A renegade G-man, head of a band of crooks, plots the holdup of a Government truck bearing a fortune in gold to the vault at Fort Knox. A girl reporter leads to the capture of the gangsters after they have seized the gold and taken it to a secret cave in the mountains. Those are the highlights of the melodramatic happenings in BEHIND THE HEADLINES. It's an RKO picture, with glib Lee Tracy, Donald Meek and Diana Gibson heading the cast. A current release.

EETHEART OF NAVY . . . The antic team of Linden and Ce- Parker is re- ed again in this nd National com- about gobs and gals. Two mus- numbers liven proceedings. It's F. Zeidman pro- ion and will be ised soon.







IT COULD HAPPEN TO YOU . . . Murder and psychological blackmail! A young man kills the father of his best friend in an attempt to steal some money. A meek - looking professor with a diabolical philosophy, knows of the murder and uses it to force the youth into a deal to swindle ignorant immigrants. IT COULD HAPPEN TO YOU is a Republic picture, featuring Alan Baxter, Owen Davis, Jr. Release is scheduled for June 11.





VIEWS

Scenes from . . . and a few vital facts about . . . the new films.









THE MAN IN BLUE . . . The question. Are the crook s instincts hereditary? is probed in this Universal film A policeman adopts the young son of a gangster he killed in the line of duty The boy grows to manhood and, by accident, becomes involved in a theft, of which he is really innocent Accused, he turns robber and breaks with his adopted father. Fate finally leads him back to the straight and narrow. The cast includes Robert Wilcox Nan Grey and Edward Ellis. A current release.



WOMAN CHASES MA
Samuel Goldwyn plunge into the field comedy Prior to the he spent his money ish period productio modern drama and maintained that 'there such thing as a cycle credo A good picture always make money gardless of the 'ty story (More about picture below)



WOMAN CHASES MAN . . . is a somewhat screwy farce the modern manner Miriam Hopkins a female archit sets out to help Charles Winninger induce his son McCrae, to finance his model village project McCrae wo and Miriam pursues him madly—until she falls in love w him The climax comes when someone falls out of the on which all the principals have beleaguered poor McCr It's a United Artists release of course









AS GOOD AS MARRIED . . . When a successful business man conceives the idea of marrying his pretty stenographer just to save income tax, he can expect trouble. It probably won't surprise you to learn that John Boles falls in love with Doris Nolan, the secretary. Complications are bound to arise, and they come in the person of Walter Pidgeon, who loves Doris, and Tala Birell, who makes it a habit of winding Boles around her little finger. AS GOOD AS MARRIED is Universal's farce and is currently on the screens.

KNIGHT WITHOUT ARMOR . . . This Alexander Korda production has for its background the Russia of the Revolution. Robert Donat, a young Britisher in sympathy with the Reds, and Marlene Dietrich, a widowed countess, fall in love. Their experiences, until both are freed from the opposing sides, are quite harrowing. United Artists will release shortly.









What the Newspaper Critics Say

Excerpts Culled From the New Film Reviews by the Most Reputable Critics in Leading Newspapers

A VALUABLE BOOKING GUIDE

THIS IS MY AFFAIR

(20th Century-Fox)

". . . An interesting and graphically presented background of the 1901 era . . . A first-rate vehicle for Robert Taylor and Barbara Stanwyck . . . More color and variety than 'His Brother's Wife' . . ."

H. T. M., PHILA. LEDGER

". . . Well-made and exciting production which entertains from beginning to end . . . The sets will delight all who remember fringed lamp shades, antimaccasars on overstuffed chairs and tin bathtubs . . ."

PHILA. RECORD

". . . Dark intrigue and romance are nicely blended against the picturesque background of America at the turn of the century . . . High-grade suspense and an entertainment that is novel, colorful and interesting from beginning to end . . ."

Boehnel, N. Y. WORLD TELEGRAM

". . . Don't be misled by the title, for this is one picture in which drama strides arm and arm with suspense, thereby making grand entertainment . . . Miss Stanwyck does well with her role but is given to screaming on occasion . . ."

K. Y., WASHINGTON TIMES

". . . An exciting, genuinely atmospheric melodrama . . . Miss Stanwyck looks pretty in her pompadours, big hats and wasp-waisted dresses, though her acting lacks both variety and conviction . . .

E. L. H., BOSTON HERALD

". . . A melodrama of bank robbers, a secret service man and a cafe singer, with the usual plot variations . . . The settings and costumes are elegant . . . Cast is big and impressively right . . . Good entertainment . . ."

Barnes, N. Y. HERALD-TRIBUNE

". . . The gaudy cabarets, the glimpses of a Billy Watson "beef trust" in tights, Rice and Cady in a 40-year-old vaudeville routine —these are the real highlights of the picture . . ."

Nugent, N. Y. TIMES

MELODY FOR TWO

(Warner Brothers)

A pleasant romantic musical . . . Old-fashioned romance with the newest in swing entertainment . . .

PHILADELPHIA RECORD

. . . Mr. Melton sings several numbers exceptionally well . . . Pretty mediocre stuff . . .

Boehnel, N. Y. WORLD TELEGRAM

". . . Skirts the subject of 'swing' without demonstrating more than a knowledge of the word . . . Lively dialogue and carries its own weight with a few laugh lines . . . Melton's voice is the same, coming over nice and high . . ."

Winsten, N. Y. POST

". . . Satisfying program offering . . . Comedy touches are good . . ."

WASHINGTON TIMES

". . . Mr. Melton has a pleasant voice . . . Nothing much ever happens—certainly nothing you can't afford to miss . . ."

Nugent, N. Y. TIMES

KID GALAHAD

(Warner Brothers)

. . . The best prize fight movie ever made . . . Even more exciting than a broadcast of what Graham MacNamee imagines he sees when he's at the ringside . . . Heavyweight entertainment for the men folks . . . right straight to the the heart for the girls . . .

Kelley, WASHINGTON TIMES

". . . A perfect blending of an exciting prize-fighting story, terse dialog and a group of character actors who couldn't be better . . . "Kid Galahad" is recommended to you heartily in all respects . . ."

Pullen, CLEVELAND PLAIN DEALER

"Packed with enough punches to satisfy even the most rabid of fight fans . . . Has romantic overtones and is replete with gangster talk . . ."

CLEVELAND PRESS

". . . The finest melodrama of the spring season . . . fast, exciting, furious . . . Excellent from beginning to end . . . The acting is superb . . ."

Boehnel, N. Y. WORLD TELEGRAM

". . . Not only a splendid fight picture, but also a consistently interesting romance . . . Perfect casting is partly responsible for the triumph . . ."

Winsten, N. Y. POST

". . . The plot is sturdy enough, and the acting is persuasive . . . A nice range of pace and excitement . . . The offering's high moments are in the ring . . . A first-rate show, produced and staged with a flourish and brilliantly acted . . ."

Barnes, N. Y. HERALD TRIBUNE

". . . A good little picture as well—lively and suspenseful . . . More than merely a prize-ring film . . ."

Nugent, N. Y. TIMES

DREAMING LIPS

(United Artists)

. . . Will enchant you with a true Bergner characterization . . . Tastefully produced but has no value except as a vehicle for Miss Bergner's projection of emotions . . .

Winsten, N. Y. POST

. . . A reasonably bad play made into a reasonably bad motion picture . . . Bergner supports it . . . Roles have been filled with more than competence . . .

Nugent, N. Y. TIMES

". . . Strange and hauntingly beautiful offering . . . A revealing study of feminine psychology . . . Superb production and an inspired performance by Miss Bergner . . . An honest and inexpressibly poignant tragedy . . . Unusual and notable photoplay . . .

Barnes, N. Y. HERALD TRIBUNE

". . . A deeply unimportant fable . . . Acted brilliantly . . . Scarcely able to survive a full hour's entertainment . . . Miss Bergner gives her best performance to date—a performance full of zest, precision and authority . . .

Boehnel, N. Y. WORLD TELEGRAM

AS GOOD AS MARRIED

(Universal)

Lacks zest and polish that one has come to expect from so-called sophisticated comedies on the screen . . . Good possibilities for routine entertainment . . . Seems dreary entertainment . . . Doris Nolan and John Boles are unfortunately miscast in the chief roles . . .

Boehnel, N. Y. WORLD TELEGRAM

". . . Not nearly as funny as it attempts to be . . . Lamentable lack of comic invention . . . The performers have little gift for nonsense . . . Amusing by-plays toward the end . . .

Barnes, N. Y. HERALD TRIBUNE

". . . Dazzling picture . . . Promises splendid production, fine cast, and beautiful sets . . . A novel story . . ."

WASHINGTON TIMES

". . . Comedy of sophisticated tries too hard to be very funny . . . Comedy can be given credit for its devil-may-care spirit . . . Amuse all those whom it does not offend or bore . . .

Winsten, N. Y. POST

". . . If you have a taste for giddy, frothy farce flavored with sophistication, 'As Good As Married' will undoubtedly offer you an amusing time . . . By the time it's half over you know exactly how and when the rich playboy-architect will suddenly realize he does love his office-wife . . . The repetition wears down the laughs . . .

CLEVELAND PLAIN DEALER

TURN OFF THE MOON

(Paramount)

". . . A lavish musical production . . . Dazzling sets, lively music, romance in caps, and comedy . . .

Barnes, N. Y. HERALD TRIBUNE

". . . A well-written show as far as Charles Ruggles and Marjorie Gateson are concerned . . . one sprinkled with engaging specialty bits . . .

J. T. M., N. Y. TIMES

". . . A very mild affair . . . The plot that holds the various song numbers together is dependent mainly upon the efforts of Charlie Ruggles to hold it together . . . The songs are agreeable if not remarkable . . .

BOSTON HERALD

NOBODY'S BABY

(M-G-M)

Much scrambling and chasing and more than the usual amount of mixup . . . A typical Roach comedy with accents always on the slapstick . . . Miss Roberts amusing . . .

PHILADELPHIA RECORD

A mildly amusing affair . . . Two girls as first-year nurses and their attempts to shield and aid a dancer who has had a baby . . .

EVENING PUBLIC LEDGER

. . . Commonplace and familiar comedy . . . Some of the gags are funny . . . Cast performs well but film is too filmsy to provide a full hour of merriment . . .

Boehnel, N. Y. WORLD TELEGRAM

REVIEWS

(Continued from page 5)

YOU CAN'T BEAT LOVE

—Hollywood Preview—

BOXOFFICE RATING

COMEDY . . . Plenty of laughs in comedy about crooked city politics . . . Absence of name strength will hold it in duals . . . Rates ● ● for dualling.

RKO Radio
62 Minutes
Preston Foster . . . Joan Fontaine . . .
Herbert Mundin . . . William Brisbane . . .
Alan Bruce . . . Paul Hurst . . .
Bradley Page . . . Berton Churchill . . .
Frank M. Thomas . . . Harold Huber . . .
Paul Guilfoyle . . . Barbara Pepper
Directed by Christy Cabanne

This is a frothy and amusing bit of satire on that great American game—city politics. It moves snappily and has the advantage of several good character portrayals in the lesser roles. Despite its virtues, however, the lack of cast values for the marquee will hold it down to the lower spot on most dual bills.

Preston Foster is the wealthy playboy who can't resist a dare. This trait leads him into complications when his newspaper pals, William Brisbane and Alan Bruce, frame him into running for mayor against Frank M. Thomas, father of the lovely Joan Fontaine. Thomas himself is essentially a square guy, but the city is gilded with corruption, principal offenders being police chief Berton Churchill and big business man Bradley Page. Through a series of highly amusing situations, Foster manages to expose the grafters and hands the election over to Thomas, winning the heart of Miss Fontaine in exchange.

Foster handles his first light assignment with verve and a distinct flare for comedy. Joan Fontaine is an attractive blonde, and with a little polish will come close to the promises of her p.a. Comedy butler role is cleverly played by Herbert Mundin. Harold Huber and Paul Guilfoyle score as genial racketeers with the best "recommendations" from various police chiefs. Another deft bit is contributed by Barbara Pepper, who does a neat hip-swinging Westian role.

Christy Cabanne maintains a snappy pace during the abbreviated footage.

AD TIPS: The nabes should play this up as a giddy comedy of the playboy who always took a dare and found himself running for mayor. Better class locations can go heavy on the satire, while action fans will be attracted by the racketeering-politics angle.

HANNA (Hollywood)

BANK ALARM

—Hollywood Preview—

BOXOFFICE RATING

DRAMA . . . Strictly small house filmfare, but aces in that category . . . Nagel-Hunt do neat job in latest of G-Man series . . . Rates ● ● in action and rural houses.

Grand National
63 Minutes
Conrad Nagel . . . Eleanor Hunt . . .
Vince Burnett . . . Wilma Francis . . .
Frank Milan . . . William Thorne . . .
Wheeler Oakman . . . Charles Delaney
Directed by Louis Gasnier

BANK ALARM is the latest in G-N's G-Man series and it should be eaten up by kids and the action fans. Although the story seems a bit too involved, the snappy direction and excellent performances of the principals smooth over this difficulty, making it a fast-moving thriller. It should get average business in action and rural spots.

This time the problem confronting G-Man Conrad Nagel and G-Woman Eleanor Hunt is the locating of the ringleaders of a bank robbery gang. As usual, the villains are right under their noses, situated in what is ostensibly a legitimate night club with Wheeler Oakman, the brains of the gang, as proprietor. Wilma Francis, sister of Nagel, strikes up an acquaintance with Frank Milan, a member of the gang, and when she is kidnapped it brings about the round-up of the mob. And this time Nagel and Hunt decide to mix pleasure with business and, in the final close-up, look set to head for the altar.

Principals carry off their assignments competently, while Vince Barnett adds an appropriate comedy touch and Wheeler Oakman is a convincing criminal. Gasnier's direction emphasizes the action angles to advantage.

AD TIPS: Play up the Feds angle . . . Their most difficult adventure, etc.

HANNA (Hollywood)

IT HAPPPENED OUT WEST

—Hollywood Preview—

BOXOFFICE RATING

ACTION . . . Good outdoor picture . . . Strictly formula, but OK for dualing in nabes . . . Rates ● ● for actions and rurals.

20th Century-Fox
58 Minutes
Paul Kelly . . . Judith Allen . . .
Johnny Arthur . . . Leroy Mason . . .
Russel Hicks . . . Reginald Barlow . . .
Lew Kelly . . . Henry Otho
Directed by Howard Bretherton

From an original by Harold Bell Wright, this new Sol Lesser production has what it takes to click with western and action audiences. The steady flow of action is relieved often by typical outdoor comedy. Short and breezy in its unreeling, it has some nice performances and adept direction, which might warrant spotting it in secondary spot in family nabes.

Story is strictly routine stuff, with City Slicker Paul Kelly going out West for the monopoly organization to induce Judith Allen to sell her dairy ranch before she's put out of business. He falls in love with the gal and discovers a plot whereby other forces are attempting to secure the ranch because of a secret silver deposit. He thwarts all the enemies of the lass and decides to stay with her in the prairies.

Kelly's delivery is brisk and his stride easy and fluid. Johnny Arthur holds down the laugh spot and Miss Allen is an eye-filling ingenue. LeRoy Mason makes a sinister heavy and the remainder of the cast meet their requirements adeptly.

Bretherton does a fine directorial job, blending the comedy, romantic and action elements to everyone's satisfaction.

AD TIPS: Sell it as an "outdoor drama." Mention author H. B. Wright in all copy.

HANNA (Hollywood)

MEET THE MISSUS

—Hollywood Preview—

BOXOFFICE RATING

COMEDY . . . Amusing program laugh film . . . Moore and Broderick click . . . Should fit in nicely on duals for family trade . . . Rates ● ●.

RKO
65 Minutes
Victor Moore . . . Helen Broderick . . .
Anne Shirley . . . Alan Bruce . . .
Edward H. Robbins . . . William Brisbane . . .
Frank M. Thomas
Directed by Joseph Santley

Poking sly satirical shafts at the numerous bathing beauty contests and Miss America competitions, this is a giddy, if unpretentious comedy. Better than the prior Moore-Broderick vehicle, MEET THE MISSUS will fit nicely into the lower berth of naborhoods, where it will hit home with the femme contingent. Story idea is excellent and delivered by an expert cast of funmakers, it clicks solidly on laughs.

Yarn concerns Moore, a hen-pecked husband who holds together his home by assuming the domestic duties, while wife Helen Broderick wastes her time on newspaper and radio contests. Things take a serious turn when Broderick is named one of the final contestants in the Happy Noodle Housewives' competition. She and Moore go to Atlantic City, where with other regional winners, she is put through a series of domestic tests. Moore does all the work and Miss Broderick is on her way to become Mrs. America. The husbands revolt and in an uproarious finale as noodlemaker Edward Robbins is about to award the prize, the hubbies parade about in bathing suits. Moore grabs the radio and pans all noodles, especially Happy noodles. Miss Broderick wins the prize, primarily because the noodle king is afraid Moore will continue his war on the firm. The incidental romance between Anne Shirley and a representative of the company, Alan Bruce, comes to a successful culmination.

Comedy honors go to Moore. Miss Broderick's role, for the most part, is played straight. William Brisbane chalks up several good scenes as the prissy master of ceremonies. Anne Shirley's assignment is small and undistinguished, as is Alan Bruce. Joseph Santley has shrewdly directed this along deft satirical lines, obviously enjoying this giddy burlesque of those American institutions, contests.

AD TIPS: Play up the Moore-Broderick team . . . A giddy comedy of a hubby who does all the housework and a wife who takes all the credit . . . Meet Mr. America, Victor Moore!

HANNA (Hollywood)

THERE GOES MY GIRL

—Hollywood Preview—

BOXOFFICE RATING

COMEDY-MELLER . . . Familiar boy and girl reporter yarn . . . Makes weak programmer . . . Starts as comedy, plunges into mystery . . . Rates ● ● — generally.

RKO
75 Minutes
Gene Raymond . . . Ann Sothern . . .
Gordon Jones . . . Richard Lane . . .
Frank Jenks . . . Bradley Page . . .
Joan Woodbury . . . Joseph Crehan
Directed by Ben Holmes

This is far below previous Raymond-Southern vehicles. It starts off as slapstick

(Continued on page 14)

STOP HERE
For Just A Minute

The Independent Theatre Owners of Ohio

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TOLEDO, OHIO.

May 15, 1937

Mr. Mo Wax, Editor
Independent Exhibitors Film Bulletin
1323 Vine Street
Philadelphia, Pa.

My dear Mr. Wax:

I have been receiving your Film Bulletin for several months and want to congratulate you on the splendid work you are doing.

Your editorial comments have always been timely, interesting and valuable, and what is more important, forceful enough to make an impression upon those most concerned.

Wishing you continued success and with kind personal regards, I am

Yours sincerely,
MARTIN G. SMITH

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REVIEWS

(Continued from page 12)

comedy and emerges as mystery-melodrama, with neither element ever making much of a headway. It's the very old yarn of the boy and girl reporters, so in love with their work they can't get around to being married. Weak stuff, it will probably see most duty on the lower half of dual bills.

Unwilling to lose his star scribbler, Ann Southern, managing editor Richard Lane contrives to break up her marriage to Raymond by a series of tricks, the worst being a staged murder at the wedding. This causes Raymond to call it quits and Miss Southern to attempt a reconciliation when she discovers the truth. It doesn't work, however, and the girl is heartbroken until she takes an assignment to cover a murder in Connecticut, knowing Raymond is also on the job. Here the melodrama pops, and when Southern gets winged, the pair make up, only to be separated again by Mr. Lane, who pulls another master stroke. However, it is all straightened out and Lane gets a punch in the jaw.

Miss Southern's hysterical outbursts in the earlier sequences are just noisy. Mr. Lane's portrayal of the loud managing editor ditto. Best work is done by Alec Craig, in for a brief bit as a philosophical gentleman of the road, and Frank Jenks as a gal-crazy reporter.

Holmes' direction tries to cover the unimportant situations, but fails miserably.

AD TIPS: Plug Raymond-Sothern team. Action houses will get best results by exploiting mystery.

HANNA (Hollywood)

THE LADY ESCAPES

—Hollywood Preview—

BOXOFFICE RATING

COMEDY . . . Weak programmer . . . Attempts at domestic fun-making appear ridiculous . . . Rates ● ● — only as dualler.

20th Century-Fox
63 Minutes
Gloria Stuart . . . Michael Whalen . . .
George Sanders . . . Cora Witherspoon . . .
Gerald-Oliver Smith . . . Don Alvarado . . .
Franklyn Pangborn . . . Regis Toomey
Directed by Eugene Ford

This is going to leave many patrons feeling "hot" during the summer months. An attempt at domestic comedy, it comes off only as a trite and noisy yarn relating the bickerings of a young married couple. It isn't amusing; in fact, we'd call it downright bad taste. Strictly third rate offering, THE LADY ESCAPES will get by only on dual bills.

After Gloria and Whalen marry, he discovers that her mother, Cora Witherspoon, is an unbearable bore who threatens their happiness. A year of animated arguments ensues, and finally they agree on a divorce. Gloria goes to Europe and meets playwright George Sanders, who is escaping his jealous girl friend, June Brewster. Whalen goes off to the Riviera with June. It all ends well, Whalen posing as his wife's lawyer and knocking out his rival. Both couples are reconciled.

Miss Stuart and Whalen do their best, but aren't equal to making this seem more worthy a vehicle than it is.

AD TIPS: Sell the two leading names and the mother-in-law angle.

HANNA (Hollywood)

HOLLYWOOD FLICKERS



HANNA

Hollywood
May 28.

Now that the Screen Actors Guild contract with the major producers is signed, sealed and delivered, the actors organization is now confronted with the problem of ironing out its position with the Independent Studios. First snag in the negotiations is being caused by the smaller shoestring Indies.

Contending that their cheap negative-cost pictures cannot stand the strain, they are fighting the Guild Shop clause which provides that SAG members be used in all location shots within a 300 mile radius of Hollywood. With the travel pay drawn by extras in addition to housing and feeding, they estimate production costs will be hiked from two to five thousand dollars on the average low budgeted picture.

Equally righteous is the Guild, which declares its first principal is to insure work for its members, since carpenters, electricans, etc., are transported location, the SAG would be reneging if it did not insist upon work being given its members.

In talking to various of the more reliable Independent producers, your correspondent has discovered very little opposition is being given the contracts as offered by the Guild. The Independents are being given every consideration, and while it is expected salary costs will be upped approximately fifty percent, most organizations feel they can absorb the tilt with comparative ease.

The aftermath of the now historic Motion Picture Strike is the trend in Hollywood towards a complete unionization of all those connected with the industry. The Film Editors are the latest recruits to the organizing cause.

Frankly we've felt slighted because no one has offered us a nicely engraved union card and a bill for a year's dues. But apparently that little matter is soon to be rectified. For we have just discovered that several meetings have been held by the executive board of the American Newspaper Guild concerning the advisability of admitting to its ranks, film correspondents and studio "praise" agents.

*

But to get down to some studio news. Republic's Dick Tracy serial, which has been scoring unusually well, went back into work this week on some retakes preparatory to releasing it as a feature. The story, with Ralph Byrd in the title role, will continue to be released in the serial form as well.

*

Following close on the heels of Al Jolson's wash-up of his contract with Warner Brothers, Ruby Keeler has been granted a release from her Warner commitments. Miss Keeler contended her recent pictures were of no value either to herself or Warners, so after some quibbling the discharge was effected. It is believed the dancer is negotiating with RKO for the femme lead opposite Fred Astaire in his next musical. Universal is reported to also be dickering for Miss Keeler's services.

Allied Convention

(Continued from page 3)

jurisdictional disputes between A.F. of L. and C.I.O. unions. The general conclusion was that no definite method could be outlined for exhibitors to follow, inasmuch as so many conflicting possible situations were presented.

Abram F. Myers, general counsel, defined the Wagner Labor Act and warned the members that they must not rely on the hope that theatres will be held to be excluded from its interstate provisions, since it appears likely that the vast majority of states will soon enact "little Wagner Laws."

It was decided that any concerted action by exhibitors in dealing with union matters would have to be handled by local units, rather than by the national body.

Myers Hits '' Deals

In his regular address, Myers termed independent theatre owners "really affiliated exhibitors." They are affiliated with the producers on percentage pictures, the cream of their products.

"The exhibitor gets most of the grief, while the producer gets most of the gravy."

The chain store tax, he declared, gives the independents an opportunity to strike "a really lusty blow in their own defense." They will have thousands of other independent merchants on their side in any fight to win such legislation.

Myers urged the delegates to support the Hobbs Resolution for a Congressional investigation of the Hays Association and the Pettengill bill to outlaw compulsory block booking.

Steffes Move Surprise

In view of the overwhelming endorsement given the "action" program followed during the past year, Steffes peace offer came as a distinct surprise to the convention. Sidney Samuelson opposed the move on the grounds that a large number of delegates had already left for their homes. However, the oppostion vanished when the motion was worded so that the Defense Committee was given merely the "discretionary" power to invite the producers to a conference.

Steffes declared, "I don't mean a Kuykendall conference." He would insist that only the top men in each company sit in and they must be prepared to give up many of their theatres, disband the Hays Association and disown the M.P.T.O.A.

He had never approved round table conferences before, Steffes said, because the independents never had anything strong enough with which to bargain. Today, the situation is different because Allied has created a weapon in the anti-chain laws.

"There is no doubt," he warned," but that store tax bills can and will be passed in dozens of states within the next two years."

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SHORT SUBJECTS

FROM PHILLY
By "Jaywalker"

The absorption deal between Local 307 and Keystone State, the projectionists unions first reported in this column, is practically set and will be officially announced after a meeting is held this week! It's a mutually favorable merger. The Keystone boys toss off the burdens of an independent, unaffiliated group, while the 307 unit removes a potential C I O threat. Meanwhile, the trade watched the first jurisdictional labor skirmish hereabouts when the Lansdowne Theatre, taken over by **HARRY DEMBOW, HENRY FRIEDMAN** and **HARRY BALL,** from Warners Saturday midnight, put in C.I.O. projectionists in place of the 307 men formerly employed by the circuit. After one day's picketing and counter-picketing, the squabble was patched up and 307 operators went in . . Movie exhibitors are still wondering why hizzoner Mayor Wilson included them in the call to his office for a harangue on "dirty" entertainment A large number of exhibs stood around looking at each other while Wilson put the taboo on strip tease, female impersonators, lesbian acts, etc. Someone should have informed the Mayor that the film industry hasn t been going in for that sort of stuff for quite some years! . . **GASTON STERN** and **JACK COHEN** of National Screen Service were in town last week looking over their new plant at the corner of 12th and the Street. **STERN** is due back again this week for a lengthier stay in organizing the force **JOHN THORNTON,** one of the Street vets, will be office manager of the new N. S. S. branch here . . . **DAVE GREENBERG,** manager of Tent 13, announces the new summer Variety Club schedule: Open every day, except Saturday, from 5 P.M. to 2 A.M. Saturday, noon to 2 A.M. Tuesday is Stag Nite. There will be no cabaret, no screenings during the summer months . . . **DAVE MOLIVER** is slated to go the "way of all flesh' sometime between July 1st and the end of September. Her name is Mary Mollinger . . . **JOHNNY BACHMAN** is reinforcing his G-N forces. **"SHOEY" SHOEMAKER,** one of our real old-timers, starts to cover the Harrisburg territory next Monday **NORMAN SILBERMAN,** a nephew of **JACK BERESIN** will become a roving salesman on the same day. The present staff remains intact . . . **JULIE K. CHAPMAN** was here last week to arrange the deal with Monogram for the selling of "Cloistered' and "New Gulliver." Mono will sell the two pix and Clark Film will do the physical distributing . . . Noxen Theatre Noxen, Pa. opens June 5th under the direction of **VINCENT TATE** . **LEONARD HETTLESON,** Colonial manager, goes to the hospital this Friday for an operation on his throat He lost his voice while conducting "Bango" the other night—on the level . . . The **BEN KLEBANOFFs** are awaiting a heavenly package due some time in August . . **HARRY FRIED's** Lawndale opens Friday night. Good luck! . . At the Seashore over the Holiday weekend **MORRIS WAX, GEO. L. RUBENS, HERMAN RUBIN, JOSEPH SCHWARTZ** and dozens we didn't bump into . . **HARRY LA VINE** will come skipping back from the Republic convention on the coast about the 8th . . . **MISS HISTMAN,** formerly with Quality Premium, is now with De Lite . . The trade was saddened Decoration Day by the death of **MARSHALL W. (Buck) TAYLOR,** pioneer showman.

FROM BOSTON
By Barclay

FRANK LYDON, Independent Exhibitors Vice-President who operates the Hamilton Theatre in Dorchester, takes notice of the C. I. O and sit-down strikes in his theatre program for June 'Come In Often," sez said Lydon 'SIT-DOWN and see a splendid show at a price scale that will STRIKE you right!" . . . **NATHAN YAMINS, ARTHUR K. HOWARD, DAN MURPHY,** and **MR.** and **MRS. WILBUR PETERSON** allied in the Milwaukee meander . . **HARRY SEGAL,** independent of long local standing who has now purchased the exchanges and the distribution rights of Imperial Distributing Corp., has appointed **DICK COHEN** to manage his New Haven branch. Segal will headquarter in the Hub . . . **JOHN LONGO,** Buck Printing executive and brother of the two local Loew's press-agenting **LONGO's** is a spaghetti addict as verfits his forebearers, but he can't eat the stuff with a spoon augmenting his fork . . . **PAUL LEVI,** exploitation impressario at the Metropolitan asks for nothing better than a session of bridge at the Copley Plaza, or even elsewhere . . . The Mystic Theatre in Malden, operated by **GEORGE RAMSDELL,** suffered heavy fire loss a few days ago. Operation has been suspended until rebuilding contracts may be let . . . **GEORGE KRASKA** has capitalized on the public recognition being accorded a local artist by spotting a display of paintings by **WILL RAPPORT** in the lobby of the house . . . 'Shall We Dance" went for a fourth week in Boston, shifting from the first run Keith Memorial to the equally first run R.K.O. Boston. Also extending premier runs was "A Star Is Born" and "A Family Affair" at Loew's State and Loew's Orpheum, and the 'Prince and the Pauper" which did its second week in the Hub at the Paramount and Fenway. Publicity men **JACK GRANARA, JOE DI PESA** and **JACK SAEF** of the respective theatres have been vying . . . **LOUIS STERN** has stopped pioneering for his Beaumont Picture Company to become an Imperial salesman . . **LEO MORGAN,** who replaced **HARRY GOURFAIN** sometime ago as stage producer at the Metropolitan, remembered, but not too well, that **ANGELINE A. MANEY** of the theatre publicity staff has a collection of 386 toy dogs So he contributed a china cat. **GENE S. FOX,** of the National Screen Service, sent along a skunk of California charcoal a few days previous . . . **LARRY O'TOOLE,** local motion picture publicity artist, is back from over the waves to New Brunswick with a new series of sketches, several bits of which he has already sold to local newspapers. Incidentally, **HIBBARD HENDERSON** of the Metropolitan, where **O'TOOLE** once worked is an avid collector of **O'TOOLEIANA** . . Independent Exhibitors are anticipating invitations to the Paramount sales convention to be held in Los Angeles in the middle of June according to a local official Invitations are coming well in advance—it s a long walk

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REPUBLIC

Independent EXHIBITORS
FILM BULLETIN

VOL. 3, No. 39 SATURDAY, JUNE 19, 1937 PRICE, 10 CENTS

WHY PARAMOUNT IS THE BUTT!

When FILM BULLETIN blew off the lid of boiling resentment against Paramount several months ago with the editorial, DON'T BE A SUCKER FOR PARAMOUNT'S PHONY PROMISES! we did so with the sincere and confirmed belief that that company was perpetrating one of the most unsavory and revolting pieces of anti-exhibitor business in the history of the industry. That this opinion is shared by hundreds or perhaps thousands of theatre owners is evidenced by the resolutions expressing outrage being adopted by independent organizations everywhere in the nation.

Lately we have received several communications (apparently from exhibitors who did not hold Paramount contracts this season) asking why we are concentrating our verbal fire on that film company and neglecting others, allegedly guilty of other abuses.

For instance, one letter, unsigned, "demands" to know why we have not been attacking Metro for "soaking exhibitors 40 percent for four pictures, and 35 percent for lots more—and then failing to come through with even a half dozen (6) decent shows which gave me a dime's profit."

Another one, from a mid-western town and only initialed, declares: "Why only Paramount? Why don't you point out that Universal has been the biggest flop of the year and they had the nerve to get percentage this time, the first year they ever asked it? They ought to give the company back to Carl Laemmle!"

Our reply to the complainant against Metro is that he obtain copies of FILM BULLETIN issues of the Spring and early Summer of 1936—WHEN METRO FIRST ANNOUNCED THAT IT WOULD ASK 40%—at which time we warned exhibitors to reject the product on such terms. As for Universal's failure this season, that will be covered in future issues, as will the 1936-37 products of all other film companies.

At present we are concerned with Paramount, because we still hope that the independent exhibitors of the country will prevent that company from succeeding in its plan to deprive 1936-37 contract-holders of ten or more of the best potential boxoffice pictures it PROMISED and ADVERTISED for delivery this season. And, if Paramount's executives cannot be made to see that the "hold-back" policy is a cheap, unfair and indecent abuse of thousands of customers who signed those contracts in good faith, we hope that the mass of independents will realize the urgency of giving Paramount a sound financial licking as a lesson to other distributors who may consider such practices in the future.

If there is to be any basis for confidence between exhibitor and distributor in film dealings, Paramount must not be permitted to get away with its "hold-back." MO WAX.

Read the Editorial: 'DAMAGED LIVES' ADVERTISING
ON PAGE 2

A PARAMOUNT ADVERTISEMENT FREE OF CHARGE
PAGE 3

PICKET PARAMOUNT'S HOME OFFICE ON BROADWAY!

A TRADE PUBLICATION FOR INDEPENDENT EXHIBITORS
AND DEDICATED TO THE PROTECTION OF THEIR INTERESTS

'DAMAGED LIVES' ADVERTISING —— DAMAGING TO THE INDUSTRY!

"SEE! ALL THE FORBIDDEN SECRETS OF SEX DARINGLY REVEALED BY A MAN AND HIS LOVING WIFE!"

The entire motion picture industry may suffer for that lurid line of advertising. It appears on a circular, thousands of which have been distributed all over Philadelphia, to exploit the sex features of the film "Damaged Lives," which opens at the Erlanger Theatre in that city Monday.

Within one day this week, we heard from five theatre and film men, who urged us to investigate the circumstances under which the Pennsylvania Censor Board placed its stamp of approval on a picture being so advertised. We learned the following facts:

The picture was seen and approved by a special committee appointed by the direction of Governor Earle. Since formal approval is the province of the State Board, that 3-member group found itself in the position of being practically "instructed" to O.K. it. Despite this situation, Patrick Duffy, vice-chairman of the Board, voted to pass the picture only "under protest" and Mrs. Hester Frye, secretary, voted against it. Chairman Mrs. A. Mitchell Palmer voted for approval.

However, it strikes us that all this is beside the point. Not having seen "Damaged Lives," we may accept the opinions of the Governor's special committee and the Censor Board majority that the film is fit material to be exhibited to the public. Further, we understand that it has the approval of many medical experts.

We are told that the subject of the film is a somewhat scientific preachment against the dangers of the venereal disease, syphilis. If it is handled intelligently and delicately, there should be no charge of immorality placed against it.

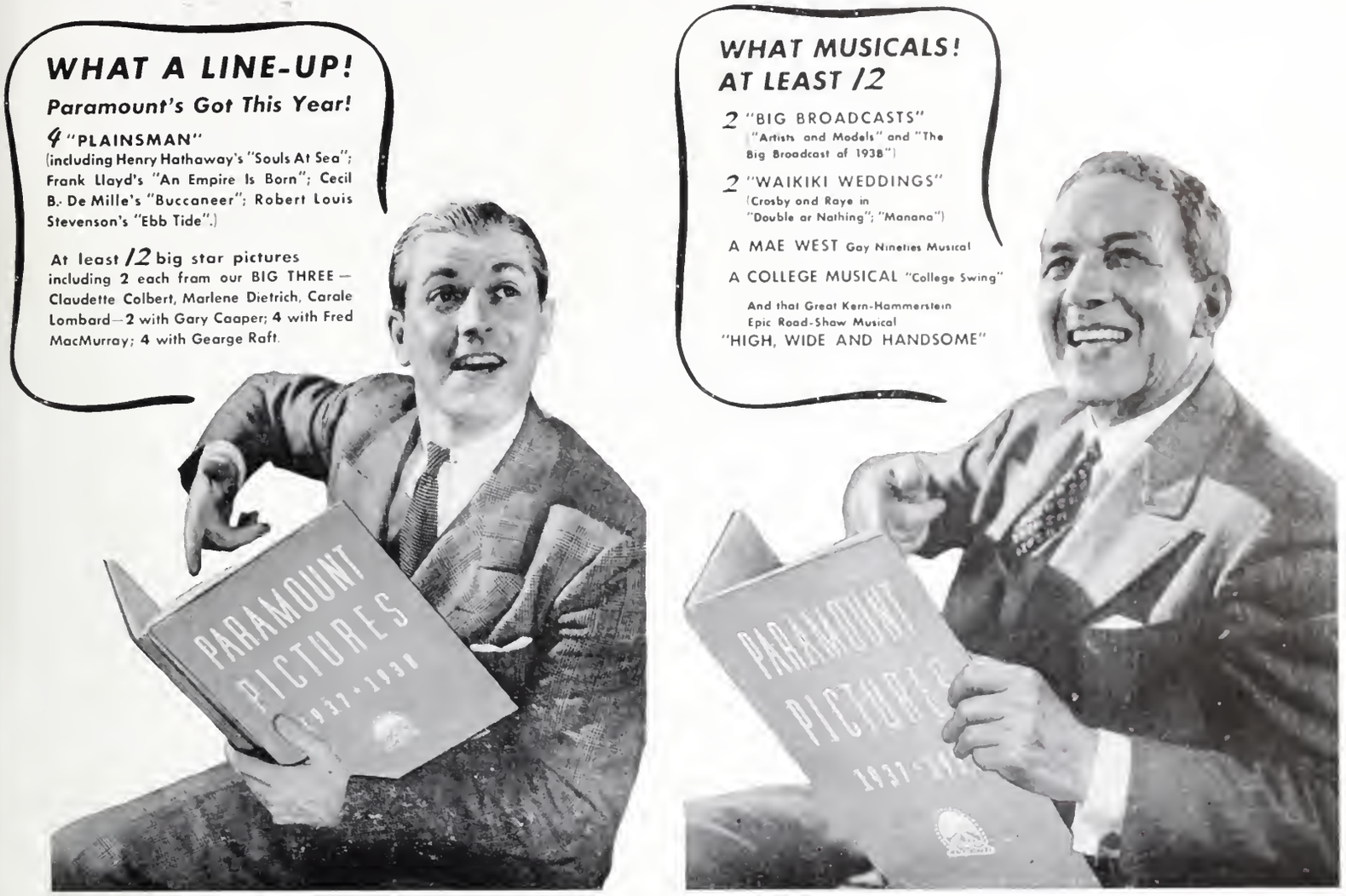
The objectionable phase of "Damaged Lives," as it is being presented in Philadelphia, is the advertising. Reform elements will accuse "the motion picture industry," not the individual distributor or theatre, for stepping out of the bounds of decency, and another anti-film campaign may be engendered, to wreak great damage on thousands of innocent exhibitors and the producers who have no association with such penny-catching exploitation of delicate subjects.

Apparently the Penna. Censor Board feels it was deceived in this case, because it claims that the circular in question was not presented when the Board passed upon the advertising regular matter. As a result, the first repercussion is this: The Board has informed all film exchanges that it will rigidly invoke Section 8 of the rules, whereby all advertising used in connection with the display of every film must be submitted for approval before release is permitted. This may often delay release of new films.

That is a comparatively minor matter, but indicative of the stringent attitude that may be adopted not only by the Censors, but by outside reformers, who stand ready to pounce on the industry at the slightest provocation.

More alarming is the threat that official and unofficial censors throughout the country will go on a spree of "witch-hunting" and condemn every film that does not abide strictly by their arbitrary moral code.

Reputable, established exhibitors have far too big a stake in the industry to gamble with its general welfare for a few quick dollars. The Censors may yet revoke the distributor's license to show "Damaged Lives" in Pennsylvania, we have been advised. If they do not, it will fall upon each individual theatre owner to protect the entire industry from attack by refusing to have traffic with any picture tainted by such advertising.



This is a reproduction of a recent Paramount advertisement.

THIS ADV'T IS CONTRIBUTED FREE OF CHARGE TO PARAMOUNT!

The two gentlemen pictured in the above advertisement aren't fooling anyone, probably not even Paramount; they are NOT exhibitors!

Of course, it is simple to recognize them as imposters (probably employed just to pose for these pictures!), because no legitimate theatreman could possibly be so gullible insofar as Paramount's product promises are concerned.

Imagine any sensible exhibitor looking into a Paramount sales book and remarking: "What A Line-up Paramount's Got This Year!" Everyone in the trade knows that Paramount issued a very impressive sales book last year, too, and then reneged on about ten of the best pictures it advertised.

And imagine, if you can, a Paramount customer displaying joy because Paramount tells him he is going to get "Souls At Sea." Why, he bought it in his 1936-37 contract—or, at least, he thought he did.

The chap on the left seems very pleased to be promised two Marlene Dietrichs and two Gary Coopers. If he knew anything about the business he would be aware of the fact that Paramount has a moral obligation to deliver those four star attractions to '36-'37 contract-holders.

Just look at the grin on the fellow to the right. How stupid. Doesn't he know that "Artists and Models" and "High, Wide and Handsome" were promised this season? And he should be told that Paramount's 1936-37 work sheet advertised a second Bing Crosby picture, which they are not delivering.

Just in case these two men should really be exhibitors, someone should tip them off that they cannot trust anything which appears in Paramount's "promise book."

Call To a Meeting of Action Against Paramount!

The following telegram was sent to twenty-four exhibitor organizations last Wednesday by P. J. Wood, secretary of the Independent Theatre Owners of Ohio:

BY INCLUDING IN ITS NINETEEN THIRTY EIGHT PROGRAM THE SEVEN PRESUMABLY OUTSTANDING FEATURES DEFINITELY PROMISED IN THEIR NINETEEN THIRTY SEVEN PRINTED WORK SHEET PARAMOUNT HAS SHOWN ITS UTTER DISREGARD OF MORAL RIGHTS OF THOUSANDS OF ITS CUSTOMERS STOP A SIT DOWN STRIKE AGAINST PARAMOUNT BY FOUR THOUSAND INDEPENDENT THEATRES HOLDING NINETEEN THIRTY SEVEN CONTRACTS UNLESS IT MEETS ITS MORAL OBLIGATION TO DELIVER THESE PICTURES WOULD MEAN A LOSS TO IT OF BETWEEN EIGHT AND TEN MILLIONS OF DOLLARS WHICH FACT WOULD BE OF INTEREST TO PARAMOUNT DIRECTORS AND STOCKHOLDERS IF PROPERLY BROUGHT TO THEIR ATTENTION STOP WITH THE SELLING SEASON FOR PARAMOUNT ABOUT TO START TIME IS OPPORTUNE FOR DECISIVE ACTION AND I URGENTLY RECOMMEND THAT YOUR ORGANIZATION IRRESPECTIVE OF NATIONAL AFFILIATION BE REPRESENTED AT A MEETING OF ACTION AND NOT OF PROTEST TO BE HELD WASHINGTON HOTEL WASHINGTON UNDER THE EYES OF CONGRESS THURSDAY JUNE TWENTY FOURTH STOP LETS QUIT SENDING OUT BULLETINS AND LETTERS AND ACT STOP SHOW THAT YOU HAVE THE COURAGE OF YOUR CONVICTIONS BY ADVISING YOUR ORGANIZATION WILL BE REPRESENTED AT MEETING—

P J WOOD

20th Century-Fox . . The Company That Delivered!

In scanning the records of the major film companies for the season drawing to a close we are struck by the performance of one company in particular. It is 20th Century-Fox.

Some exhibitors may have the complaint that the 20th Century product was unsuited for their theatres and they made no profit with it. Many may argue, with justice, that the company's terms were too high. But, laying aside such disapprobation, every fair-minded theatreman must acknowledge some commendation for the delivery of all pictures it promised and actually produced within this season.

Especially in the light of Paramount's "hold-back" policy and the road-show withdrawals by Metro and other distributors does 20th Century's conduct stand out as decent and fair performance. Further, it will be accepted by exhibitors as a display of confidence on the part of the company's leaders in their own production organization.

It is unfortunate that in our industry we are inclined to view any fair play by a film company as something remarkable, but so it is, and the independent theatre owners of the nation should remember that 20th Century DELIVERED while others WITHDREW.

Games Are Not Evil -- When Circuits Need Them!

Operators of the producer-owned theatre circuits repeatedly have decried the use of games as boxoffice stimulants, terming them an "evil" device of independent exhibitors.

Last week, via an announcement to the press, we learned that this vice of the trade had received the official blessing of the austere and righteous Loew's circuit in New York. The words of general manager Charles C. Moskowitz are these:

"Some months ago we eliminated 'Screeno' and 'Bank Nights' and other games owing to the length of our performances, and feeling that they had served their purpose as a passing novelty. However, during the last few weeks we have received thousands of requests, asking that they be reinstated. In response to this demand, these audience games will be reinstated in those theatres where they have enjoyed greatest popularity."

Simultaneously, the RKO circuit announced that it, also, would restore games in Metropolitan theatres.

Independents operating games to boost their business may now do so with a freer conscience. The mighty have spoken in approval.

PICKET PARAMOUNT'S HOME OFFICE ON BROADWAY!

REVIEWS OF NEW FILMS

BOXOFFICE RATINGS:
● Means POOR; ●● AVERAGE; ●●● GOOD; ●●●● EXCELLENT

Marx Bros. Funny . . . 'Train From Madrid 'Weak, But Can Be Sold . . . 'Won't Forget' N. G. For B.O.

A DAY AT THE RACES

BOXOFFICE RATING

COMEDY . . . Marx Bros. run riot in sanitarium and at race track . . . Not quite as funny as "At the Opera" . . . Two excellent musical sequences . . . Rates ●●● where they are liked.

M-G-M
105 Minutes
Marx Bros. . . . Allan Jones . . .
Maureen O'Sullivan . . . Douglas Dumbrille . . .
Margaret Dumont . . . Leonard Ceeley . . .
Esther Muir . . . Sig Rumann . . .
Vivien Fay . . . Ivie Anderson . . .
The Crinoline Choir
Directed by Sam Wood

This is almost as funny as A NIGHT AT THE OPERA—which can be taken to mean that A DAY AT THE RACES is quite hilarious fun. The three madcaps run a sanitarium ragged and then wind up their antics in a wild climax that will have their advocates howling over the sides of their seats. Where they like these comics, well above average grosses will result.

It is typical Marxian business throughout, plus the added virtues of two grand musical sequences. One of these, a beautifully staged water scene, has Allan Jones singing and Vivien Fay performing a breath-taking toe ballet. The other, and better, number consists of gleaming-eyed Harpo leading a Negro choir in a catchy chant, while a troupe of Lindy-hoppers swing their partners in a wild dance.

Maureen O'Sullivan is about to lose her sanitarium when Groucho, a veterinarian named Hackenbush, arrives on the scene posing as a physician. Douglas Dumbrille, out to get the sanitarium, traces Groucho's background and gets the goods on him. Meanwhile, Allan Jones, in love with Maureen, has bought a race horse, with which he hopes to win enough money to pay off the mortgage on the sanitarium. The horse turns out to be a jumper, but Dumbrille arranges to have it barred from the big steeplechase race. The Marxes, by a series of hilarious activities, succeed in preventing the start of the race until Jones' horse gets on the track. He wins—by mistake.

It may be quibbling to comment that Groucho's material struck this reviewer as inferior to that in AT THE OPERA, but it seemed so. Nevertheless, the excellence of the two musical numbers more than compensated for this deficiency. Too, Harpo strings the harp and Chico performs some cute hi-jinx on the piano.

Sam Wood's direction is satisfactory, if undistinguished.

AD TIPS: Call it the funniest Marx comedy made. Feature Allan Jones' singing (the star of 'Showboat') and the colored musical sequence. Hire an old nag and have someone dressed in daffy fashion ride it thru the streets with this copy "I'm Off for a Howling Time in A DAY AT THE RACES at the Strond Theatre."

BARTON

LAST TRAIN FROM MADRID

—Hollywood Preview—

BOXOFFICE RATING

DRAMA . . . Slipshod and complicated production, but timely subject, offers good exploitation possibilities . . . Will attract, but disappoint . . . Rates from ●● to ●●● depending on exploitation.

Paramount
78 Minutes
Dorothy Lamour . . . Lew Ayres . . .
Gilbert Roland . . . Karen Morley . . .
Lionel Atwill . . . Helen Mack . . .
Robert Cummings . . . Olympe Bradna . . .
Anthony Quinn
Directed by James Hogan

Paramount hurried to produce the film story with the current Spanish civil war as the background—and did a mediocre job of it. THE LAST TRAIN FROM MADRID shows haste. It is spotty; alternately slow and fast and far too complicated in its plot. However, it should register some boxoffice strength, results depending entirely on the individual exhibitor's exploitation. Since word-of-mouth comments will not be favorable generally, short bookings will get most satisfactory returns.

The story, done in GRAND HOTEL style, offers three separate romances, bound together by the mutual desire of the people involved to get out of the beleagured city of Madrid until the end of the war. With this as its main situation, or rather, situations, it then proceeds to introduce a number of pleasant and unpleasant people not related to each other in their problems.

Lots of the scenes are photographed against a background of newsreel shots of the Spanish strife. Most of the characters are lost in the general confusion of happenings and do not stand out as personalities. However, Lew Ayres does contrive to make his role a bright spot.

Director Hogan lost control of his material.

AD TIPS: Go to town on fact that the story is placed in Spain Today. Sell the "shattered lives, shattered romances" idea to catch the femme trade. Your local newspaper can furnish you with some human interest photographs token in Madrid for blowups.

HANNA (Hollywood)

THEY WON'T FORGET

—Hollywood Preview—

BOXOFFICE RATING

DRAMA . . . Anti-lynching preachment on theme of sectional prejudices . . . Will attract, but not satisfy social-minded class audiences . . . Demands strong exploitation . . . Rates ●● + for class houses; less elsewhere.

First National (Mervyn Le Roy)
90 Minutes
Claude Rains . . . Gloria Dickson . . .
Edward Norris . . . Otto Kruger . . .
Allyn Joslyn . . . Lana Turner . . .
Elisha Cook, Jr. . . . Cy Kendall . . .
Clinton Rosemond . . . Elizabeth Risdon . . .
Granville Bates
Directed by Mervyn Le Roy

The appeal of THEY WON'T FORGET will be limited strictly to clientele interested in social matters. It is a serious story, adapted from Ward Greene's novel DEATH IN THE DEEP SOUTH, dealing with the lynching of an innocent young man after conviction on a trumped-up charge based on sectional prejudice. Too sombre for mass appeal. Mervyn Le Roy's production will not prove wholly satisfying even to intelligent filmgoers, because of several plot defects.

Claude Rains, in order to further his political career, indicts Edward Norris, a northerner, for the murder of a young girl. The case assumes national importance. The evidence against the boy is all trumped up and attorney Otto Kruger is unable to break it. The governor risks his career to commute the boy's sentence from death to life imprisonment. Norris is lynched enroute to the penitentiary.

The spectator feels "cheated" because of two important omissions; first, the fact that the actual killer is never revealed, and second, the point that the accused had no motive for the killing is never brought forward by the defense attorney. The dramatic strength of the plot is thereby weakened. It isn't a FURY by any means.

Claude Rains distinguishes the role of the ambitious prosecutor. Otto Kruger handles his brief assignment effectively. The accused victim is done neatly by Norris, who lends great sympathy to the role. The support is uniformly good.

Le Roy's direction is sure and decisive, but he fails to overcome the story's faults.

AD TIPS: Sell as an important picture. Close houses should plug controversial issue. Action spots will get best results on lynching angle.

HANNA (Hollywood)

MOUNTAIN MUSIC

—Hollywood Preview—

BOXOFFICE RATING

MUSICAL COMEDY . . . Burns and Raye try hard but fail to keep this piece alive . . . Will have to rely on their names for boxoffice results . . . Rates ●● + where the comics are liked.

Paramount
75 Minutes
Bob Burns . . . Martha Raye . . .
John Howard . . . Terry Walker . . .
Rule Davis . . . George Hays . . .
Spencer Charters . . . Charles Timblin . . .
Jan Duggan . . . Olin Howland . . .
Fuzzy Knight
Directed by Robert Florey

The popularity of Bob Burns and Martha Raye with the masses should bring "Mountain Music" above average business generally, but Paramount has failed to content

(Continued on next page)

REVIEWS

(Continued from page 5)

anything more than a passably amusing comedy. It has a fair share of laughs, but the story is very weak and an attempt has been made to bolster it with a series of hillbilly acts. In their individual specialties, the struggling comics manage to put some life into the proceedings, but in a feature length picture their stuff borders on the weary side. This will go over in the rube spots, and those locations where Raye and Burns have their following, but for the more discriminating filmgoers, it's a long and tedious seventy-five minutes.

Bob Burns is engaged to Terry Walker, who really loves his brother, John Howard. The day of the marriage approaches and because of a feud, he disappears in a hail of buckshot and Howard is accused of his murder. A bump on his head causes Burns to lose his memory. He meets Raye in another town and marries her. But when his memory comes back, he forgets about Raye and discovers himself tied to Rita La Roy. And so right straight through some more memory failing, we find him saving his brother from being convicted of murder and ending the feud between the two hillbilly families.

Raye and Burns carry the bulk of the entertainment. Supporting cast is uniformly good and click as best they can with the only fair direction of Robert Florey.

AD TIPS: Sell Raye and Burns. Catchline: "He Lost His Memory and Found Himself Married to the Biggest Mouth in the World!" Mention John Howard, romantic star of "Lost Horizon."

HANNA (Hollywood)

PARNELL

BOXOFFICE RATING

DRAMA . . . Handsome, but tiresome history of phase of Irish fight for Home Rule . . . Gable-Loy names will pull it through . . . Gable sadly miscast . . . Rates — for deluxe locations; less elsewhere.

M-G-M
114 Minutes
Clark Gable . . . Myrna Loy . . .
Edna May Oliver . . . Edmund Gwenn . . .
Alan Marshal . . . Donald Crisp . . .
Billie Burke . . . Berton Churchill . . .
Donald Meek . . . Montagu Love . . .
Byron Russell
Directed by John M. Stahl

It is a bit bewildering to note all of the values in PARNELL and yet feel so sadly disappointed in the sum total. The choice of Clark Gable for the role of the famed Irish patriot, Charles Stewart Parnell, was a mistake. He lacks entirely the appearance, the speech, the sensitivity needed for the role and the whole story seems artificial, rather than a page torn from actual history. There are too many long speeches, too, and the action lags noticeably in many spots.

PARNELL is bound to get above average returns in the deluxe spots, but it will not have such easy pickings in the lesser naborhood, action and rural locations. The star names of Gable and Myrna Loy are its one important asset.

Miss Loy underplays her role to good effect, but her performance tends to make Gable's Broadway manner seem all the more inappropriate. The lesser characters are adroitly drawn, but all the important action centers around the two leads and one feels uncomfortable in their presence.

The story recounts Parnell's efforts to win Home Rule for Ireland until he meets and falls in love with Mrs. Katie O'Shea. His Cause takes second place in his affection from that point forward and he is finally deposed as leader of his party when Mrs. O'Shea's husband names him correspondent in a divorce suit. Parnell has a heart attack and dies in Katie's arms.

The production is lavish. John M. Stahl's direction can be charged with much of the film's dullness. The dramatic highlights are poorly handled and lose most of their potential effectiveness.

AD TIPS: Sell the two stars. The story of a country's leader giving up his career "for the woman he loves" can be tied in with the Windsor-Wally romance.

BARTON

MIDNIGHT MADONNA

—Hollywood Preview—

BOXOFFICE RATING

DRAMA . . . Mother-love tear jerker should satisfy family trade . . . Has kidnap angle for action houses to sell . . . 56 minutes makes dualling necessary . . . Rates ● ● for nabes and action spots.

Paramount
56 Minutes
Warren William . . . Mady Correll . . .
Kitty Clancy . . . Edward Ellis . . .
Robert Baldwin . . . Jonathan Hale . . .
Joseph Sawyer . . . Joseph Crehan . . .
Irene Franklin
Directed by James Flood

This has angles that should bring it fair results in family trade nabes and action houses. Principally, it is a sob story about a mother's fight for her child. That will appeal to the women. The fact that Warren William, a gambler, kidnaps a judge in order to return the child to its mother, affords action houses a good selling point.

The story is quite commonplace, but it has been wisely underplayed and is, therefore, touching. It tells of the struggles of Mady Correll to obtain work in order to keep her child, Kitty Clancy, to herself. She meets William and asks him for a handout. When he sees her impoverished circumstances and finds her daughter near death, he takes them both to a hospital, where the youngster recovers. When the child's grandfather leaves her an enormous inheritance, husband Robert Baldwin seeks to gain guardianship over the child. By introducing paid witnesses to defame Mady's character, Baldwin convinces judge Edward Ellis to grant him custody of Kitty. Unable to see the judge, William kidnaps him, shows him the true character of the perjured witnesses and thus leads to a reversal of the decision.

As the warm-hearted gambler, William comes through with an excellent performance. Newcomer Correll has a fascinating beauty and restrained acting ability. Kitty Clancy, not too precocious nor too pretty, looks like another kid star. Edward Ellis makes his judge distinctive.

Flood's direction is generally OK, although a bit slow in parts.

AD TIPS: Go after the family trade on the "child torn from mother's arms" theme. Action fans will be attracted by the kidnap and gambler angles.

HANNA (Hollywood)

RIDING ON AIR

—Hollywood Preview—

BOXOFFICE RATING

COMEDY . . . Made-to-order role for Brown . . . Should please his following . . . Rates ● ● where they like him.

RKO
70 Minutes
Joe E. Brown . . . Guy Kibbee . . .
Florence Rice . . . Vinton Haworth . . .
Anthony Nace
Directed by Edward Sedgewick

This is up to par for Joe E. Brown comedies. It should get average grosses in the nabe and rural spots where they like this comic's peculiar style of clowning. It will assist as a dualler for better class locations. The yarn, while patently unoriginal, has been handled with an aim at speedy tempo and averages as fair fun for the unsophisticates.

This time Joe is a small town newspaper correspondent, who likes to invent gadgets on the side. When he wins five thousand dollars in a radio contest, he becomes the butt for various promoters who want him to invest in a radio beam. The town buys the stock and, of course, everyone is swindled. Brown is considered a crook by the townsfolk, but, when in a socko finish, he accidentally demonstrates the feasibility of the beam, he wins back their confidence as well as the love of his girl friend, Florence Rice.

AD TIPS: Sell Brown and Kibbee. Herald might be made up in imitation stock form—"100 Shares of Laughs Preferred," etc.

HANNA (Hollywood)

Yodelin' Kid from Pine Ridge

BOXOFFICE RATING

WESTERN WITH SONGS . . . More action than is usually found in three ordinary hoss operas . . . Best Autry to date . . . Rates ● ● ● ● for any action house.

Republic
60 Minutes
Gene Autry . . . Smiley Burnette . . .
Betty Bronson . . . LeRoy Mason . . .
Charles Middleton . . . Russell Simpson . . .
Tennessee Ramblers
Directed by Joe Kane

This is tops in the Western class! It has everything that action fans love, and has it in such abundance that they will bite their fingernails to the flesh in their excitement. There is one thrill shot of the villain diving off a cliff into a lake on his horse that will positively yank 'em right out of their seats. And this scene comes as the punch finale to one of the fastest moving ribbons of celluloid this reviewer has ever witnessed. In addition, there is a forest fire that is a pip.

The yarn is an up-to-date variation of the old feud theme, with some excellent singing of cowboy ballads and a bangup screening of an old-time wild west show. In brief, everyone with red blood in their veins will get a great kick out of it. YODELIN' KID is worth a try in spots where hoss operas are seldom used.

Autry has been surrounded with an ace cast and they cover themselves with laurels. Director Joe Kane earns a salvo of applause for never allowing his film to sag after a slam-bang beginning.

L. J.

(More Reviews on page 14)

HOLLYWOOD

By DAVID J. HANNA

Wanger's Color Prophesy

Eighteen months ago Walter Wanger prophesied, without reservation, that within three years all important motion pictures would be made in color.

He further predicted that the public, by the end of that period, would accept—then demand—the medium as completely as it did sound. Perfected color, Wanger stated, inevitably would make screen black-and-white as archaic as the silent film is today.

Although a large part of Hollywood and the motion picture industry scoffed at his original forecast, today Wanger is in a position to enjoy the last laugh, with leading producers preparing for a complete switchover to natural hues on the screen.

Still sticking to his first prediction, Wanger points out that lack of sufficient equipment and technical facilities to handle the rush to color is the only thing that keeps the transition from being as sweeping as the advent of sound less than a decade ago.

With Wanger preparing for fall release of the production credited with presaging the certain knell of black-and-white, and maping his own future studio schedule accordingly, other leading filmmakers are officially announcing a swing to color. Samuel Goldwyn has come out 100 percent for color. Selznick-International, with two color hits already to its credit, is setting the bulk of its new-season program in natural hues. Other studios are considering the departure as rapidly as the change can be made.

It is Walter Wanger's VOGUES OF 1938, Technicolor picture nearing completion and set for public view in September, that film industry oracles declare will cause the public to swerve definitely from black-and-white and demand color. From what we hear from those who have seen the rushes, the color in VOGUES is so natural and unemphatic as to be merely an accepted complement, like dialogue and sound, of screen entertainment as a whole. Everything is in quiet, pastel shades, with the personalities appearing exactly as they do in real life.

In anticipating the fulfillment of his prophesy that black-and-white photoplays will be relegated to the shelf beside silent pictures by the end of 1938, Wanger takes into consideration the fact that the transition will depend chiefly on the availability of equipment to handle it. He feels the public will expect nothing but good color pictures within eighteen months, and it will be up to Hollywood to supply them.

Wanger realizes Hollywood won't unanimously indorse his stand at the present time. Filmdom still remembers the major studio head who, when talking pictures were first sweeping the world, issued the unequivocal statement that they were a fad and wouldn't last.

The next Technicolor picture on Wanger's program is ARABIAN NIGHTS, in which he will use several of his stars, probably Charles Boyer, Madeleine Carroll, Sylvia Sidney, Joan Bennett and Henry Fonda. The script has already been completed by Harold Lamb, the world's recognized foremost authority on Asia's golden age.

Eighteen months ago, when Wanger gave Hollywood only three more years of black-and-white pictures, he was making THE TRAIL OF THE LONESOME PINE, which proved the first big box office success in natural hues. It piled up one of the year's top grosses in world theatres and won the Venice International Award for the finest 1936 photoplay in color.

Hollywood, decidedly and with good reason, was skeptical of color until THE TRAIL OF THE LONESOME PINE, then began to weaken. Today, with a rainbow breaking over the film capital horizon to eclipse black-and-white as significantly as sound thundered the doom of the silent screen, Wanger is too busy taking care of his own end of the new entertainment deal to bother about the wearing of the prophetical laurels.

But he hopes any doubting Thomas among his producer confreres will remember the sound revolution and not trumpet an historical blunder of classifying screen color as a fad.

The Goldwyn-Korda Deal

Ending what has been a highly irregular state of affairs is the news that Sam Goldwyn and Alexander Korda have acquired an option on the partnership interest of Mary Pickford, Charlie Chaplin and Douglas Fairbanks.

Although Goldwyn's share in United Artists has been the same as the non-producing stars, for the past few years Goldwyn has stood prominently at the helm of that organization, striving to the best of his ability to bolster that organization's source of product. With only one contribution apiece from Fairbanks and Chaplin, and two from Miss Pickford within the past five years, Goldwyn has been forced to increase his own output and depend for the bulk of United Artists pictures on his releasing arrangements with Walter Wanger, Selznick-International and the Korda British-made pictures.

But, while there are many aspects to the proposed Goldwyn-Korda deal, possibly the most significant is the fact that it will bring about the merger of a Hollywood motion picture company with a British organization—in this case, Korda.

Much revenue is poured into Hollywood's coffers through the release of its pictures in Great Britain. But, with the organization of English producing organizations as a direct threat to Hollywood's supremacy in the picture market, the quota laws have naturally been so designed to protect British interest to the exclusion of American-made pictures. The present law now in effect calls for one British-made picture to be made in England by a Hollywood company releasing four films in Britain. It is generally anticipated that, at the expiration of the present law, a new and more drastic quota plan would be enacted.

Also contributing to the more or less unfriendly attitude of England towards Hollywood's picture companies, is the recent efforts of 20th Century and Metro to seize control of Gaumont British. As everyone knows, the deal was bungled sadly and collapsed chiefly because of the complete lack of diplomacy shown by the American company. And certainly the injured and defiant attitude adopted by 20th Century after the deal flopped failed to enhance Britain's respect for Hollywood filmmakers one little bit.

Goldwyn is highly regarded in England, and although every indication points to the fact that it will be Goldwyn's United Artists, with Mr. Korda only barely represented, still this merger of financial and production resources between Hollywood and England, through Goldwyn and Korda, should prove highly satisfactory to Britain. And it means that U.A. product will get a great break from our English cousins.

As for Hollywood, it knows only too well the value of such an affiliation, and it must bow to the finesse and acumen of THE GREAT GOLDWYN, who, we suspect, had this deal up his sleeve on the q.t. for many a month.

FIRST SCREEN SERIAL FEATURE CAST!

FRANK



No. 1 OF COLUMBIA'S NEW-STYLE SERIALS

JUNGLE MENACE

with the greatest serial cast on record and the amazing

"TIGER MAN"

who kills jungle brutes with a deadly spear!

SASHA SIEMEL

First time on the screen!

COLUMBIA PICTURES

WITH A



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- REGINALD DENNY
- WILLIAM BAKEWELL
- CHARLOTTE HENRY
- ESTHER RALSTON
- LEROY MASON
- JOHN ST. POLIS
- RICHARD TUCKER
- DUNCAN RENALDO
- MATTHEW BETZ
- WILLIE FUNG

Coming! Three more crackerjack big-name attractions!

No. 2
FRANK HAWKS
in the
"ADVENTURES of the MYSTERIOUS PILOT"

No. 3
Secret of
TREASURE ISLAND

No. 4
The Great Adventures of
WILD BILL HICKOK

What the Newspaper Critics Say

Excerpts Culled From the New Film Reviews by the Most Reputable Critics in Leading Newspapers

A DAY AT THE RACES
(M-G-M)

". . . As consistently funny as they can possibly be, are the Marx Brothers . . . Gags and situations involve some of the wildest slapstick the screen has had in a couple of seasons . . . Funny enough to satisfy . . ."
Marsh, CLEVELAND PLAIN DEALER

". . . Marx Brothers have moved in on horse-racing and what they do to that noble game will take your mind off the weather . . . Keep fun flowing throughout . . ."
Murdock, EVENING PUBLIC LEDGER

". . . Funnier than ever in story of mortgage ond horse race . . . The Marx Brothers are like caviar — a delectable treat if you like them . . . There's much slinging of mud, turning on of faucets and breaking up of households . . ."
PHILA. RECORD

THE GO-GETTER
(Warner Bros.)

". . . Pleasant enough fare, but the Horatio Algeresque quality of the main theme tends to make it somewhat silly . . . Play is over long and has far too much dialog . . ."
Marsh, CLEVELAND PLAIN DEALER

". . . Develops considerable entertainment of the light sort in its predictable but amusing situations . . . Free and easy and, in its lack of pretense, quite engaging . . ."
Winsten, N. Y. POST

". . . An appealing, if considerably padded picture . . . While its improbabilities are frankly absurd, so pleasingly are they clothed they prove almost as persuasive as Alice's adventures in Wonderland . . . A trifle tedious at times . . ."
Barnes, N. Y. HERALD TRIBUNE

PICK A STAR
(M-G-M)

". . . A flock of laughs . . . One of those 'home-town-boy-and-girl-go-to-Hollywood-and-make-good' affairs, with a slightly different and slightly less plausible-angle . . . Stan and Oliver have seldom been funnier . . ."
H. L. G., PHILA. RECORD

". . . Guarantees sufficient giggles to keep the customers happy during its unreeling — besides which there are some pleasing songs and some fetching dance routines . . ."
Thirer, N. Y. POST

". . . Is distinguished by some very funny sequences and the performances of a number of capable screen comics . . ."
G. G., PHILA. RECORD

ANGEL'S HOLIDAY
(20th Century-Fox)

". . . Belongs more or less roughly to special field of mimeographed vaudeville . . . Miss Withers obliges this time with an imitation of Martha Raye . . ."
B. R. C., N. Y. TIMES

". . . A nice child picture full of gangsters, double-crossers, fake and real "snatches" . . ."
L. G. D., PHILA. LEDGER

". . . A mild Class B comedy drama about a movie star who returns home and runs into the boy she left behind, plus the publicity angles of her agent and a kidnaping . . ."
Winsten, N. Y. POST

". . . Completely fantastic the film forfeits sympathy through Jane's over-precocity, nor do slapstick or romantic interludes help matters along much . . ."
Finn, PHILA. RECORD

PARNELL
(M-G-M)

". . . A singularly pallid, tedious and unconvincing drama . . . Lacks vitality, completely misses the emotional surge that swept Elsie Schauffler's play . . . Is disappointing . . ."
Nugent, N. Y. TIMES

". . . Clark Gable, a Parnell utterly devoid of brogue and ancient Hibernian spirit . . . Myrna Loy, a cool and statuesque Mrs. Katie O'Shea . . . Lacking in momentum . . ."
Winsten, N. Y. POST

". . . Filled with brooding and challenging beauty . . . When Parnell is addressing the House of Commonos or street crowds on the Home Rule issue, or when he is making grave love to Katie O'Shea, the lines are superb . . . Moderately exciting . . ."
Barnes, N. Y. HERALD-TRIBUNE

". . . Astonishingly diffuse and insignificant entertainment . . . Individually, the performances in the cast are excellent, but together they seem lifeless and resolve the tragedy into a tedious and droning entertainment . . ."
Boehnel, N. Y. WORLD TELEGRAM

". . . Misses fire on several counts, despite its handsome accoutrements and glittering cast . . . Too long and wanders into bypaths and indirect ways . . . Miss Loy makes a pretty and rather pallid Katie O'Shea, sincere and sweet but too good to be true . . ."
E. L. H., BOSTON HERALD

BEHIND THE HEADLINES
(RKO)

". . . Recalls Pearl White in her most desperate perils . . . Produced with the daredevil pace . . . Guaranteed to divert you from almost any calamity . . ."
N. Y. HERALD TRIBUNE

". . . Mr. Tracy again figures as such a demon newsgetter he can't even talk confidently to himself . . . He repays his dear nemesis (Diana Gibson) for getting him fired, by rescuing her from a gang of gold thieves hidden out in what appears to be Mammoth Cave, and doing it with practically no assistance except what appears to be the United States Army and Air Corps . . ."
B. R. C., N. Y. TIMES

". . . A comedy-melodrama that would be only so-so without the twitchy Lee Tracy . . . A racy atmosphere that spells diverting action for the melo. fans . . ."
Pullen, CLEVELAND PLAIN DEALER

WOMAN CHASES MAN
(U. A.-Goldwyn)

". . . An extremely fluffy piece, adding to its moment of sophistication both farce and slapstick . . . Some of the comedy may seem a bit forced, but on the whole it is agreeable . . ."
Winsten, N. Y. POST

". . . Spun out of the sheerest nonsense . . . Throws daffy characters together in daffy situations and gives them glib, amusing speech . . . Farcical invention runs thin before the ending and goes over into rather strained slapstick . . ."
Barnes, N. Y. HERALD TRIBUNE

". . . Lightweight, porous, attractively tailored and not meant to withstand the rigors of wear or the chill blasts of the critics . . ."
Nugent, N Y. TIMES

". . . A dish of bubbles minus water, soap or pipe . . . If you like this type of entertainment, you'll get a lot of laughs out of the frothy nonsense . . ."
Finn, PHILA. RECORD

ELEPHANT BOY
(United Artists)

". . . Hasn't a great deal of story to it . . . Its charm is scenic and photographic . . . Story of a boy who has a magic spell over elephants that occidental hunters cannot fathom . . ."
Rodenbach, CHICAGO DAILY NEWS

". . . Spectacular in its jungle scenery and highly exciting in its recording of wild animal life . . . Most surprising and delightful is Sabu, the 13-year-old boy who is the hero of the piece . . ."
Reel, CHICAGO AMERICAN

". . . A different kind of film which has charm and interest . . . Filmed in the heart of the Indian jungles . . ."
BOSTON POST

UNDER THE RED ROBE
(20th Century-Fox)

". . . Embraces a series of swaggering situations with a plausible flourish . . . There are duels and near-hangings, secret passages and close calls for the hero . . . Humor is woefully lacking . . ."
Barnes, N. Y. HERALD TRIBUNE

". . . Pursues its narrative rather more solemnly, blunting its melodramatic edges against dull stretches of action and dialogue and sacrificing much of its romantic vigor to the inescapable maturity of its hero . . . Just a bit to the credit side of average . . ."
Nugent, N. Y. TIMES

". . . A deal of excitement, suspense and vigorous pace . . . Annabella is quite lovely and manages a convincing performance . . ."
Hall, BOSTON POST

SLIM
(Warner Bros.)

". . . As two linemen heroes, Henry Fonda and Pat O'Brien can be credited with a pair of grand performances . . . Although the heroism of the lineman is laid on a little heavily, the photoplay, in the main, rings true . . ."
G. G., PHILA. LEDGER

". . . Far more entertaining than its subject matter would suggest . . . Has something rather important to say—and it says it in such good cinematic language that many will listen . . ."
Finn, PHILA. RECORD

". . . Provides more of an education in the training of line-men than it does in the way of frivolous entertainment . . . Does not call for much acting, for the audience is interested more in what the men are doing than in their personalities . . ."
E. H. L., BOSTON HERALD

THERE GOES MY GIRL
(RKO)

". . . There is a great deal of scurrying about in this innocuous trifle about two newspaper scribes . . . An attempt to wring one more success out of a recently popular theme . . ."
Carmody, WASH. EVENING STAR

". . . Some amusing sequences . . . A characteristic studio narcotic, beguiling to those who go to the pictures every Tuesday or Thursday . . ."
D. G., N. Y. WORLD-TELEGRAM

". . . Never manages to keep more than a few steps ahead of the plot-undertaker's horse . . . If we call it a moderately diverting comedy, we are thinking merely of its best moments, not of its worst . . ."
Nugent, N. Y. TIMES

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Scenes from . . . and a few vital facts about . . . the new films.

PREV





FOREVER YOURS . . . Lovers of music and even common
critics have been saying some very nice things about this
ical film. The star is Beniamino Gigli, Metropolitan Opera si
and widely regarded as one of the greatest tenors of all
He sings numbers from nine operas and the N. Y. critics rep
that the audience enjoyed it all immensely.

LEAGUE OF FRIGHTENED MEN . . . The strange adventures of that unique super-sleuth, Nero Wolfe, are pursued again in this Columbia film. This time, the detective, played by Walter Connolly, finds himself beset by a group of old college classmates, whose lives have been threatened—apparently by Eduardo Ciannelli, whom they had crippled accidently during a hazing at college. Wolfe gives up his favorite archids and beer long enough to prove that, not Ciannelli, but a wealthy banker, who had swindled them out of some funds, had murdered 3 of their number. Lionel Stander is Wolfe's aide again. Irene Hervey is the heart interest. It is a current Columbia release.











NEWS

The stills are selected for their descriptive value to exhibitors.





WHEN THIEF MEETS THIEF . . . This promises to be one of the more exciting English-made melodramas. Escaping from the grip of a New Orleans bootlegger, who dominates him because of a phony murder charge, Doug Fairbanks, Jr. flees to England, leaving behind as the only evidence, a cameo ring broken by the blow he struck in the killing. That ring turns up in London, where Doug meets Valerie Hobson and again encounters his nemesis, Alan Hale, the bootlegger now turned wealthy swindler. Robbery, romance and the elimination of villain Hale are the plot ingredients thenceforth. United Artists is releasing.









MEET THE MISSUS . . . The comic stars of WE RE ON THE JURY have be assigned the laugh-making job in this new RKO comedy When Helen Bro erick wins the Mid-west competition for the Happy Noodle Corp's title "America's Perfect Housewife," meek hubby Victor Moore is in for lots trouble at Atlantic City where the finals are held





REVIEWS

(Continued from page 6)

SWEETHEART OF THE NAVY

—Hollywood Preview—

BOXOFFICE RATING

COMEDY WITH MUSIC . . . Plenty of laughs in gob comedy . . . Good family entertainment . . . Rates ● ● generally.

Grand National
70 Minutes
Eric Linden . . . Cecilia Parker . . .
Roger Imhof . . . Bernadene Hayes . . .
Jason Robards . . . Cully Richards . . .
Don Barclay
Directed by Duncan Mansfield

This is a pleasing and highly amusing comedy. While not original, it has been directed with plenty of pep and speed. A couple of entertaining musical interludes effectively aid the proceedings. Minus strong marquee draw, SWEETHEART OF THE NAVY will do best as a dualler in any type of theatre. It will prove particularly acceptable to the family trade.

Cecilia Parker, owner of a shore cafe, frequented by the gobs, gets into trouble with her creditors when her partner disappears with their capital. The boys learn of her plight and arrange a boxing match, which has been forbidden by the commander, to raise the cash for the girl. Linden is appointed to meet the champ Jason Robards. Imhof, the commander, puts his foot down, and the situation looks bad, until Linden really falls for Miss Parker, beats up Robards in a cafe brawl. Thus the gobs win their bets, handing the dough over to Cecilia in time to save her from the hoosegow.

Miss Parker, besides giving a pleasing touch to the picture with her singing, is attractive as the heroine. Linden is adequate as the boy. Mansfield's direction is refreshing and well paced.

AD TIPS: Plug romantic team of Parker and Linden, stars of "FAMILY AFFAIR" and "AH WILDERNESS." Feature musical numbers.

HANNA (Hollywood)

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GREAT GAMBINI, The

—Hollywood Preview—

BOXOFFICE RATING

MYSTERY . . . Too involved to entertain much . . . Tamiroff delivers good performance . . . For double duty only . . . Rates ◔ ◔ for dualling.

Paramount
70 Minutes
Akim Tamiroff . . . Marian Marsh . . .
John Trent . . . Genevieve Tobin . . .
Reginald Denny . . . Roland Drew . . .
William Demarest . . . Edward Brophy
Directed by Charles Vidor

Even dyed in-the-wool mystery fans will find this Paramount offering too complicated for their appetites. There is a multitude of sub-plots, making it more of a headache than entertainment. One asset is the adroit and sinister playing of the title role by Akim Tamiroff, who continues to shape up as one of the better character actors in films.

THE GREAT GAMBINI is strictly dual bill fare, except in spots avidly pro-mystery.

A famous magician, Tamiroff, predicts that the contemplated marriage between Marian Marsh and Roland Drew will not take place. When Drew is found dead the next day, the suspects include Tamiroff, Reginald Denny, John Trent, Genevieve Tobin. Trent, in love with Marian, is regarded as the prize suspect, but the murder is finally pinned on Tamiroff, who reveals that he killed Drew because he had stolen his wife.

Tamiroff is flawless as Gambini. The others are adequate, with an outstanding bit delivered by Anne O'Neal.

AD TIPS: Sell Tamiroff. His dark, ominous, sultry appearance is perfectly suited to the role of the magician. Engage sleight-of-hand artist to perform tricks in lobby in advance.

HANNA (Hollywood)

ANYTHING FOR A THRILL

—Hollywood Preview—

BOXOFFICE RATING

ACTION . . . Excellent Darro-Richmond vehicle . . . Made to the order for action fans and juve audiences . . . O.K. for lower berth on duals in nabes . . . Rates ● ● + for action spots.

Conn Pictures
58 Minutes
Frankie Darro . . . Kane Richmond . . .
June Johnson . . . Ann Evers . . .
Johnstone White
Directed by Lee Goodwins

Easily the best Frankie Darro starrer yet turned out by Maurice Conn, this has all the goods to please the kids and action fans, while the freshness and speed with which it is delivered makes it a good dualler for naborhood audiences. The film has the benefit of a snappy yarn, and young Frankie has plenty of opportunity to display his athletic prowess without making his feats seem implausible. A top notch production and an evenly balanced cast round out a generally satisfactory picture of this calibre.

Frankie delivers his familiar punchy performance and Richmond is excellent as the older brother. Newcomer June Johnson is an attractive heroine. Suave Johnstone White gives just the right touch to his villainous characterization.

Lee Goodwin's direction is effective.

HANNA (Hollywood)

Married Before Breakfast

—Hollywood Preview—

BOXOFFICE RATING

COMEDY . . . Highly amusing laugh-film has good story idea . . . Should please as dualler in nabe and deluxe houses . . . Rates ● ●; less for action spots.

M-G-M
61 Minutes
Robert Young . . . Florence Rice . . .
June Clayworth . . . Barnett Parker . . .
Warren Hymer . . . Helen Flint . . .
Irene Franklin . . . Hugh Marlowe . . .
Tom Kennedy
Directed by Edwin L. Marin

Although strictly dual bill fare, this M-G-M quickie is good comedy. It is the latest edition to the frothy, dither comedies and fares much better than many of its predecessors. With plenty of ingeniously contrived situations and gags, it is good laugh entertainment from start to finish. On top of Young's recent performance in I MET HIM IN PARIS, he might prove a fairly good drawing value. But, with only his name, most situations will do well to couple it with a stronger attraction.

Young is an enterprising young fellow, who gets a quarter of a million dollars for an invention. Before sailing on a honeymoon with his society bride-to-be, he throws a party for his former boarding house companions. A gal from the steamship company, Florence Rice, arrives, and when he invites her to help along the proceedings, tells her he will make true any wish she wants. Marriage is her aim, but her fiance is delaying the matter until he can sell an insurance policy, thus bringing about a promotion. The night brings a whirlwind of adventures as the pair attempt to sell the policy. By morning, Young is jilted by the society girl and Miss Rice has forgotten her betrothed under the charm of Mr. Young.

The cast handles the comic situations with verve and good farce humor. Young romps through his roles brightly. Warren Hymer, as a good-natured gangster, and Tom Kennedy and Irene Franklin, as a milkman and his wife, get plenty of laughs. Others are O.K.

AD TIPS: Play this up as a smart, frothy comedy. Mention Young's role in "I MET HIM IN PARIS."

HANNA (Hollywood)

ROOTIN' TOOTIN' RHYTHM

—Hollywood Preview—

BOXOFFICE RATING

WESTERN . . . Below par of previous Autry vehicles . . . Still plenty O.K. for action spots . . . Rates ● ◔ on Autry popularity.

Republic
60 Minutes
Gene Autry . . . Smiley Burnette . . .
Armida . . . Monte Blue . . .
Al Clauser and His Outlaws . . .
Mac Hoffman, Jr.
Directed by Mack V. Wright

This is under the standards set by preceding Gene Autry Westerns. However, it has the star's warbling and a better than usual female lead in pretty Armida. Strictly formula stuff, it is replete with the usual Western chases, fights and ordinary plot. Autry fans will be satisfied.

HANNA (Hollywood)

SHORT SUBJECTS

FROM PHILLY
By "Jaywalker"

Local exhibs and filmen are jittery about the sexy advertising on 'DAMAGED LIVES' being distributed round town by the Erlanger. They fear that it will bring down the ire of the reform elements on the entire trade. The film, a preachment and warning against the dangers of venereal disease, is being handled here by HARRY KAUFFMAN of Weldon Pictures . . . National Screen's new distribution branch here premieres Monday the 28th with open house for the trade. The head staff consists of the popular trio, STANLEY GOLDBERG, LOUIS BLAUSTEIN and BEN STERN Several of the bigwigs from N. Y. are expected over. GASTON STERN has done a splendid job of organizing the office . . . Warners have spotted DAVE MOLIVER's kid game, 'Ducky,' in seven houses to boost the Saturday matinees during the summer. Theatres are the Cross Keys, Parker, Kent, Allegheny, Ogontz, Felton and Astor . . . PERRY LESSY is managing the Lorraine . . . G-N previews its Gilbert & Sullivan pic, 'GIRL SAID NO,' at the Aldine Tuesday nite . . . Warners close the Poplar this Sunday (20th) and the Cadet next week (27th)—for the summer . . . The Riviera and Ambassador, WM GREENFIELD houses, were picketed by the operators' union for several days this week. Row centered around Greenfield's refusal to lay off several non-union projectionists who had been with him for many years. It was settled amicably Thursday . . . HARRY FRIED opened his Lawndale last Tuesday nite and was accorded a grand reception by the trade . . . LEW ROVNER will usher in his new Belgrade on July 20th. CHARLES COX to manage . . . There are recurrent rumors of a new house being planned for 48th and Spruce It makes one wonder in view of the fact that there are several struggling theatres right up on 52nd Street in that vicinity! . . . When we asked a friend exhibitor what show he was playing one day last week, he replied: "My competitor is playing 'WAKE UP AND LIVE' and it looks like I'm showing LAY DOWN AND DIE!" Not bad . . . BOB SIDMAN is handling special exploitation on Columbia pictures locally. He's at the exchange and ready to help any exhibitor put over the Columbia exploitation pics . . . Atlantic City theatres are going in for a general admission price upping. Boardwalk houses boost matinee scale from 30 to 40 cents; evening, 55 to 60 cents. The Atlantic Avenue spots are raising all prices a nickel . . . IZ SEGAL, Rivoli, tied the marital knot. Congratulations!

The local Columbia exchange won 4th place in the Montague Sweepstakes drive and 1st place for General Performance thru the season. Everyone in the office gets a bonus of one and one-half weeks' pay . . . The C.I.O. is actively engaged in organizing local exchange office employees. A meeting was held Thursday night. The A F L. is reported also preparing for a drive into this field . . . Trouble looms for the filmcos if the 2 groups start quarreling . . LOU GOODKIN of the Benson was acquitted last week of an old lottery charge for running Bango The general status of games still remains up in the air as Judge McDevitt twiddles his thumbs on the issue . . . NATE MILGRAM is expecting an addition momentarily . . . Our condolences to PAUL GREENHALGH, who lost his father Friday . . . Indie theatres will conduct the elimination contests to select MISS PHILADELPHIA for the annual Showmen's Variety Jubilee in Atlantic City, September 6 to 12. Arrangements to include your theatre can be made with GEORGE DEBER or OSCAR NEUFELD at Horlacher's.

FROM BOSTON
By Barclay

NATHAN YAMIN's manager in Fall River, BILL CANNING, trucked away the trophy at the annual Boston Friars Club Golf Tournament at South Shore the other Tues. He shot an 81 gross. JOE COHEN led the members home with the second high gross of the afternoon, an 82. NATE didn't do so badly himself, catching fifth position for members with a total well below a century. ARTHUR K. HOWARD, Independent Exhibitors biz mgr who zoomed down the fairways into a second position at the Allied tourney last year, did not enter the Hub fracas because of work on his annual report, to be presented this month at the annual business meeting of the organization . . . ZIPPY GOLDMAN has resigned as salesman for Grand National to go with Warner Bros. He replaces BEN ABRAMS who moves up to the position left vacant by the death of JACK MAGANN, former assistant to manager NAT FURST . . . JACK GRANARA, who directs publicity for the RKO Boston and Keith Memorial, took an infrequent weekend off a few days ago and boarded the rattlers for New York . . . CHARLES KOERNER is back at his duties as Eastern Division Manager for RKO after taking six weeks off to West Coast it . . . RUDOLPH BRUCE, world-jaunting BULLETIN correspondent, bulletins Boston from Denmark. Bruce and the Mizzuz, it will be remembered, were spliced in that fashion after winning the first and second prizes in the HERALD film cartoon contest for a slight matter of twelve grand. She was ELIZABETH O'NEIL . . . Whom did the honeyspooners meet up with in Tivoli but ADOLPH BENDSLEV who operates the Community in Wellesley when he is not abroad. The three of them chipped in for one postcard to Allied friends. Tivoli, incidentally, is not in Scotland . . . ALICE FREEMAN of Warner Bros. is no more. She became MRS. MACK SHAFETZ at a Hotel Bradford binding June 22nd. He's an M.D. . . . ELEANOR SEBETES of the Paramount Theatre couldn't wait. Well, the boat couldn't wait, anyway. Her marriage has been set ahead a day because of sailing schedules to Bermuda . . . LEO GORMAN will build in Portland, it is expected . . . JACK EAMES of Allied is contemplating a new theatre in Colebrook, N. H. . . . ANDY TEGU is raising, not razing, a couple of new houses in the Green Mountain State, also known as Vermont . . . ROY HEFNER, Banknite sachem, is talking more law suits against naughty exhibs who won't kick in for the Banknite royalty coffers. The peace-pipe has been smoked in several instances and litigations suspended . . . Pemperton Inn is to be the place; the Motion Picture Salesmens Club, the sponsor. The occasion, the proposed general outing for Greater Boston filmdom to be held in July or August. HERMAN KONNIS, M.P.S.C. prexy, is in charge of initial arrangements . . . Exhibitors, viewing the new A. F of L. union of Boston exchange workers with an eye toward possible shipping tieups in the future, woke up the other morning to find still another A. F of L. union in their own theatres. Ushers, doormen, cashiers, night cleaners, and candy salesmen now have an organization of their own, chartered by the William Green group. Wage demands were being scaled last week JIMMY O'BRIEN of the Stage Hands local is business manager

The Columbia Club held an outing in Marblehead last Saturday. TIM O'TOOLE Boston branch manager, donated a Montague Drive prize check to the occasion . CHAS LYNCH of RKO is to marry MISS HELEN WELCH . . . Hearings of special Legislative Commissions are keeping the statutes pot simmering.

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Independent EXHIBITORS
FILM BULLETIN

VOL. 3, No. 40 SATURDAY, JULY 3, 1937 PRICE, 10 CENTS

WAR DECLARED!

Independent Exhibitors To Boycott Paramount On Dates and New Deals During Month of August. Campaign Is Nation-Wide.

Read: **THEY'RE UP IN ARMS** — Editorial, Page 3

STARTING in This Issue **PRODUCTION RECORD** You Need It to Operate Theatres Intelligently

A TRADE PUBLICATION FOR INDEPENDENT EXHIBITORS
— AND DEDICATED TO THE PROTECTION OF THEIR INTERESTS

The Anti-Paramount Meeting In Washington

To Washington last Tuesday came a group of independent theatremen numbering approximately forty. Knowing the timidity of most independents to "stick their necks out" in a fight against one of the more powerful major film companies, this little band of exhibitors must be credited with courage, as well as foresight, for they came to give battle to one of the most insolent, anti-exhibitor companies in the industry—Paramount.

The meeting was called by "Fighting Pete" Wood of the Ohio Independent Theatre Owners. It was a non-partisan gathering, for Paramount's cheap "hold-back" scheme strikes at every independent exhibitor, regardless of affiliation. Although Ed Kuykendall, "front man" for the Big 5 producer-exhibitors, found some alibi for absenting himself, there were present several M.P.T.O. unit men from Virginia; a group representing the U.M.P.T.O. of Eastern Penna., and a doughty independent from far-off Minnesota.

Under the eyes of a number of sympathetic Congressmen, this "war committee" laid plans, which, if the exhibitors of the nation accept and follow through, will make of Paramount an example of what an outraged body of independents can accomplish in defense of its rights.

The "course of action," unanimously agreed upon, is formally stated by Wood as follows:

1—THAT all exhibitors throughout the United States refuse to play any Paramount pictures **during the month of August 1937** and for such longer period as the Washington Committee may, by its future action decide upon.

2—THAT all exhibitors refrain from entering into any 1937-38 contracts with Paramount at this time, and during the duration of the strike, unless the present terms demanded by Paramount become more fair, reasonable and equitable.

3—THAT all 1936-37 contract holders make a demand upon Paramount to deliver to them the following pictures: "SOULS AT SEA," "HIGH, WIDE AND HANDSOME," "ANGEL," "ARTISTS AND MODELS," "SPAWN OF THE NORTH," and "THE COUNT OF LUXENBOURG," for the reason that all these pictures appeared in the work sheet that was used to induce exhibitors to enter into 1936-37 contracts.

4—The Committee was of the unanimous opinion that this campaign against Paramount shall be declared a "BUYERS' STRIKE," or a "SIT-DOWN STRIKE" of exhibitors against Paramount.

Wood points out that if 4000 theatres holding 1936-37 contracts with Paramount would refuse to sign 1937-38 deals, the loss would be sufficient to wipe out the company's anticipated profit for this year.

"With the product of seven other majors and two or three independents available," Wood declared, "surely four thousand theatres for one season can very easily get along without the eight or ten "box-office" or "near box-office" pictures that Paramount **might** release during 1937-38."

In our estimation, one of the most potent measures taken at the Washington meeting was the decision to TEST BY LAW THE RIGHT OF A FILM COMPANY TO IGNORE THE EXHIBITOR'S CLAIMS TO PICTURES "SOLD" TO HIM.

Such a suit may finally establish the theatreman's rights, but it will take time. For the present there is the fight against Paramount at hand. It is a golden opportunity for America's independent exhibitors to win their rightful place in the industry—as a respected group.

The Valuable PRODUCTION RECORD Starts in This Issue on Page 5

A MESSAGE TO ADOLPH ZUKOR

They're Up In Arms!

We both know, Mr. Zukor, that in the past independent exhibitors have been easily defeated or won over whenever they engaged in a fight against inordinate film rentals or unfair trade practices foisted upon them by this or that film company.

We both know that there are many dollar-hungry exhibitors who will desert a fight for a favor from one of the majors, and we know that your company — and others — deliberately set out to sabotage any independent unity by "reaching" those stupid and short-sighted theatremen with favorable contracts, thus enabling the distributor to point out to the stalwart independents how they had been betrayed.

We both know all this and it seems to have made you confident that you will smash the current anti-Paramount campaign just as easily. But, will you?

The independents are up in arms this time, Mr. Zukor, not because of Paramount's terms, exorbitant as they are, but BECAUSE YOUR COMPANY CHEATED THEM!

By refusing to deliver the pictures promised in the 1936-37 Work Sheet, Paramount may be within the strictest letter of the Law — although even that is open to dispute — but it is flagrantly violating both the spirit of the Law and all Ethics by which man deals with man on any level of Honesty and Decency in the business world.

During the past decade independent theatre owners have been victimized by so many disreputable and insulting trade practices that they have lost not only the respect of the trade at large, but THEIR OWN SELF-RESPECT! They have come to fear the "almighty" power of the film companies and to live in dread of the day when they might be deprived of their livelihood and investment by the whim of some offended distributor.

But, there is a limit to which even the most docile of all human creatures will subject himself. Perhaps these independent business men have learned something from Labor's current struggle for organization to win a brighter place in our Nation. Perhaps Paramount's unsavory "hold-back" policy flooded the exhibitor's well of resentment against being made the goat of the profit-mad schemes of film executives. Perhaps it just struck them as the dirtiest deal they have ever been served.

DON'T YOU SENSE REVOLT IN THE AIR, MR. ZUKOR? We do.

You may lick them once more, but don't delude yourself for a moment with the thought that your Paramount will come thru the fight unscathed. Maybe 1000, or a mere 500 of your customers will tell you to pickle your pictures this coming season. That will hurt, but it isn't all the hurt you will suffer. Goodwill may seem an unimportant factor to you today, but lack of it will eventually destroy Paramount. You will feel the repercussions into the distant years to come.

Take our advise, Mr. Zukor. Don't sit back and say, "They'll buy our pictures because they **need** them." Be fair and let them say they'll buy them because they **want** them. There IS a difference.

MO WAX.

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A Bit of Tyranny By Warner Brothers!

The following letter was sent by the Advertising Sales Manager of Warner Bros. Washington, D. C. exchange, to an independent theatre operator in Virginia:

June 8, 1937

Mr. Benj. T. Pitts, Pres. and Gen. Mgr.
Pitts Colonial Theatre,
Fredericksburg, Virginia

My dear sir:

In connection with your request for (4) pressbooks on GODS COUNTRY AND THE WOMAN please be advised that although we are anxious to furnish to your houses free suggestions disclosed in each pressbook we find it to our advantage to give pressbooks to only those accounts buying our accessories.

We should like to know why you request a large number of pressbooks in view of the fact that your gross purchases of our accessories has been nil.

In the future please be advised that pressbooks will be available to only those exhibitors buying exclusively our paper.

We realize that this new rental plan recently adopted offers to you accessories at prices far below those offered for similar data by the unethical service of independent poster houses.

Very truly yours,

J. L. Mathews,
Ad Sales Manager.

The penny-wise, pound-foolish policy of renting poster accessories was adopted by Paramount and Warner Brothers for the express purpose of crushing the competition of independent poster renters — and without any consideration for the convenience or economy of exhibitors who buy their products. Most theatremen regard the system as a nuisance and we have been told by someone in Warners that fewer accessory sales are being made to independent exhibitors than ever before.

If the Washington ad sales manager was officially empowered to adopt such a tyrannical attitude toward a purchaser of their pictures because he doesn't buy a one sheet from them occasionally, Warner Bros. is heading straight for a flock of trouble with hundreds of old customers.

This is certainly the height of impudence. For what, may we ask, did Mr. Pitts sign a contract with Warner Bros. — FILMS OR POSTERS?

Know Your Own Business

It has often been said, in truth, that exhibitors know less about their own business than any other merchants.

Very few of them attend preview showings of new films, when offered; a comparative handful read newspaper reviews, and only in isolated spots can be found a theatreman who studies the entertainment pulse of his own patronage in order to judge shifts in taste, their preferences for minor players, whose names should be featured, etc.

Surprising, too, is the fact that innumerable independents never analyze the performance of the various products they have played during the past season. Such revealing figures as net profit or loss per day, per centages of individual outright-buy pictures and average percentage for an entire product are unknown to a majority of exhibitors.

The exhibitor who does have such data with which to confront the film salesmen buys more intelligently and inspires respect from the distributor. Know your own business.

The Majors Reject Allied's Peace Offer

It should hardly have shocked the "wolf of the Northwest," Al Steffes, to discover that his proposal for round table conferences with the heads of the major distributors fell on deaf ears. It was wishful thinking to assume that Allied had already brought the Big 5 producer-exhibitors to their knees with the theatre divorce campaign.

Now, Steffes declares, "There is only one thing for Allied States Association and that is to more aggressively sponsor state and national legislation, as producer-exhibitor representatives are not ready as yet for round table conferences."

The fiery Minnesotan was well-intentioned, but opposed all that experience should have taught him in fighting the independents' battles. The majors are multi-million dollar corporations and more than a bit callous to complaints from their independent customers. True, the independents are powerful, more powerful than the film companies en masse, but they have never wielded their power in unity and the distributors are supremely confident that they never will.

Until, some day, the mass of independents demonstrate that they can strike a lusty blow in their defense when offended, they may well expect all their pleas for concessions to fail.

Of course Allied must continue the fight. If North Dakota passed the anti-affiliated chain law, it can win in other states. Allied is the underdog. When it has proved to the distributors that it can really hurt them, the call for conferences will come from the other side.

PRODUCTION RECORD

This is the introduction to a new FILM BULLETIN department, which, we expect, will prove an invaluable aid to exhibitors in the operation of their theatres. The plan is to provide a complete and comprehensive summary of all new feature films at the time they go into production. This information will enable the theatre operator to anticipate bookings and plan for the exhibition of forthcoming pictures for which he has contracted. We hope to enlarge the scope of this service as we further learn the needs of our readers.

COLUMBIA

I'LL TAKE ROMANCE

Shooting Started — June 21

Musical Comedy

Cast: GRACE MOORE, Melvyn Douglas, Stuart Erwin, Andre Beranger, Helen Westley

Directed by Leo McCarey Produced by Miles Connolly

Story: The life of an opera singer (Grace Moore) is dominated by her aunt (Helen Westley), an ex-opera star. Offered an engagement in Paris, Westley persuades her to accept, but Melvyn Douglas comes along as an emissary of a South American company and by forcing her to fall in love with him contrives to get her aboard the ship for Buenos Aires. She discovers his motive for leading her on, but he has meanwhile fallen in love with her. The usual romantic complications ensue, but all ends well.

Production No. 25 on '37-'38 program. Listed as a Special.

* * *

THE AWFUL TRUTH

Shooting Started — June 21

Comedy

Cast: IRENE DUNNE, Cary Grant, Ralph Bellamy, Joyce Compton, Wyn Cahoon

Directed by Everett Riskin Produced by Leo McCarey

Story: Irene Dunne divorces Cary Grant because the latter has refused to believe her explanation concerning a night spent in a road house ostensibly with her singing teacher. Dunne takes up with Ralph Bellamy, a Britisher, while Grant feigns affection for a stage tease: Joyce Compton. A reconciliation is effected but called off and Grant becomes formally engaged to another girl. He invites Dunne to the announcement party; she so insults the guests Grant's fiance calls off the marriage and Dunne and Grant are reunited.

Production No. 27 on '37-'38 program. Listed as a Special.

* * *

RECENTLY COMPLETED:—None in last two weeks

IN PRODUCTION:—IT'S ALL YOURS, LIFE BEGINS WITH LOVE

GRAND NATIONAL

SOMETHING TO SING ABOUT

Shooting Started — June 23

Musical Drama

Cast: JAMES CAGNEY, Evelyn Daw, William Frawley, Jimmy Newell, Harry Barris, Cully Richards, Bill Carey, Gene Lockhart

Directed by Victor Schertzinger Produced by Zion Myers

Story: Cagney, a popular orchestra leader, comes to Hollywood is given a screen test and wins a star role in a picture. Believing he a fizzle, he boards a freighter to the South Seas. The released film however is a huge success. Cagney is finally located and brought back to Hollywood with Evelyn Daw, his sweetheart, whom he has since married. The publicity department builds up a synthetic romance between him and a foreign star, which causes Daw to leave him. He follows her, they reunite and he leaves picture forever.

Production No. 112 on '37-'38 program.

COMPLETED:—None in past two weeks

METRO-GOLDWYN-MAYER

BIG CITY

Shooting Started — June 21

Drama

Cast: SPENCER TRACY, LUISE RAINER, Victor Varconi, Oscar O'Shea, William Demarest, Russell Hopton, Andrew Tombes

Directed by Frank Borzage Produced by Harry Rapf

Story: Spencer Tracy, an independent cab driver, married to Luise Rainer, an immigrant Roumanian girl. A big company endeavors to rid the city of Indie cabs, putting Tracy in the midst of the ensuing riots. In an attempt to alienate the Indie drivers, the big company arranges an explosion which results in the murder of Victor Varconi. Since evidence points to the fact that Rainer carried the bomb, they plan to deport her. Tracy gets the real facts before the ship sails and, by disrupting a dinner presided over by the mayor, gets her off the vessel and into the hospital, where her baby is born, in another taxi war.

Production No. 1010 on '37-'38 program.

* * *

RECENTLY COMPLETED:—UMBRELLA MAN

IN PRODUCTION:—THE BRIDE WORE RED, MADAME WALEWSKA

MONOGRAM

RECENTLY COMPLETED:—LUCK OF ROARING CAMP, WOMAN IN THE DARK

PARAMOUNT

SOPHIE LANG IN HOLLYWOOD

Shooting Started — June 21

Mystery

Cast: GERTRUDE MICHAEL, Sandra Storm, Larry Crabbe, Barlow Borland

Directed by Charles Reisner Produced by General Office

Story: Sophie Lang follows an Indian Rajah, owner of a valuable diamond, to Hollywood. She gets mixed up in the picture business and falls in love with Larry Crabbe, a director, meanwhile meeting her usual encounters with the police as she pursues the gem.

Production No. 1145 on '37-'38 program.

* * *

BULLDOG DRUMMOND COMES BACK

Shooting Started — June 26

Mystery

Cast: JOHN BARRYMORE, John Howard, Louise Campbell, E. E. Clive, Reginald Denny

Directed by Louis King Produced by General Office

Story: A new Bulldog Drummond played by John Howard and another Scotland Yarn inspector, John Barrymore, are involved in a mutual situation when Drummond's former fiancee, Louise Campbell, is kidnapped. With the help of Reginald Denny, who takes the place of Drummond's pal, it is all ironed out after exciting complications.

Production No. 1146 on '37-'38 program.

* * *

RECENTLY COMPLETED:—DOUBLE OR NOTHING, THEY WON'T FORGET, PLEASE NOT NOW, SUCH A NIGHT

IN PRODUCTION:—LIFE BEGINS WITH MARRY

PRODUCTION RECORD

(Continued from page 5)

REPUBLIC

PUBLIC COWBOY No. 1

Shooting Started — June 18
Western
Cast: **GENE AUTREY, Smiley Burnette, Ann Rutherford, Frankie Marvin, Arthur Loft, House Peters, Jr.**
Directed by Joe Kane Produced by Sol Siegel

Story: Story deals with an extremely modern method of rustling whereby the cattle are stolen with planes and trucks. Autrey is the deputy sheriff, who finally rounds up the crooks in the good old-fashioned way. Of course there is the incidental romance supplied by Ann Rutherford.

Production No. 701 on '37-38 program.

* * *

DOUBLE TROUBLE

Shooting Started — June 23
Comedy
Cast: **OLSON and JOHNSON, Mary Howard, Harry Stockwell, D'Arcy Corrigan, Eddie Kane, Lew Kelly, Stanley Fields, Franklyn Pangborn**
Directed by James Horne Produced by Leonard Fields

Story: Olson and Johnson are about to be evicted from their theatrical rooming houses when they receive an important looking letter. The landlady overhears their conversation and is led to believe the comedians have sold some oil property for a million dollars. The news get around and the bewildered comics back a show. Despite the forces working against them, they save the day for themselves and their acting pals by getting the show on the radio where it is a huge success.

Production No. 656 on '37-'38 program.

* * *

RECENTLY COMPLETED:—LOVE AHOY
IN PRODUCTION:—S. O. S. COAST GUARD (Serial)

RKO

FLIGHT FROM GLORY

Shooting Started — June 23
Drama
Cast: **CHESTER MORRIS, Whitney Bourne, Onslow Stevens, Van Heflin, Douglas Walton, Rita La Roy**
Directed by Lew Anders Produced by Robert Sisk

Story: Chester Morris is one of a number of renegade aviators, brought to South America by a smuggling organization to fly their contraband through the dangerous Andes mountains. Interwoven in this situation is his romance with Whitney Bourne, wife of aviator Douglas Walton. The latter, one of the group, weakens under the strain and kills himself, leaving Morris and Bourne to their own lives.

Production No. 982 on '37-'38 program.

* * *

RECENTLY COMPLETED:—ANNAPOLIS SALUTE
IN PRODUCTION:—MAKE A WISH, STAGE DOOR, MUSIC FOR MADAME, FIT FOR A KING

20th CENTURY-FOX

WIFE, DOCTOR AND NURSE

Shooting Started — June 14
Comedy-Drama
Cast: **LORETTA YOUNG, WARNER BAXTER, Virginia Bruce, Allan Lane, Alan Dinehart, Minna Gombell, Jane Darwell, Margaret Irving**
Directed by Walter Lang Produced by Raymond Griffith

Story: Warner Baxter is a high priced society physician whose practice is greatly helped by his efficient nurse, Virginia Bruce. She is really in love with him, although he marries a young socialite, Loretta Young. When the two women meet, Young realizes that Bruce is in love with her husband, but they work things out at Baxter's plea, who informs them he needs them both, one at home and the other at the office.

Production No. A 106 on the '37-'38 program.

CHARLIE CHAN ON BROADWAY

Shooting Started — June 15
Mystery
Cast: **WARNER OLAND, Keye Luke, Joan Marsh, J. Edward Bromberg, Thomas Beck.**
Directed by Gene Ford Produced by Gene Stone

Story: Not available.

Production No. A 107 on '37-'38 program.

* * *

IN OLD CHICAGO

Shooting Started — June 14
Drama
Cast: **Tyrone Power, Alice Faye, Don Ameche, Alice Brady, Andy Devine, Tom Brown, Brian Donlevy, Phyliss Brooks**
Directed by Henry King Produced by Kenneth Macgowan

Story: The historical Chicago fire forms the climax of this story. Don Ameche and Tyrone Power, sons of Alice Brady, grow up in Chicago, Power to become a small town racketeer and Ameche a promising lawyer. In order to spite his enemies Power abets the election of Ameche as mayor. Elected, Ameche fulfills his campaign promise to clean up the Patch, clashing with his brother until the great fire starts. Alice Faye and Phyliss Brooks vie for Ameche's favor.

Production No. A 106 on '37-'38 program.

* * *

ALI BABA GOES TO TOWN

Shooting Started — June 28
Musical Comedy
Cast: **EDDIE CANTOR, Louise Hovick, Roland Young, Virginia Field, John Carradine, June Lang, George Saunders, Tony Martin**
Directed by David Butler Produced by Lawrence Schwab

Story: Cantor is a bum, who, when being thrown from a freight car, finds himself working in a motion picture company producing Ali Baba and the Forty Thieves. He falls asleep and dreams the old story with some modern embellishments and when he awakens discovers he has missed his cue and is fired from the job.

Production No. A 103 on '37-'38 program. Listed as a Special.

* * *

RECENTLY COMPLETED:—LIFE OF A LANCER, YOU CAN'T HAVE EVERYTHING, HOT WATER, BORN RECKLESS, WILD AND WOOLY, LOVE UNDER FIRE
IN PRODUCTION:—HEIDI, LOVELY TO LOOK AT (Formerly Thin Ice), DANGER—LOVE AT WORK

UNITED ARTISTS

GOLDWYN

ADVENTURES OF MARCO POLO

Shooting Started — June 15
Historical Drama
Cast: **GARY COOPER, Sigrid Gurie, Ernest Truex, Verree Teasdale, Basil Rathbone, George Barbier, Lotus Lin**
Directed by Archie Mayo Produced by Samuel Goldwyn

Story: Laid in the picturesque period of the middle ages, Cooper plays the famed explorer who is bent on establishing trade relations between Europe and the Orient. He falls in love with Sigrid Gurie, daughter of George Barbier, who is supposed to marry the King of Persia.

To be released on '37-'38 program.

* * *

RECENTLY COMPLETED:—STELLA DALLAS, DEAD END
IN PRODUCTION:—HURRICANE

* * *

SELZNICK

NOTHING SACRED

Shooting Started — June 17
Comedy
Cast: **CAROLE LOMBARD, FREDERIC MARCH, Charles Winninger, Walter Connolly**
Directed by William Wellman Produced by David O. Selznick

Story: A madcap comedy relating the adventures of Carole Lombard, a country gal, who comes to the big city and is given her first swing at life by newspaper man, Frederic March. Most of the whirlwind action takes place in the various nite spots in New York

Production No. 104 on '37-'38 program.

(Continued on page 10)

REVIEWS OF NEW FILMS

BOXOFFICE RATINGS:
● Means POOR; ●● AVERAGE; ●●● GOOD; ●●●● EXCELLENT

'Road Back' Impressive . . . 'Candlesticks' Story Weak . . . 'Small Town Boy' Good Family Picture

ROAD BACK, The

Hollywood Preview

BOXOFFICE RATING

ANTI-WAR DRAMA . . . Fine production of Remarque's biting novel of youth's post-war disillusionment . . . comedy added abundantly to popularize the film . . . Rates ● ● ● for deluxe houses; slightly less elsewhere.

Universal
80 Minutes
John King . . . Richard Cromwell . . .
Slim Summerville . . . Andy Devine . . .
Barbara Read . . . Noah Beery, Jr. . . .
Maurice Murphy . . . John Emery . . .
Etienne Giradot . . . Lionel Atwill . . .
Henry Hunter . . . Larry Blake . . .
Gene Garrick . . . Jean Rouverol . . .
Spring Eyington . . . Frank Reicher . . .
Arthur Hohl
Directed by James Whale

Erich Maria Remarque's novel, THE ROAD BACK told in biting, ironical passages, the story of the disillusion of Germany's youthful World War fighters after they returned from the front. Universal has leavened the bitterness of the novel with more comedy and, although the result may not prove wholly satisfying to critical readers of the book, it is our opinion that it makes better boxoffice. The original was far too depressing for popularity among movie fans, so producer-director James Whale decided to concentrate, in part, on bringing laughs in that infestive atmosphere.

The production is sweeping in magnitude, yet simple in its story telling. Its aim is obviously anti-war and that impression will be lasting on its audiences.

The armistice—peace! Back in their native town, a group of young ex-fighters seek happiness and internal peace, but cannot find it. The years of ruthless killing has marked them. When one of them finds his sweetheart in the arms of a drunken war profiteer, he shoots him and is convicted for murder, despite the pleas of his old comrades. Why, one asks, it is a crime to kill one man you hate after killing hundreds of soldiers who had never wronged you? Another, a radical, is shot down with a number of others in the town square for pleading for bread to eat. And, at the end, these hapless war-torn boys watch in despair as a goose-stepping instructor drills a group of children with wooden rifles and toy machine-guns—for "the next war."

The cast is uniformly excellent. John King, Richard Cromwell and Slim Summerville doing outstanding work. Top honors, however, go to Andy Devine for a deft and oftimes feeling comic performance.

The boxoffice returns should be good in most locations. Its timeliness affords the exhibitor strong exploitation angles.

AD TIPS: Call it the most important picture since "All Quiet." Plug the sequence in which the youth kills his former sweetheart's paramour. Point out the story's timeliness.

HANNA (Hollywood)

Emperor's Candlesticks, The

Hollywood Preview

BOXOFFICE RATING

SPY MELODRAMA . . . Lacks dramatic strength . . . Carried by superb performances of Rainer and Powell . . . Will attract, but fail to satisfy . . . Rates ● ● ● — for deluxe runs; slightly less in nabes.

M-G-M
90 Minutes
William Powell . . . Luise Rainer . . .
Robert Young . . . Maureen O'Sullivan . . .
Frank Morgan . . . Henry Stephenson . . .
Bernadene Hayes . . . Douglas Dumbrille . . .
Directed by George Fitzmaurice

Although this decadent spy story offers brilliant acting opportunities to William Powell and Luise Rainer, its dramatic structure is too weak to sustain the average film fan's interest. It seems almost a waste of such talents. Deluxe first runs and class spots will earn good grosses with CANDLESTICKS, but word-of-mouth reaction will not help the subsequents.

The story moves slowly in the early reels, hits an exciting pace in the middle, but sags badly toward the end, the audience usually being one step ahead of the plot developments. Powell is a Polish spy, who is sent to Russia with a message for the Czar, while Luise is a Russian, who is to deliver letters which would condemn Powell to death as an enemy of Russia. They both visit Henry Stephenson, who owns a pair of candlesticks containing secret compartments and both hide their messages therein. The candlesticks are stolen and an exciting search throughout Europe follows. When they finally recover them, they have fallen in love. After Powell completes his mission, they are both pardoned by the Czar.

The stars are excellent. Robert Young, Maureen O'Sullivan and Frank Morgan, seen but briefly, enhance the proceedings by their bits. Bernadene Hayes does a fine stint as Miss Rainer's unfaithful attendant.

Director Fitzmaurice apparently thought more of the stars than the story and the results are many slow, inactive sequences.

AD TIPS: Sell the names, of course. Refer to Miss Rainer's Academy Award prize for her performance in "Great Ziegfeld."

HANNA (Hollywood)

SMALL TOWN BOY

Hollywood Preview

BOXOFFICE RATING

COMEDY . . . Excellent family trade fare . . . Story makes shrewd use of Erwin's comedy talents. Rates ● ● + or better for small towns and nabes; good dualler for deluxe spots.

Grand National
60 Minutes
Stuart Erwin . . . Joyce Compton . . .
Jed Prouty . . . Clara Blandick . . .
James Blakely . . . Dorothy Appleby . . .
Directed by Glenn Tyron

With a made to order story for the yoked talents of its star, Stuart Erwin, SMALL TOWN BOY has been fashioned into a genuinely amusing comedy, which should highly please the family trade. Neatly paced and helped by some excellent performances, the simple story is further embellished with well timed and effective gags. A natural for the small towns and naborhoods, it can also hold its own as a dualler in the big houses.

Erwin, in the title role, is a rube insurance salesman heckled by his family and sweetheart because of his lack of initiative. When he finds a $1,000 bill, which is unclaimed after Erwin has advertised for its owner, his entire demeanor changes and he becomes a demon salesman. The bill, however, brings its complications, for it turns out to be a counterfeit. But, having discovered his new personality, the difficulties fail to affect him, and after straightening them out, he marries the gal.

Erwin carries his role excellently, and with a minimum of effort, effects the transition from the small town boy to a person of affluence, getting plenty of laughs and sympathy enroute. Miss Compton is an eyeful as well as an engaging actress. Jed Prouty lends sympathy to the role of Erwin's father, and Clara Blandick dominates her every scene as the pickety wife.

Director Glenn Tyron has done a creditable job, his experienced hand being vividly displayed in the many deft touches he has incorporated.

AD TIPS: Feature Erwin in the ideal role. Catchline: "A Phony $1000 Bill Changed Him From Meek Mouse To Demon Man!"

HANNA (Hollywood)

BETWEEN TWO WOMEN

Hollywood Preview

BOXOFFICE RATING

DRAMA . . . First rate dramatic entertainment with general appeal . . . Can hold top spot in any type of house . . . Rates ● ● +, or slightly better generally.

M-G-M
87 Minutes
Franchot Tone . . . Maureen O'Sullivan . . .
Virginia Bruce . . . Leonard Penn . . .
Cliff Edwards . . . Janet Beecher . . .
Charley Grapewin . . . Helen Troy . . .
Grace Ford . . . June Clayworth . . .
Edward Norris . . . Anthony Nace
Directed by George B. Seitz

A genuinely moving and engrossing story, BETWEEN TWO WOMEN is more than satisfactory dramatic entertainment which should appeal to the classes. The story of a doctor who is torn between devotion to his work and love for his butterfly wife, the hospital provides an effective background,—glorifying as it does the doctors and nurses who sacrifice their own personal lives to their profession. It is an excellently mounted and well cast production. With the

(Continued on page 8)

REVIEWS

(Continued from page 7)

three fairly strong names of Tone, O'Sullivan and Bruce for the marquee, above average grosses should result generally.

Maureen O'Sullivan, a young nurse, is married to wastrel Anthony Nace, and, although in love with surgeon Franchot Tone, she believes Nace needs her and stays with him. Into the hospital comes Virginia Bruce, wealthy young heiress, who undergoes an appendectomy by Tone. They marry, only to find unhappiness when Tone's duty takes him away from her frivolous social events. They part and Tone returns to the hospital. A train wreck brings Miss Bruce and her lover into the hospital again. Her beauty marred, plastic surgery is necessary and Tone takes her home until the cure is completed. He finally rebels, leaves her and returns to hospital life, where he begins anew with Maureen, whose husband has since died.

Tone is entirely convincing and human. Miss O'Sullivan's straight-forward interpretation of the young nurse is first rate acting. Virginia Bruce highlights her performance by a brilliant druken scene. Lesser roles are in capable hands, particularly that of newcomer Leonard Penn, who scores in his disagreeable assignment.

Seitz's direction shows complete comprehension of the dramatic import of the story, sending it along at a fast and suspenseful pace.

AD TIPS: Sell the angle of the private life of a doctor. Plug heavily Tone, O'Sullivan and Bruce.

HANNA (Hollywood)

THIRTEENTH MAN, The

BOXOFFICE RATING

MYSTERY . . . Very neat produc ion of hreezy yarn about radio commentator solving killing of d. a. . . . Lacks only names . . . Rates ◗ ◗ as dualler anywhere.

Monogram
72 Minutes
Weldon Heyburn . . . Inez Courtney . . .
Selmer Jackson . . . Matty Fain . . .
Robert Homan
Directed by William Nigh

The plot of this Indie mystifier is only routine, but it has been done in such breezy, big league manner that it becomes acceptable entertainment for any class theatre. The production is A-1 in every respect and the acting good. Main factor in holding it down to secondary dual bill classification is the utter lack of b. o. names. And that's a pity, because it's an OK movie.

Yarn has Weldon Heyhurn, radio-newscaster, solving murder of the district attorney after his best pal is shot on wedding eve. It is the bright, snappy style in which the whole thing is told that makes this one what it is. Nor is there lack of suspense.

This chap Heyburn is a comer, or we miss our guess. His support, especially that provided by Inez Courtney, a Girl Friday, is more than adequate.

William Nigh has done an ace directorial job, maintaining constant suspense as a thread through the light surface action.

AD TIPS: Action houses have a gangster angle to sell. Plenty of sales material in the title. Set up 13 chairs in lobby, each containing several stills; last one, copy.

L. J.

EVER SINCE EVE

Hollywood Preview

BOXOFFICE RATING

COMEDY . . . Standout comedy cast makes this good fun . . . Usual Marion Davies plot, but deftly written . . . Rates ● ● for all but action houses.

Warner Bros.
81 Minutes
Marion Davies . . . Robert Montgomery . . .
Patsy Kelly . . . Frank McHugh . . .
Allen Jenkins . . . Louise Fazenda . . .
Barton MacLane . . . Marcia Ralston
Directed by Lloyd Bacon

Although this abides strictly by the standard Marion Davies plot formula, it is a fairly well contrived comedy and boasts an unusually strong cast of funmakers. With the added value of Robert Montgomery's name in the romantic lead, EVER SINCE EVE should have little difficulty getting average returns in the deluxe and naborhood locations. Action houses will do well to dual it.

Again Miss Davies is the beautiful girl transformed into an ugly duckling in order to gain her ends. As a stenographer, she is unable to keep a job because of advances made by her employers. Changing her appearance on the unattractive side, she gets a job as secretary to author Montgomery. Opposed by the whims of his fiancee, Marcia Ralston, Marion nevertheless helps him bring his novel near completion, until she is forced to resign by Marcia's outburst. Montgomery cannot work without Marion and brings her back, after falling in love with her beautiful self, still not knowing that she is his funny-looking stenog. The book finished, he learns the truth and they marry.

Miss Davies takes fewer close-ups than usual and lends charm and good comedy to her dual role. Montgomery is the playboy again. Patsy Kelly takes the honors with her wry portrait of Marion's roommate. Frank McHugh, Louise Fazenda and Allen Jenkins get their shares of laughs.

Bacon's direction is satisfactory.

AD TIPS: Sell the cast, giving them all equal billing with Davies.

HANNA (Hollywood)

ARMORED CAR

Hollywood Preview

BOXOFFICE RATING

MELODRAMA . . . Routine cops vs. gangsters yarn . . . OK for action spots, but lack of names limits it to lower dual berth elsewhere . . . Rates ◗ ◗ where crime films click.

Universal
62 Minutes
Robert Wilcox . . . Judith Barrett . . .
Cesar Romero . . . Irving Pichel . . .
David Oliver . . . Bill Lundigan
Directed by Lewis R. Foster

Just a fair gangster movie. ARMORED CAR has little to distinguish it from its many predecessors and is further hampered by lack of any name strength. However, there is enough action and suspense to satisfy avid gangster film fans and it should have no trouble returning average grosses in the shoot-'em-up locations. It's strictly lower berth dual fare elsewhere.

Robert Wilcox appears as a guard for the armored cars of a bank, who is dismissed when it is found that he has a police record. Of course, it developes that he is a detective assigned to round up the gang which has been robbing the trucks regularly. According to formula, he is taken in by the gang, gets the goods on them and, in an exciting night chase, nabs them. Incidental romance between Wilcox and Judith Barrett is carried on.

The meaty roles of the gang chiefs are adeptly handled by Irving Pichel and Cesar Romero. The others are satisfactory.

Director Foster did well enough with the thrills, but the remainder is rather badly done.

AD TIPS: Action houses should go to town on the gangster vs. cops angle. Cesar Romero is well-known to action fans and should be featured in such spots.

HANNA (Hollywood)

North of the Rio Grande

Hollywood Preview

BOXOFFICE RATING

WESTERN . . . One of best in Hopalong Cassidy series . . . A winner for action houses, where it rates ● ● ●.

Paramount (Sherman)
72 Minutes
William Boyd . . . Bernadene Hayes . . .
Russell Hayden . . . George Hayes . . .
Stephen Morris . . . John Rutherford . . .
Walter Long
Directed by Nate Watt

Harry Sherman seems to improve his Hopalong Cassidy westerns with every new one. NORTH OF RIO GRANDE is corking entertainment for western lovers, combining mystery with outdoor action. The production bears evidence of quality not apparent in run-of-the-mill hoss operas. It's well above average stuff in its category and should click handsomely in the action spots.

William Boyd, of course, is again Hopalong. This time he is out to avenge the treacherous murder of his brother and joins the responsible outlaw band, which is headed by the town's leading citizen. They trap Hopalong and wound him, but he gets out of the tight spot to wipe out the gang.

Bernadene Hayes lends more than usual color to her "good-bad woman" role, and George Hayes draws many laughs by his pantomime.

Jack O'Donnell has furnished a splendid adaptation of Clarence Mulford's original, and Nate Watt's direction maintains a swift pace throughout.

AD TIPS: Emphasize mystery angle. Catchline: "An Eye For An Eye . . . And A Life For His Brother's Life—That Was Hopalong Cassidy's Code."

HANNA (Hollywood)

SING AND BE HAPPY

Hollywood Preview

BOXOFFICE RATING

COMEDY with Songs . . . Only passable dual bill stuff . . . Martin's singing OK, but yarn is trite . . . Rates ◗ ◗ — for nabe duals.

20th Century-Fox
67 Minutes
Tony Martin . . . Joan Davis . . .
Leah Ray . . . Helen Westley . . .
Dixie Dunbar . . . Allan Lane . . .
Chick Chandler . . . Berton Churchill . . .
Andrew Tombes . . . Luis Alberni
Directed by James Tinling

This has been lifted from that groove of undistinguished and inconsequential semi-musical comedies, of which far too many

(Continued on page 14)

What the Newspaper Critics Say

Excerpts Culled From the New Film Reviews by the Most Reputable Critics in Leading Newspapers

EVER SINCE EVE
(Warner Bros.)

". . . Pieced together out of threadbare scraps of farce, comes close to being the year's worst . . . The course 'Ever Since Eve' takes is one that hacks have followed ever since Adam wrote the first farce . . ."

Nugent, NEW YORK TIMES

". . . A story crazy enough to require Miss Davies to wear for much of the film's footage a straight black wig over her pretty blonde curls, horn-rimmed spectacles, a drab, old-maidish costume, straight-heeled, substantial shoes and most god-awful hat . . . Miss Davies plays with her usual insouciance . . ."

Gilbert, N. Y. WORLD-TELEGRAM

". . . Marion Davies has one of those dual roles—now a supposedly glamorous witch, now a frump . . . There are nervous attempts at farce in the production, occasional burlesque interludes and a dash of melodrama . . ."

Barnes, N. Y. HERALD TRIBUNE

". . . Story is nothing extra, though tolerable farce comedy . . . Mildly amusing, it moves with certain assurance halfway between polite comedy, as put forth by Montgomery, and dumb-cluck humor as shown by Jenkins . . ."

Winsten, N. Y. POST

ANOTHER DAWN
(Warner Bros.)

". . . Production details are magnificent, direction is dignified but slow, and dialogue is too wordy and British that even sophisticated audiences will snicker at such lines as 'Won't you take a splash of tea?' . . ."

Thirer, N. Y. POST

". . . Romantic triangle set in the desert sands . . . Duty and devotion are stressed to the point of exhaustion, and the dialogue is as expert a dictionary of platitudes as you are likely to run across on or off the screen . . ."

Tazelaar, N. Y. HERALD TRIBUNE

". . . Kay Francis looks very handsome and very aloof, never forgetting that she is a lovely lady with a secret sorrow, and never letting anyone else, including her patient husband, forget it either . . ."

E. L. H., BOSTON HERALD

". . . A very unimportant little tale of love . . . Not very hefty fare for the young boy who usually says aw-nuts-another-love-story nor for his father who has had some of those foolish notions pounded out of him . . ."

Marsh, CLEVL. PLAIN DEALER

". . . Cast possessed such Olympian nobility, such gallantry and such spirit of sacrifice that they forgot to act like human beings . . ."

Murdock, PHILA. LEDGER

YOU CAN'T BEAT LOVE
(RKO)

". . . One of those potboilers that should be run through the reviewing mill as perfunctorily as possible . . ."

B. R. C., N. Y. TIMES

". . . Preston Foster starts off the picture by digging ditches, wearing full dress clothes . . . Mr. Foster, who does well enough, hasn't much material to work with . . ."

Thirer, N. Y. POST

". . . Introduces Joan Fontaine, RKO-Radio's new find, in a trifling comedy that is surprisingly smooth and often quite bright and lively . . . Commendable for its ease, some amusing dialogue and a general lack of pretentiousness . . ."

Finn, PHILA. RECORD

MOUNTAIN MUSIC
(Paramount)

". . . Starting out as a hillbilly opera, laid in the Blue Ridge Mountains of Kentucky, the script rambles on to include a shotgun wedding, a medicine show, parlor charades, a G-man surprise in a hotel room, a court scene, and finally a return to the original feud started out with . . . Miss Raye is not quite so noisily articulate as usual . . ."

Tazelaar, N. Y. HERALD TRIBUNE

". . . A broadly funny farrago of horsefaces and horselaughs that, at least, introduces the much-publicized Burns relatives to the world in all their eccentricity . . ." Nugent, N. Y. TIMES

". . . An amusing picture with good tunes and fast action . . . The first of the 'pappy' films—a sprawling, hit-or-miss yarn of hill-billies . . ."

Gilbert, N. Y. WORLD-TELEGRAM

". . . The screen's first real attempt to capitalize on the current vogue of hillbilly humor . . . Entertaining nonsense . . . Good supply of slapstick gags that are joyously near the custard-pie era, and picturesque cast . . ." Murdock, PHILA. LEDGER

". . . Right smart story . . . That's a heap of entertainment . . . Starts out like a house afire . . . As a hillbilly Bob Burns is a minor riot; he's never been funnier . . ."

Finn, PHILA. RECORD

SING AND BE HAPPY
(20th Century-Fox)

". . . The only depth to the story is in the dimples of the principals, Tony Martin and Leah Ray . . ." B. R. C., N. Y. TIMES

". . . Amusing, thanks to the presence of Helen Westley and the comic team of Joan Davis and Chick Chandler . . . Some funny scenes with Miss Westley, who poses as a pickle manufacturer . . ."

Tazelaar, N. Y. HERALD TRIBUNE

". . . Too headlong in its foolishness . . . There are songs and funny sayings . . . An ordinary plot, but it would stand up if it had more humor and a better score . . ."

D. G., N. Y. WORLD-TELEGRAM

SLAVE SHIP
(20th Century-Fox)

". . . A tale of high adventure on the high seas . . . The final sequences have a certain sustained excitement, but the exposition as a whole is faltering . . ." Barnes, N. Y. HERALD TRIBUNE

". . . Not a good picture . . . Strictly for the box office slave trade, in artistry and characterization, but a painted ship upon a painted ocean . . ."

Gilbert, N. Y. WORLD-TELEGRAM

". . . Dramatic picture of trade in human cargoes . . . Will please that part of the public which does not examine too closely the method by which their emotions are to be aroused and find much to cause laughter, thrills and satisfaction . . ."

Winsten, N. Y. POST

". . . An interesting chapter out of American maritime history . . . Warner Baxter plays his difficult part in his usual manly and straightforward manner, ably companioned by Elizabeth Allan as his courageous wife . . ."

E. L. H., BOSTON HERALD

". . . Relates exciting story of end of slave trade . . . A brawly melodrama; exciting in its action, gruff in its characterization and hard-boiled in its few moments of humor . . ."

Murdoch, PHILA. LEDGER

THE THIRTEENTH CHAIR
(M-G-M)

". . . While the [illegible] scenes are played in the dark, the piece [illegible] for all the [illegible] good spook [illegible] . . . A [illegible] with an excellent cast . . ."

Tazelaar, N. Y. HERALD TRIBUNE

". . . A somewhat dated murder mystery . . . Dame May Whitty's work as [illegible] best . . ."

Winsten, N. Y. POST

". . . Assured direction and competent performances by an established troupe of featured players are the film's chief attributes . . . Fails to arouse more than passing interest in the mysterious going . . ."

T. M. P., N. Y. TIMES

THE ROAD BACK
(Universal)

". . . Reasonably effective war film, more advanced than most of the Hollywood war pictures seen . . . Those who have not read the book should have a fine time at the picture, but most of those who have will consider it vandalism . . ."

Nugent, N. Y. TIMES

". . . Set down as disappointing . . . Has some of the finest war scenes ever filmed . . . Comic interruptions are lame and tedious and the personal drama lacks vitality . . . Voices a challenging denial of war's glory . . . Not particularly entertaining . . ."

Barnes, N. Y. HERALD TRIBUNE

". . . Has a fine theme—the tragedy of maladjustment of the soldiers returning from the trenches to 'civilization' (Germany) and the failure of their government to make any attempt to rehabilitate them . . . Tense and subjective study of blighted lives . . ."

Gilbert, N. Y. WORLD-TELEGRAM

RIDING ON AIR
(RKO-Radio)

". . . Joe E. Brown's familiar comic routines are accented with excitement . . . Thanks to some clever aerial photography, the film is a comparatively amusing summer-weight offering . . ."

Barnes, N. Y. HERALD TRIBUNE

". . . The funniest thing about 'Riding On Air' is not Brown; it is the trick photography involving airplanes in maneuvers, which would frighten any enemy out of its wits . . ."

Carmody, WASH. EVENING STAR

". . . Worthy bit of horseplay . . ."

Nugent, N. Y. TIMES

". . . Fair entertainment of the 'haw-haw' type . . . Joe E. Brown fans will love it . . . Its charm is based upon such qualifications as a good heart, a pin head, the courage of a fool and the luck of the fiction . . ." Winsten, N. Y. POST

The Last Train From Madrid
(Paramount)

". . . A very ordinary melodrama, developing a criss-cross of episodic situations with little excitement or screen excellence . . . Sorry attempt to hitch a threadbare 'movie' plot on to portentous world happenings . . ."

Barnes, N. Y. HERALD TRIBUNE

". . . Heralded as the first picture (newsreels and documentaries generously excepted) to deal with the Spanish civil war . . . Should not be accepted too literally or too seriously . . ."

Nugent, N. Y. TIMES

". . . Dialogue remarkably dull and trite . . . Fundamentally, it is a silly picture—superficially it has been poorly made . . ."

Winsten, N. Y. POST

PRODUCTION RECORD

(Continued from page 6)

UNITED ARTISTS (Continued)

SELZNICK

ADVENTURES OF TOM SAWYER

Shooting Started — June 24

Comedy

Cast: **Tommy Kelly, Ted Limes, Elizabeth Patterson, Walter Brennan, Ann Gillis, Victor Jory, A. W. Swrayy, Cora Sue Collins, Charles Richman, Spring Byington, Margaret Hamilton**

Directed by H C Potter — Produced by David O Selznick

Story: Continuing the boyhood adventures of Mark Twain s famous character Tom Sawyer and his pals and enemies Tommy Kelly, a new discovery, is hailed by Selznick International as the 'perfect' Sawyer

Production No. 105 on '37-'38 program.

* * *

RECENTLY COMPLETED:—PRISONER OF ZENDA

* * *

WANGER

I MET MY LOVE AGAIN

Shooting Started — June 25

Romantic Comedy-drama

Cast: **HENRY FONDA, JOAN BENNETT, Alan Marshall, Dame Mae Whitty, Tom Holt, Louise Platt**

Directed by Arthur Ripley — Produced by Walter Wanger

Story: Joan Bennett jilts her somewhat dull New England sweetheart, Henry Fonda, to marry playboy Alan Marshall. Their life together takes them to Europe, where she discovers the worthlessness of her husband. He is finally killed; she returns to New England, discovers Fonda is now a professor, and after a series of complications finally marries him.

To be released on '36-'37 program.

* * *

WANGER

STAND-IN

Shooting Started — June 28

Comedy

Cast: **LESLIE HOWARD, JOAN BLONDELL, J. C. Nugent, Tully Marshall, William Mong**

Directed by Tay Garnett — Produced by Walter Wanger

Story: From the Clarence Buddington Kelland magazine story, this recounts the amusing experiences of a bank employee (Leslie Howard), who is placed at the head of a motion picture studio during its reorganization. Joan Blondell supplies more of the comedy, as well as the romantic interest.

To be released on '36-'37 program.

* * *

RECENTLY COMPLETED:—VOGUES OF 1938

IN PRODUCTION:—52nd STREET

UNIVERSAL

THE LADY FIGHTS BACK

Shooting Started — June 14

Comedy-Melodrama

Cast: **Irene Hervey, Kent Taylor, William Lundigan, Willie Best, Ernest Cossart, Joseph Sawyer**

Directed by Milton Caruth — Produced by Edmund Grainger

Story: Irene Hervey is the manager of a salmon fishing club, who is fighting the attempts of engineer Kent Taylor to assume control of the club's rights in order to dam up the river. Their efforts to outsmart each other result in Taylor's being jailed at Hervey's instigation. He gets out in time to save Hervey, when the political powers behind him saw away the supports to the bridge. They effect a compromise, the dam is built and Miss Hervey saves the fishing club.

Production No. 886 on '36-'37 program.

* * *

RECENTLY COMPLETED:—TWO CLEVER TO LIVE, THAT'S MY STORY

IN PRODUCTION:—100 MEN AND A GIRL, RADIO PATROL (Serial)

WARNER BROTHERS

THE GREAT GARRICK

Shooting Started — June 14

Comedy-Drama

Cast: **BRIAN AHEARNE, Olivia de Havilland, Edward Everett Horton, Marie Wilson, Lane Turner**

Directed by James Whale — Produced by Mervyn LeRoy

Story: The great English actor David Garrick tells his British fans he is leaving for Paris to teach the French actors how to act A French playwright has heard this and since Garrick has refused to appear in one of his plays, sees a way to obtain revenge on the actor. He gathers a group of French actors together to give Garrick a thorough hazing at one of the inns in which he plans to stay. Posing as various members of the staff, they start their trick but Garrick sees through the plot and turns the tables, tells each man how he really should perform his part and all ends happily for the great star and the French thespians. Olivia de Havilland supplies the romantic interest as a passerby who stops at the inn and is mistaken for an actress by Garrick.

Production No. 165 on '37-'38 program.

* * *

SUBMARINE D-1

Shooting Started — June 14

Drama

Cast: **PAT O'BRIEN, GEORGE BRENT, Wayne Morris, Gloria Dickson, Frank McHugh, Gloria Dickson**

Directed by Lloyd Bacon — Produced by Lou Edelman

Story: Not available.

Production No. 168 on '36-'37 program.

* * *

RECENTLY COMPLETED:—INSIDE STORY, PRAIRIE THUNDER, ALCATRAZ ISLAND

IN PRODUCTION:—ADVENTUROUS BLONDE

HELP US!

It is our desire to improve this new FILM BULLETIN department to make it increasingly valuable to you.

YOUR SUGGESTIONS

on how we can accomplish this will receive our keen appreciation and attention.

Drop us a note NOW.

HOLLYWOOD

By DAVID J. HANNA

Alert Monogram

It is still too early in the career of the New Monogram to judge whether or not this revived production unit will set Hollywood afire with its accomplishments. However, the crack-out-of-the-box feats performed by studio chief Scott R. Dunlap made a vast impression on the trade at large, and especially on competitive indies.

Although actively under way only two months, Monogram has already signed such comparatively important "names" as Mickey Rooney, Jackie Cooper, Tim McCoy and Tom Keene. They may not sparkle with the same boxoffice lustre as Garbo or Taylor, but they will do nicely to boost the stock of a new independent film producing organization.

Young Rooney has grown in stature with every picture in which he has appeared during the past year. Metro has lately awarded him increasingly important roles in some of its biggest productions and his work in "The Devil Is A Sissy," "Captains Courageous," "A Family Affair" and 20th Century's "Slave Ship" won the plaudits of film critics throughout the country.

Jackie Cooper's superb performance in "Devil Is A Sissy" revived interest in this youngster, whose memorable "Skippy" stands as the finest child performance in our recollection. He will be seen in Monogram's "Boy of the Streets."

Both Tim McCoy and Tom Keene rank high in the estimation of western fans. In addition, Dunlap has created a new singing cowboy star to rival the popular Gene Autry; he is Jack Randall, probably most handsome of all outdoor yodelers. He may lure some feminine trade for the hitherto exclusively male horse opera.

Dunlap's talent scoops have left some of the other indies breathless, because their greatest problem has always been to obtain players who are in demand by the major studios. It is here that his background as a talent agent serves well the Monogram production head. Knowing the ropes and having connections with agents, Dunlap gets the inside track on many available players and signatures them before it is generally known that they can be obtained.

If its productions measure up to some of the names they will include, the new Monogram can readily assume an important niche in the trade.

"Million Dollar" Pictures

This is the time of the year ("accidentally" coinciding with the start of the sales season) when some of the major studios issue what reads suspiciously like propaganda about "million dollar" productions to be made during the new film year. Perhaps exhibitors still get excited when they read those stories, but out here in Hollywood it is swallowed calmly and with a generous portion of salt.

Paramount, it seems, has announced its intention to produce no less (no more) than twenty (20) million dollar pictures—count them. While this takes the cake, others of the major group rush into print from time to time with statements that a million or more will be spent on certain productions.

First of all, on hearing these estimates, one must consider how much of the "million dollars" will actually go into the *production* and how much will be charged to good old *overhead*. At Metro or Paramount, with their high-paid executives, an appalling percentage of the alleged "cost" cannot be found in the picture itself; overhead consumes almost one-half of the figure budgeted for a production.

Further, and of primary concern to the exhibitor, so-called million dollar films do not always, or even usually, develop into boxoffice successes. We have several recent examples worthy of attention.

"Captains Courageous" (M-G-M), "Lost Horizon" (Col.) and "Road Back" (Univ.) are costly productions and heavily publicized, yet none are expected to bring returns proportionate to expenditure. They are classed as "prestige" pictures, but the exhibitor argues, justly, that he cannot pay so heavy a price for prestige.

Other producers might heed the policy of 20th Century's shrewd Zanuck. Not only does he neglect to blow off about million dollar pictures, but he does not even bother producing them. Zanuck's formula is ENTERTAINMENT, and while that may bear less prestige, it can be relied upon to make both the exhibitor and filmgoer happy.

Conn Steps Out

A significant item in recent news about the Indies is the statement from Maurice Conn announcing the signing of Gene Austin, prominent radio star, to a long-term contract. The deal will call upon Austin to star in a series of six outdoor musical pictures a year for the Conn organization. The first of these productions will hit the camera in September, prior to which Austin will embark on a nation-wide personal appearance tour.

The signing of Austin, your correspondent can reliably report, is only one step in the general reorganization which Maurice Conn is now effecting. It is believed that for the forthcoming season his output will be thirty-six pictures, this increasing his program of Maynard Westerns, the Darro action pictures and Pinky Tomlin's musicals by twenty-two pictures.

This enterprising young man has been conducting negotiations for substantial financing during the past few weeks in New York. It is reported that he has some plan for bringing his franchise distributors into a unified Indie setup similar to that of Republic.

This becomes a more than interesting expansion plan when one considers Conn's youth and the brevity of his career. He is an untiring worker and an extremely ambitious young man, who aims to assume a position of real importance in the industry—and probably will. Meanwhile, his 1937-38 production plans will be worth watching carefully.

Scenes from . . . and a few vital facts about . . . the new films.

PREV



NEW FACES OF 1937 . . . Here is the first of what RKO hopes will be an annual series of musical comedies. As the title, NEW FACES, obviously indicates, the purpose will be to provide entertainment via the talents of hitherto undiscovered, or newly discovered, performers. The '37 version, which is nationally released this week, includes Joe Penner, Milton Berle, Parkyakarkas, Harriet Hilliard, William Brady and Jerome Cowan. It boasts 8 songs, specialty numbers and chorus routines.















TALK OF THE DEVIL . . . This latest Gaumont British importation has a story with a novel twist. Through his talent for mimicry, Ricardo Cortez unwittingly helps the scheme of a noted shipbuilder's unscrupulous brother (Basil Sydney) to obtain business secrets for a stock market scoop. This lends to the shipbuilder's suicide. Sally Eilers, his ward, is charged with his murder. Cortez, marked for death by the rascally Sydney, contrives to escape a trap and, by using his same powers of mimicry, telephones the police and makes a full confession of the villain's crime—in Sydney's name and voice! TALK OF THE DEVIL is a current G-B release.





I E W S

The stills are selected for their descriptive value to exhibitors.











BORDER CAFE . . . This marks the come-back to top b... ing of that beloved veteran of the outdoor films—Har... Carey. Apparently feeling that his recent efforts ha... caught the public fancy RKO has given him the top sp... in this semi-western romance. The yarn concerns a ru... boy philanderer who runs away to Texas where he e... counters a dark-eyed senorita and eastern gangsters bor... ing in on the cattle-rustling racket. Under the wing... Carey the youth is remade aids in wiping out the gan... sters and wins the gal. John Beal is the boy. Armida ... senorita. It's being released this month.

JUNGLE MENACE . . . Here are, to the right, a few advance shots from Columbia's first serial. It's a Frank Buck jungle epic with all the thrills to be expected in darkest Africa. The cast of JUNGLE MENACE, boasts Columbia is of "feature" calibre and includes Reginald Denny, Charlotte Henry, William Bakewell, Esther Ralston, Le Roy Mason and Richard Tucker — not to mention the "amazing Tiger Man who kills jungle beasts with a deadly spear." Yip-pee! It will be ready for release shortly.









REVIEWS

(Continued from page 8)

are made each season. The yarn is laboriously dull and the comedy is something less than hilarious. That it manages to become acceptable as light dual bill fare is due entirely to the pleasant crooning of Tony Martin and Leah Ray. It can hold the lower spot on naborhood duals.

The plot is the old one about the rivalry of two businessmen, who scrap while their offspring fall in love. Both are after the account of Helen Westley, owner of the big pickle company. Tony, quitting his orchestra to work for papa, competes with Leah, her father's agent. After defeating his rival at every step, love has its way and Tony goes over to the opposition, helps Leah put over a "community sing" radio program and land the contract.

In addition to the two principals, who sing far better than they act, the picture is abetted by Joan Davis and Chick Chandler, playing a couple of broken-down vaudevillians washing windows in the office building.

AD TIPS: Plug the singing of Martin and Ray. Dixie Dunbar and Helen Westley are a couple of fair names to sell.

HANNA (Hollywood)

BLAZING BARRIERS

BOXOFFICE RATING

MELLER . . . Propaganda film showing how C. C. C. camps reform wayward youths . . . Has some mildly exciting action . . . OK dualler in pop houses . . . Rates ● ● —

Monogram
64 Minutes
Frank Coghlan, Jr. . . . Edward Arnold, Jr. . . .
Florine McKinney . . . Guy Bates Post
Directed by Aubrey Scotto

With the sanction and cooperation of the Government's C.C.C. organization, Monogram has turned out a passably entertaining outdoor melodrama which should satisfy kids and action fans. Highlight of the film is a forest fire, well photographed and quite realistic. The two juniors, Coghlan and Arnold are personable young men and their acting acceptable. It is lower berth dual bill stuff for all but the pop action and rural spots, where the C.C.C. angle might be exploited to bring fair returns.

Story centers around Coghlan and Arnold, two tough mugs on the wrong path. After being mixed up in a near-robbery, they hit the road and join a C.C.C. camp. How the camp life and Florine McKinney bring about their reformation is plausibly told. In the climax, a nutty old inhabitant of the woods starts a forest fire, which affords the boys an opportunity to prove their mettle and clear Coghlan of a false murder charge.

The production is topnotch and Scotto's direction fair.

AD TIPS: Sell the "America Remaking Its Youth" angle. Feature Arnold, Jr.—"Like Father Like Son," etc.

L. J.

IT COULD HAPPEN TO YOU

—Hollywood Preview—

BOXOFFICE RATING

DRAMA . . . Fairly engrossing melodrama . . . OK for double billing in support of lighter fare . . . Rates ● ● as dualler.

Republic
64 Minutes
Alan Baxter . . . Andrea Leeds . . .
Owen Davis, Jr., . . . Astrid Allwyn . . .
Walter Kingsford . . . Al Shean . . .
Christian Rub
Directed by Phil Rosen

Although this tends at times to go overboard in heavy burst of melodramatics, as a whole it is rather effective, if sombre entertainment. Forthright in its delivery, the story should arouse a fair amount of word of-mouth advertising, which will aid the box-office. Lack of names will keep it out of top spots, but in nabe berths it should win good audience reaction. Action houses, by emphasizing the title and murder aspect, might sell it solo.

Walter Kingsford owns a school where immigrants are presumably taught how to be good Americans. When, by chance, he witnesses a murder committed by Alan Baxter, race track bookie, Kingsford forces him to aid in turning the school into a racket. By threatening the foreigners with deportation, their revenue is increased. Astrid Allywn, jealous of Baxter's affection for another girl, informs the police of his crime. Owen Davis, Jr., son of the murdered man, defends Baxter—obtaining an acquittal. Davis is accused of complicity in the "school's" racket. Baxter, to save his friend, admits his murder guilt and part in the racket, then plunges from a skyscraper to his death.

Owen Davis, Jr. turns in an excellent portrayal as the young attorney, while Alan Baxter lend a grim note as the youthful racketeer.

AD TIPS: Catchline: "The Son of the Man He Murdered Saved His Life!" Plug the title, it's intriguing.

HANNA (Hollywood)

THE FINEST

of Everything in Equipment

NATIONAL THEATRE SUPPLY COMPANY

1225 Vine Street Philadelphia

DRUMS OF DESTINY

—Hollywood Preview—

BOXOFFICE RATING

ACTION . . . Well contrived historical yarn makes good vehicle for Tom Keene . . . Rates ● ● + for action spots.

Crescent
60 Mnutes
Tom Keene . . . Edna Lawrence . . .
Budd Buster . . . Robert Fiske . . .
Carlos De Veldez . . . David Sharpe
Directed by Ray Taylor

E. B. Derr has fashioned another top-notch outdoor actioner with an historical background for Tom Keene. It moves at a fast pace, recounting a little known history tale, which does much towards making generally agreeable and entertaining film-fare of this type. Should do nicely in lower berth in smaller nabes and top where action is the prerequisite.

Yarn is laid in the early period of the nineteenth century, when Mississippi was part of the United States and Florida was Spanish territory. In one part of Florida, there is a sort of No Man's Land, in which dwell various tribes of Indians, who are the pawns of gun runners and bandits. Armed by these outlaws, the Indians raid the settlements. Into this scene comes Tom Keene's young brother, David Sharpe, who is bringing in a train of ammunition. Sharpe is ambushed by the Americans in Florida, and sentenced to be shot. Keene crosses the border against his superior's wishes and manages to straighten out the whole situation in a suspenseful finish. He has time to fall in love with Edna Lawrence, daughter of the Spanish commanding officer.

Performances are uniformly good.

AD TIPS: Play up historical angle. Tom Keene in his best fighting role.

HANNA (Hollywood)

DAMAGED LIVES

BOXOFFICE RATING

ANTI-DISEASE DRAMA . . . Fairly well made preachment on dangers of syphilis . . . Has OK of many medical and social groups . . . B.O. rating depends entirely on exploitation.

Wildon Pictures
95 Minutes
Diane Sinclair . . . Lyman Williams

This is hardly entertainment, but it should be of interest and value to parents and adolescents. The subject is the venereal disease, syphilis, and its dangers are pointed out by means of a simple, straightforward and fairly honest love drama. There is nothing to offend any but the overly sensitive. Although it is more educational than entertaining, DAMAGED LIVES affords exploitation possibilities which will attract all classes. Exhibitors should take care with ad copy, for there is the danger that too much sex sensationalism in the ads will bring down the ire of reform groups.

Story very simply concerns a couple about to be married, and their friends, a doctor and his wife. The youth contracts syphilis from a girl during a drunken party. The emotions of the couple, their attempted suicide and despair are graphically depicted, until the doctor friend points the way to a cure.

A medical lecture, running about a reel, follows the story's completion.

L. J.

SHORT SUBJECTS

FROM PHILLY
By "Jaywalker"

The Horlacher truckers walked out Friday 5 P.M. to join the general teamsters' strike, but returned to their posts this morning (Sat.). It was made clear that the walkout was not instigated by any differences with the Horlacher management, but was in answer to a call from the A. F. of L. Teamsters' Union for a showdown with the C.I.O. group . . . The UMPTO holds a general meeting coming Thursday morning, 11 o'clock, at the Broadwood Hotel to broadcast plans for its fight against Paramount's "hold-back" policy. LEWEN PIZOR, CHARLES SEGALL and GEORGE AARONS attended the non-partisan indie confab in Washington last Tuesday, at which it was decided to call a nation-wide date and buying strike against Para. during the month of August . . . JACK KLEIN, former G-B salesman upstate Pa., passed away in New York last week . . . The Alan, new Colored 600-seater in Atlantic City, opened Thursday. RAY SCHWARTZ is booking . . . The multi-owned Dewey is skedded to open July 30th . . . A number of local indie houses have signed up to participate in the annual Variety Pageant's Beauty Contest eliminations. It looks like a swell hot weather business booster. From the gals competing in the naborhood contests, Miss Philadelphia 1937 will be selected to compete with other cuties at A.C. in Sept. OSCAR NEUFELD is handling the theatre entries . . . The Exchange Office Workers met Thurs. night at the Adelphia to further their organization plans . . . The LOUIS-BRADDOCK Fight pix are doing socko biz in most spots. DAVE DEITZ is handling them thru MURRAY BEIER'S Preferred Exchange . . . The Park, Williamsport, was purchased by L. CHAMBERLAIN and P. R. HOFFMAN . . . The Horlacher annual picnic will make the ants happy on July 25th . . . The Grand National preview screening of GIRL SAID NO at the Aldine was unusually well received and JOHNNY BACHMAN was caught beaming . . . The recently opened Delaware Race Track has caught the fancy of many of the Street's nag followers and the daily trains transport a fair quota of film and theatre men, who told their secretaries, "An important engagement will keep me out the rest of the afternoon!" . . . OSCAR (Mayor) NEUFELD has a list of experienced and employable film and theatre workers who are looking for jobs . . . NONNIE is coming around nicely after suffering from a stomach ailment last week . . . The drive for unionization of ushers, doormen, janitors, cashiers, etc., is reported to be progressing slowly, but steadily. Everyone connected with the union is very close-lipped . . . Warners' new Savoia, S. Broad St., becomes a first run spot in South Philly on July 10th. Weak opening biz is said to have forced the decision to get the house some attention . . . "Damaged Lives" stays on for a third, and possibly a fourth week . . . All the exhibs in town are praying for a cloudy 4th. The meanies! . . . The Columbia crew gets back from Coast conventioneering on Tuesday . . . The Lincoln, Broad & Lombard, goes into Jewish shows in Sept., after an abortive movie policy attempt last season.

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FROM BOSTON
By Barclay

ARTHUR K. HOWARD, business manager bombastissimo of the Independent Exhibitors, has been laying it to the boys via the bulletin route. Sez the organization sheet, "Although there were some smart contracts written in New England, this territory registered more sucker deals than any other. Percentage, preferred playing time, shorts and score charges received their best play here . . . Not only did the information received by the Allied States Association show an abundance of foolish contracts but our own poll, conducted recently, only served to emphasize this condition" . . . There is also a bit of a quotation from the national sales survey report which mutters, "That despite the high average of literacy in New England, this territory supplied the highest average of defective and incomplete returns of any. However, educated people are often impatient and there is such a thing as being too smart" . . . Two of the really lovelier local film lassies became June brides. They were ELEANOR FREEMAN of the Warner exchange, who was well known in New York radio circles a few seasons ago, and ELEANOR SEBITES of the Paramount Theatre, occasionally doubling for the publicity department when JACK SAEF or some of his exploitation emirs wanted a pretty gal for a pix . . . CECIL RUDNICK, city salesman for National Screen Service, became a June bridegroom by saying the fatal words to BERNICE LEVY, whose daddy deals in bonds in New York. HARRY KIRCHGESSNER, RUDNICK'S boss up to the present, admits that the sight was very touching . . . Messrs. MARTIN J. MULLIN and SAM PINANSKI, who have something to do with Paramount, are reported to be about to muddle up the downtown theatre situation a bit more. M. and P. Theatres Corp. are said to be planning to open the Majestic for a conglomeration of subsequent runs and such . . . Boston has been saying yes to "The Girl Said No." The roadshow, which Edward Finney publicized personally during its advance campaign, has been getting the crowds at the Shubert . . . BEN ROGERS has left the manager's office of G.B. in New Haven to be a salesman for G.N. in Boston. When asked by the *Bulletin* several weeks ago if such a change was in the offing, Manager JOHN SCULLY of Grand National said it was all news to him . . . BURT LAZARUS, who sells a premium or two, has a favorite luncheon dish which he orders at NESTI'S. "Gimme a banana split without the banana," sez Burt, and gets it . . . CHARLES WILLIAMS has been put on probation for dealing in the so-named art pictures of the Hollywood Cine Art Corp. They were found to be obscene in the Bodton Municipal Court. WILLIAMS' plea that he had been told by the concern that they were copyrighted and were therefore okay morally, so he had been informed, was taken into consideration by the Court which put him on the white-and-narrow for six moons . . . "I'm in a state of flux," quipped FRANK LYDON, New England vice prexy for Allied, the other A.M. "I'm all fluxed up with my bookings" . . . TIM O'TOOLE, Columbia mgr., flew to the K.C. convention after seeing his son graduate from Harvard . . . JOE WOLF has been advanced from Columbia booker to salesman. BOB MURRAY has resigned from the latter force . . . MAX MICHAELS, formerly manager of the Park, has returned to the biz after a short absence and is operating the Unusual Pictures exchange on Piedmont Street . . . HARRY ASHER, BEN WELANSKY, SANKA BARR, SAM SOROKER, TOMMY HILL and the others at General Pictures are doing business plus with the Louis-Braddock fisticuffs in film. No bootlegged prints have shown up this year to electricize the scene, however . . . ROY HEFFNER is again bearing down on some exhibs through the courts on allegedly backdue Bank Night royalties . . . The new Theatre Employees union is presenting wage demands to Boston theatre operators. JIMMY O'BRIEN of the Stagehands Local is advisor

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REPUBLIC

Independent EXHIBITORS
FILM BULLETIN

VOL. 3, No. 41 SATURDAY, JULY 17, 1937 PRICE, 15 CENTS

CAN YOU TAKE IT?

We ask you: Can you take it? Because it's our guess that Paramount is going to dish it out with a huge ladle. It's WAR, so you independent exhibitors had better be ready for the counter attack. Big, cocky Paramount isn't going to take this licking without utilizing all the tricks and bluff at its disposal.

The first phase of their plan of battle is already evident; a cool, carefree attitude of indifference. It's a pose, designed to give you the impression that they don't give a hoot.

The second phase, we may assume, will be a whispering campaign. Still feigning nonchalance, they will drop a "friendly" word to this exhibitor and that advising him that so-and-so was just in the office to discuss terms for a contract. Not exactly by chance, perhaps, the name mentioned will be that of a competitor with whom the hearer is not friendly.

But, when the going gets tougher and the independents' ranks show no sign of weakening, the entire scheme of battle will become more vicious. Subtle intimidation will give way to open threats; calumny will be showered upon the heads of your leaders; they will be charged with the double-cross. Then it will be a fight for men with red blood in their veins.

The line of battle is spreading every day. You independents of Ohio, Pennsylvania, Iowa, Minnesota, or wherever you are—YOU DO NOT STAND ALONE. This is a NATIONAL war!

Your leaders have their necks in a noose for a cause that is as much your's as their's and you dare not think of deserting them when Paramount's seige guns of propaganda go into action to shatter your line of defense.

The occasional strike breaker will not ruin the cause and his shame will burn so deep that no profit he derives from his treachery will possibly soothe it.

HOLD THOSE RANKS!

MO WAX.

A Valuable New Department. Page 5 **PRODUCTION RECORD** You Need It to Operate Theatres Intelligently!

A TRADE PUBLICATION FOR INDEPENDENT EXHIBITORS
—AND DEDICATED TO THE PROTECTION OF THEIR INTERESTS

TWO INDEPENDENT LEADERS

By David Barrist

Chairman, Paramount War Board of Philadelphia U.M.P.T.O.

What Paramount sells Paramount delivers — THE FOLLOWING YEAR AT HIGHER PRICES!

Paramount's failure to deliver the definite stars and titles designated in the 1936-37 work-sheet despite the fact that certain of these pictures were, by their own admission, completed last March, is a sharp piece of merchandising unworthy of the oldest of the majors.

Paramount's decision to re-sell these same pictures to the exhibitors on the '37-'38 program AT HIGHER PRICES calls for the presentation of the Tin Plaque for Shoddy Practice to the father of the idea.

It is altogether likely that somewhere in the Contract of Many Clauses which the exhibitor must sign to enjoy the boon of playing Paramount product the Zukor company is given legal sanction to sell one thing and deliver another and that the customer must take the inferior substitute along with the metal plaque commemorating 25 years of distinguished service. He may take it but he won't like it and so we have a nation of exhibitors in revolt against a new high in unethical practice.

Paramount has been somewhat less successful in cultivating exhibitor goodwill over the past twenty years than in defending the many lawsuits directed against them by their customers. The history of Paramount's relations with exhibitors is a history of almost continuous strife and guerilla warfare.

Paramount, recently emerged from bankruptcy, needs all the goodwill it can muster. Exhibitors, mindful of Paramount's major contribution to the growth of the industry, also know that Paramount executives, stars and stockholders have been well paid for their activities and that Paramount's recent financial troubles were incurred in the operation of theatres, not in the production of pictures.

The present uprising against Paramount's refusal to deliver what they sold, plus that company's extraordinary price demands, is strongly intrenched, although but three weeks old. Already the three-point plan of "delay buying," "no negotiating" and "no booking" has been adopted by eight film zones besides Philadelphia. Home office executives, reassured by their branch managers that the fight is local and lacking in support , will do well to investigate for themselves the strength of the forces back of the uprising and the embittered feeling of the exhibitors toward Paramount.

Never before has the public been so strike-conscious as today. The appeal of the independent exhibitors to their patrons and neighbors to support this strike, defeat of which means the bankrupting of theatres and the loss of jobs to thousands of employees, is a powerful one and an appeal that will win many converts among the workers of each community. It will be a courageous exhibitor who will dare brave the wrath of his community after his patrons have been acquainted with the purpose of the strike.

In Philadelphia the campaign for enlisting public support is already under way. This campaign, in charge of a group of seasoned showmen includes:

1—Cruising trucks advertising the purpose of the strike.

2—Heralds for door-to-door distribution.

3—Trailers on the screen.

4—Newspaper ads.

5—Telephone campaigns.

6—Picketing by parents of employees threatened with the loss of their jobs because of Paramount's high prices.

If the Paramount strike is not speedily settled and if the Paramount product should lose favor with the public it may be necessary to further re-adjust Paramount prices downward to bring them in line with their reduced box office value.

On the other hand if Paramount is successful in its "sales policy" of appropriating, without investment, a share in the exhibitors business with the right to audit his books, the theatre owner may well write "finis" to his status as an independent, for the other major distributors inevitably will demand similar terms.

DISCUSS THE PARAMOUNT ISSUE

By Abram F. Myers
General Counsel, Allied States Assn.

A call has been issued to the independent exhibitors of the nation to stop barking and start biting.

Last June 29th, a representative and doughty band of theatre owners met in Washington at the behest of Ohio's "Pete" Wood and pledged themselves and their organizations to fight back against the depredations of Paramount. The precise plan of action voted was a "sit down" strike by exhibitors during the month of August, when they are to refrain from dating Paramount Pictures, signing '37-'38 contracts, or even negotiating with that company.

There was a remarkable unanimity of opinion among the delegates at the Washington meeting that Paramount must be punished for its indefensible attitude in showing utter contempt for the rights of exhibitors by refusing to deliver pictures sold last year and which are known to be ready for delivery.

The timeliness of the call to action is demonstrated by the fact that, for the first time in the history of exhibitor gatherings, there was no difference of opinion among those present as to which company had most flagrantly violated exhibitor rights and was most deserving of punishment. A remarkable note, in view of the fact that the meeting was very well attended and clearly represented a cross-section of exhibitor sentiment throughout the country.

Here, it was pointed out by a half dozen different unit leaders, was no mere dispute about film prices between a group of exhibitors and a distributor. Paramount had made certain promises both verbally and by printed matter; cunningly refused to incorporate them in the contract, then informed its customers indirectly (thru the trade papers) that a number of the potentially most valuable pictures "sold" last year would not be delivered—although several were completed and could be shown. What a precedent this would establish for the other major companies to follow!

So far, there is no indication that the strike threat has thrown Paramount into a panic. That is to be expected. Distributor spokesmen have often said that independent exhibitors are incapable of holding together on any issue.

Undoubtedly, that impression has been responsible to a great degree for the callous disregard these distributors display for their customers' rights. The fact that they have been able to fool a few exhibitors with their love-child, the M.P.T.O.A., has encouraged them in their confidence that there will never be unity among the independents.

The success of the anti-Paramount drive will depend on the capacity of all leaders and individual members to submerge jealousy, egotism and ambition and cooperate wholeheartedly in this movement.

Let me impress you with the fact that this fight is non-partisan. Allied does not pretend to claim this idea for it own; Allied merely asks that all exhibitors, without regard to affiliation, join in the effort. Allied is confident that, if the exhibitors can hold their lines long enough to lick Paramount, they will learn to appreciate the value of national cooperation and see the wisdom of building a bulwark of national organization strength on the solid foundation of Allied.

The Paramount battle resolves itself down to merely this: "Can you, Mr. Exhibitor, understand that if you continue to patronize Paramount after what Paramount has done to you, you cannot expect consideration of any other kind from Paramount or its fellow majors in the future?"

The Independent Theatreman must make a difficult and vital decision within the next week or two. Either he stands ready to make some temporary sacrifices, perhaps the loss of profit from two or three strong pictures, or he proves the majors correct in terming him a non-cooperative creature and remains a sucker for all the unethical, squeezing trade tricks they spring on him each year.

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Does It Pay, Columbia?

July 14, 1937

Mr. Harry Regevin, Manager,
Columbia Pictures Corporation,

134 Meadow Street
New Haven, Conn.

Dear Mr. Regevin:

By unanimous vote of our meeting on Tuesday, July 13th, 1937, the writer was instructed to convey to your Company the feelings of our members as a result of the withdrawal of "Lost Horizon" from the 1936-37 releases.

We do not contest your legal right in the matter, but our disappointment in your Company as a result of your action is keenly felt by our members because we have felt that Columbia was the friend of the independent exhibitors.

The 1936-37 contracts were sold to us considerably on the strength of two Frank Capra productions. Your failure to deliver has not helped an otherwise uneventful season of releases.

The theatre owning producers also are guilty of picture withdrawals, but these Companies have not enjoyed the confidence and good will of the independent exhibitors that has accrued to Columbia.

We are emphatic in stating that the good will that formerly existed between your Company and our members has received a severe setback.

We cannot help but feel that the profits resulting from your withdrawal of "Lost Horizon" surely will be offset by red ink on the good will side of the ledger.

Yours very truly,

ALLIED THEATRES OF CONN., Inc.

JOSEPH A. DAVIS, Executive Secretary

Overseating Danger

A letter from John G. Deetjen, secretary of the Akron (O.) Independent Theatre Owners Ass'n advises us that "real estate agents and promoters are responsible for wrong impressions that Akron is fertile ground for motion picture theatre exhibitors, and unless changed will prove injurious to all, and perhaps fatal to some, of the theatre operators in Akron.

"The poor business in our theatres proves we have too many theatres now; certainly there is no room for more."

Mr. Deetjen encloses an editorial which appeared in the Akron Beacon recently. It points out the decrease in employed people and the outflow of manufacturing firms from the city.

Blame the Exhibitor!

This past week one of the Hollywood trade journals pointed out that a very small fraction of the total population of the United States are going to pictures, while in England it is estimated that one out of every three persons go to pictures at least once a week.

The paper places the fault at the door of the American exhibitor. He is charged with failure to excite the public's interest in films by more and smarter exploitation.

This is an old cry—by the producers. In Hollywood too many picture-makers shut their eyes to production's deficiencies and indiscriminately blame on exhibition everything that makes the industry sick.

Granting that the exhibition business has slipped considerably in its showmanship phase, we must ask why. Our answers are:

No. 1—Chain Theatres.
No. 2—Poor Product.

It can hardly be that theatremen have all suddenly become lazy or dumb. Thousands of the same ones who operated houses a decade ago are still at the old stands. Hundreds of the old timers have been supplanted by younger blood, their sons, perhaps. There is no evidence here to suggest a natural decline in the exploitative talents or energies of the independents.

Chain theatre operation is standardized of necessity and the advertising methods of the affiliated circuits show it. Over-wary of offending public taste, the chain head instructs his advertising department to "go easy" and the result is patterned, punchless publicity that merely announces, does not SELL. Thus, there is no leadership in exploitation by first run houses and the subsequent runs get their films "cold."

Week after week, the major studios pour forth "quickies" to occupy the double feature screens of the country. Occasionally, one of these films has an "angle" that lends itself to exploitation. Usually, however, they are routine pieces of fluff, wholly devoid of any angles which might be exploited to entice any special class of filmgoers.

Oh, no, this one cannot be pinned on the theatreman. Hollywood should look to its own studios and the producer-owned theatre chains for the reasons why pictures are not exploited.

The overseating danger has manifested itself not only in Akron, but throughout the country. Even a minor temporary depression will leave many theatres high and dry, hurting the established exhibitor, as well as the newcomer.

PRODUCTION RECORD

This new department is designed to provide the exhibitor with a complete and comprehensive summary of vital data on all new feature films as they go into production. This will enable you to anticipate bookings and plan for the exhibition of forthcoming pictures for which you have contracted. We hope to enlarge the scope of this service as we further learn the needs of our readers.

COLUMBIA

PARK AVENUE DAME

Shooting scheduled to start July 14; delayed because of withdrawal of Dolores Del Rio. Fay Wray will play feminine lead instead

* * *

RECENTLY COMPLETED:—LIFE BEGINS WITH LOVE.

IN PRODUCTION:—IT'S ALL YOURS . . . I'LL TAKE ROMANCE (Details issue July 3) . . . THE AWFUL TRUTH (Details issue July 3)

GRAND NATIONAL

RENFREW OF THE MOUNTED

Shooting started — July 12

Outdoor Action

Cast: **James Newell, Phyllis Barry, Donald Reed, William Royle, Thundercloud**

Directed by Al Herman Produced by Al Herman

Story: This is the first in Grand National's new action series based on the Renfrew radio stories, with Jimmy Newell heading the cast in the title role. The first, telling of Renfrew's attempts to track down an escaped convict, will establish the various characters who will appear throughout the series.

Production No. 119 on '37-'38 program.

* * *

IN PRODUCTION:—SOMETHING TO SING ABOUT (Details issue July 3).

METRO-GOLDWYN-MAYER

BLACK LIGHTNING

Shooting started — June 30

Melodrama

Cast: **BRUCE CABOT, Virginia Grey, Edward Norris, Cliff Edwards, Warren Hymer, John Hamilton**

Directed by Edward L. Cohn Produced by Tom Reed

Story: Bruce Cabot is an expert trouble shooter, who kills a man because he had cheated him at cards. Sentenced to be electrocuted, he is reprieved at the last moment when a prison high tension wire falls and is fixed by him. Thru the efforts of Norris, he is given a parole. Home again, he gets into trouble once more and tries to steal Norris' girl. In a melodramatic finish, wherein he is being pursued in the power house by the police, a wire breaks and he is burned to death, leaving Norris and Virginia Grey to their own lives.

To be released on '36-'37 program.

* * *

DOUBLE WEDDING

Shooting started originally May 26; discontinued; resumed July 7

Comedy

Cast: **WILLIAM POWELL, MYRNA LOY, John Beal, Florence Rice, Barnett Parker, Jessie Ralph, Sidney Toler**

Directed by Richard Thorpe Produced by Joe Mankiewicz

Story: Sophisticated comedy along Thin Man lines in which Miss Loy is the owner of a shop, Powell a roving artist who lives in a tailor shop and youngsters Florence Rice and John Beal have their own romantic troubles.

To be released on '36-'37 program.

* * *

RECENTLY COMPLETED:—UMBRELLA MAN

IN PRODUCTION:—BIG CITY (Details issue July 3) THE BRIDE WORE RED MADAME WALEWSKA.

MONOGRAM

ATLANTIC FLIGHT

Shooting started — July 12

Aviation-Melodrama

Cast: **DICK MERRILL, John Lambie, Paula Stone, Weldon Heyburn, Milburn Stone, Ivan Lebedeff**

Directed by William Nigh Produced by William Berke

Story: Plot not available in detail, but it will be based on Merrill's recent trans-Atlantic hop.

Production No. 3722 on '37-'38 program.

* * *

RECENTLY COMPLETED:—LUCK OF ROARING CAMP RIDERS OF THE DAWN.

PARAMOUNT

PARTNERS IN CRIME

Shooting started — July 6

Comedy-Mystery

Cast: **Lynn Overman, Roscoe Karns, Muriel Hutchinson, Anthony Quinn, Inez Courtney, Lucien Littlefield**

Directed by Ralph Murphy Produced by General Office

Story: Not available.

To be released on '37-'38 program.

* * *

THE BARRIER

Shooting started — July 6

Outdoor Drama

Cast: **LEO CARILLO, Jean Parker, Jimmy Ellison, Otto Kruger, J. M. Kerrigan, Andy Clyde, Robert Barrat, Sally Martin, Sara Hayden, Addison Richards**

Directed by Ralph Murphy Produced by Harry Sherman

Story: Jimmy Ellison, in charge of troops in Alaska falls in love with Jean Parker, daughter of Robert Barrat, a miner. Complications ensue when it is charged that she is half-breed. It is proven false and the way is paved for their eventual marriage. Leo Carillo supplies the comedy.

To be released on '37-'38 program.

* * *

TEXAS TRAIL

Shooting started — July 10

Western

Cast: **WILLIAM BOYD, George Hayes, Russell Hayden, Judith Allen, Alexander Cross**

Directed by Dave Selman Produced by Harry Sharman

Story: This new adventure of Hopalong Cassidy recounts his experiences when commissioned to secure horses for the Cuban War. He meets up with cattle rustlers, but, again, with the assistance of George Hayes and Russell Hayden, comes through with flying colors.

To be released on '37-'38 program.

* * *

RECENTLY COMPLETED:—ACCIDENTS WILL HAPPEN DOUBLE OR NOTHING THIS WAY PLEASE ON SUCH A NIGHT

IN PRODUCTION:—SOPHIE LANG IN HOLLYWOOD (Details issue July 3) BULLDOG DRUMMOND COMES BACK (Details issue July 3) EBBTIDE.

(Continued on page 6)

YOUR SUGGESTIONS

on how we can improve this department will be appreciated.

PRODUCTION RECORD

(Continued from page 5)

REPUBLIC

FOOLS IN PARADISE

Shooting started — July 7

Drama

Cast: **Wililam Hall, Ann Nagel, Dean Jagger, Steffi Duna, Charles Waldron, Murray Alper, George Meeker**

Directed by Hamilton McFadden Produced by Harold Shumate

Story: William Hall, a coal miner, happens to interrupt a kidnapping. When hurt by a bullet, Hall goes to the apartment of Steffi Duna, a gangster's moll, where she takes care of him. Hall finds the apartment surrounded by police. With Duna and other members of the gang he makes an escape and the car breaks down in a picturesque spot in the country. They become intrigued with the place and, when Hall meets Ann Nagel, romance blossoms, the outcome being that all reform and settle down in the country.

Production No. 773 on '37-'38 program.

* * *

HEART OF THE ROCKIES

Shooting started — July 12

Western

Cast: **Bob Livingston, Ray Corrigan, Max Terhune, Lynn Roberts, J. P. McGowan, Sammy McKimm, Yakima Canutt**

Directed by Joe Kane Produced by Sol Siegel

Story: The action of this outdoor picture featuring the Three Mesquitters takes place on a government reservation, where wild game trappers have been systematically raiding the cattle of the ranch owners, so covering up their activities as to make it appear the mischief is being done by the wild animals.

* * *

RECENTLY COMPLETED:—PUBLIC COWBOY NO. 1 (Details issue July 3) . . . S. S. COAST GUARD (Serial) . . . LOVE AHOY.

IN PRODUCTION:—DOUBLE TROUBLE (Details issue July 3).

R K O - RADIO

FORTY NAUGHTY GIRLS

Shooting started — July 9

Comedy-Mystery

Cast: **JAMES GLEASON, ZASU PITTS, Marjories Lord, George Shelley, Joan Woodbury, Frank M. Thomas, Tom Kennedy, Barbara Pepper**

Directed by Eddie Cline Produced by Russell Metty

Story: James Gleason and Zasu Pitts, again assume their roles of Hildegarde Withers and Inspector Piper, decide on their night off to visit a show, the title of which is FORTY NAUGHTY GIRLS. A murder takes place during the performance and, while Jimmy alternately fixes his suspicions on the various characters, Miss Pitts comes through, as usual, and turns over the culprit to the police.

To be released on '36-'37 program.

* * *

SATURDAY'S HEROES

Shooting started — July 9

Football Story

Cast: **Van Heflin, Marian Marsh, Richard Lane, Frank Jenks, Minor Watson, Walter Miller, Alan Bruce**

Directed by Edward Killy Produced by Robert Sisk

Story: Van Heflin plays the role of a football hero who has been cleaning up by scalping tickets for the college games. The officials catch up with him, and he is disqualified. He believes that his girl friend, Marian Marsh, daughter of the president, is responsible. At the last moment he saves the game for his team, and he is reconciliated with Marian.

To be released on '37-'38 program.

* * *

DON'T FORGET TO REMEMBER

Shooting started — July 9

Comedy

Cast: **BURGESS MEREDITH, Ann Sothern, Glenda Farrell, Onslow Stevens, Mary Boland, Louise Henry, William Brisbane, George Irving**

Directed by Joseph Santley Produced by Al Lewis

Story: Burgess Meridith is flat broke and in love with Glenda Farrell. He promises her to go away and make some money before he marries her. He makes his way to Alaska and returns quite wealthy, but discovers Miss Farrell engaged to marry Onslow Stevens. Despite the efforts of Mary Boland, mother of Glenda, to get him for Glenda, Meredith decides that Ann Southern, the younger sister, is the only sane member of the family, so he marries her.

To be released on '37-'38 program.

FIGHT FOR YOUR LADY

Shooting started — July 10

Comedy

Cast: **JOHN BOLES, JACK OAKIE, Ida Lupino, Margot Grahame, Erik Rhodes, Paul Guilfoyle, Gordon Jones, Billy Gilbert**

Directed by Ben Stoloff Produced by Al Lewis

Story: John Boles is in love with Margot Grahame, but she breaks her engagement to him to marry someone else. Despairing, he sails for Europe and is disconsolate until his friend Jack Oakie tells him that if he loves her he should fight for her affections. Boles returns to America and regains the girl's love. Ida Lupino provides the vis-a-vis for Oakie's comedy.

To be released on '37-'38 program.

* * *

A LOVE LIKE THAT

Shooting started — July 12

Drama

Cast: **BARBARA STANWYCK, HERBERT MARSHALL, Glenda Farrell, Eric Blore, Donald Meek**

Directed by Al Santell Produced by Edward Kaufman

Story: Herbert Marshall is a playboy, who becomes the owner of an important steamship company upon his father's death. He neglects the business and soon it is almost bankrupt. Stanwyck comes along, Marshall falls in love with her, and she contrives to get him back to work and saves the company from ruin.

To be released on '36-'37 program.

* * *

RECENTLY COMPLETED:—FLIGHT FROM GLORY (Details issue July 3) . . . MAKE A WISH . . . FIT FOR A KING.

IN PRODUCTION:—STAGE DOOR . . . MUSIC FOR MADAME.

20th CENTURY-FOX

LIFE BEGINS IN COLLEGE

Shooting started — July 12

College Musical

Cast: **Ritz Brothers, George Murphy, Fred Stone, Joan Davis, Nat Pendleton, Joan Marsh, Jed Prouty, Phyllis Brooks, Maurice Cass, Dixie Dunbar**

Directed by William A. Seiter Produced by Harold Wilson

Story: The Ritz Brothers are attending Lombardi College, an educational institution originally built for the Indians. The fact that no Indians are in attendance cause the Brothers much anxiety. That is, until a red skin in the person of Nat Pendleton arrives, and from then on the picture goes completely screwy as the Ritz Brothers devote their energies towards putting Nat through college as well as breaking up a couple of college football games.

To be released September 17 on '37-'38 program.

* * *

WESTERN GOLD

Shooting started — July 12

Historical Western

Cast: **Smith Ballew, Heather Angel, LeRoy Mason, Howard Hickman, Otis Harlan**

Story: Placed during the Civil War, when shipments of gold were being sent from the West to the East under great difficulties. Smith Ballew is in charge of the shipping and encounters difficulties. He manages to get the precious metal through in good order. Incidental romance is supplied by Heather Angel.

To be released August 27 as production No. 761 on '36-'37 program.

* * *

RECENTLY COMPLETED:—CHARLIE CHAN ON BROADWAY (Details issue July 3) . . . LOVELY TO LOOK AT . . . DANGER—LOVE AT WORK.

IN PRODUCTION:—HEIDI . . . WIFE, DOCTOR AND NURSE (Details issue July 3) . . . IN OLD CHICAGO (Details issue July 3) . . ALI BABA GOES TO TOWN (Details issue July 3).

UNITED ARTISTS

GOLDWYN

RECENTLY COMPLETED:—STELLA DALLAS . . DEAD END (Back for retakes).

IN PRODUCTION:—ADVENTURES OF MARCO POLO (Details issue July 3) . . HURRICANE.

SELZNICK

RECENTLY COMPLETED:—PRISONER OF ZENDA.

IN PRODUCTION:—NOTHING SACRED (Details issue July 3) . . . ADVENTURES OF TOM SAWYER (Details issue July 3; production temporarily halted cast changes).

WALTER WANGER

RECENTLY COMPLETED:—VOGUES OF 1928.

IN PRODUCTION:—STAND-IN (Details issue July 3) . . 52nd STREET.

(Continued on page 10)

'Zola' Strong Class Film . . . 'Easy Living' Good Farce . . . 'Toast of N. Y.' Colorful Show

LIFE OF EMILE ZOLA, The

Hollywood Preview

BOXOFFICE RATING

HISTORICAL DRAMA . . . Fine production, stirring performances in biographical film . . . Will be appreciated by intelligent audiences . . . Rates ●●● for class and deluxe spots; slightly less for rurals and nabes.

Warner Bros.
123 Minutes
Paul Muni . . . Gale Sondergaard . . .
Joseph Schildkraut . . . Gloria Holden . . .
Donald Crisp . . . Erin O'Brien Moore . . .
John Litel . . . Henry O'Neill . . .
Morris Carnovsky . . . Louis Calhern . . .
Ralph Morgan . . . Robert Barrat
Directed by William Dieterle

Magnificently produced, directed and acted, this is an artistically interesting film which should meet with considerable approval among more intelligent groups. As mass entertainment for the average dual spot and action houses, the picture will fail to bring strong boxoffice returns. Too lengthy in its unreeling, a bit tedious, its dramatic action is minimized by long speeches. However, all classes will be impressed by Paul Muni's enormously effective playing of the title role and the favorable word-of-mouth advertising this will elicit should help the boxoffice. But, generally, it will take strong selling to put this over in the smaller houses.

Zola is seen first as a struggling young writer, who finally comes into his own with the publication of the novel NANA. Triumph after triumph follows as the public demands more of Zola's works. With advancing age, Muni gradually falls into a state of complacency, until the Dreyfuss case startles the world. Mrs. Dreyfuss begs him to aid her, which he does. Directly resulting from these efforts is the famous trial of Zola wherein he is accused and convicted of libel. He flees to England, where he continues his condemnation of the army officials who have so callously committed Dreyfuss to Devil's Island. A new regime comes into power, Dreyfuss is pardoned and reinstated. Zola's victory is honored only posthumously when Anotole France delivers a stirring eulogy at his funeral.

Brilliant is Muni's interpretation of the title role. His Zola is every bit as good as his Pasteur. Vigorous, fighting, truth loving in his youth; docile, disinterested with success, and then again the fighter as he brings his life to a close with the comforting knowledge that his love for truth and justice has been of some avail. Next in line comes Joseph Schildkraut who contributes a veritable gem of acting as the falsely accused Dreyfuss. The support is excellent throughout.

William Dieterle has directed ably.

AD TIPS: Nabe houses might do well to plug the Dreyfuss angle trading on the fact that Zola risked his life to save that of Dreyfuss.

HANNA (Hollywood)

EASY LIVING

Hollywood Preview

BOXOFFICE RATING

FARCE . . . Plenty of laughs, of both clever and slapstick varieties . . . Well played by good cast . . . Doubtful for action spots . . . Rates ● + for deluxe and better nabe houses.

Paramount
88 Minutes
Jean Arthur . . . Edward Arnold . . .
Ray Milland . . . Luis Alberni . . .
Mary Nash . . . Franklyn Pangborn . . .
Barlowe Borland . . . William Demarest
Directed by Mitchell Leisen

Smart, ingeniously contrived and loaded with honest-to-goodness belly laughs, this is a grand piece of tomfollery. Where they like their farce, EASY LIVING should have easy sailing at the boxoffice. From a laugh opening, it builds steadily and swiftly with deft farcical strokes, turning suddenly into broad slapstick comedy of the wildest kind. The good material, plus value names like Jean Arthur and Edward Arnold, make EASY LIVING ace summer filmfare.

Wall Street mogul Edward Arnold tosses a fur coat out the window after a heated argument with his wife about her extravagances, and it lands on Jean Arthur, aboard a Fifth Avenue bus. Word gets around that Arthur is Arnold's sweetheart, which causes Luis Alberni, owner of a classy but failing hotel, to invite her to stay there in the hopes that it will stimulate business. She has, meanwhile, met Arnold's son, Ray Milland, an automat employee who gets himself canned when he endeavors to get her some food. They both stay at the hotel, and by this time the mystified Miss Arthur is being besieged with car salesmen, furriers and jewelers. Wall Street has heard of her and an emissary of one of the brokerage houses comes to ask her advice concerning the market. Upon Milland's suggestion, she predicts a drop in steel, whereupon the market crashes and Arnold is wiped out. Arnold finally finds out the truth of the situation and attempts to locate Arthur who has since been thrown out of the hotel. She calls the broker, says Arnold predicts a rise in steel, which straightens out Wall Street and, after a few more explanations, gets things straightened out with Milland who asks her to marry him.

Jean Arthur romps through her role, extracting laughs with her brittle delivery. Arnold's performance is delightful, and Ray Milland steps another notch up the ladder to stardom with a highly effective comedy portrayal. Luis Alberni and Franklyn Pangborn both hit heavily with their individual brands of comedy.

Mitchell Leisen's direction is a swell piece of sustained hysteria.

AD TIPS: Call this one of the really funny comedies of the year. Naborhoods and rurals should avoid the word "farce" and plug human interest angles. Feature Arthur.

HANNA (Hollywood)

TOAST OF NEW YORK, The

Hollywood Preview

BOXOFFICE RATING

DRAMA . . . Strong blooded story of colorful American period . . . Good mass entertainment . . . Rates ●●● —.

RKO RADIO
100 Minutes
Edward Arnold . . . Jack Oakie . . .
Cary Grant . . . Frances Farmer . . .
Donald Meek . . . Thelma Leeds . . .
Clarence Kolb . . . Billy Gilbert . . .
Directed by Rowland V. Lee

From the pages of two books, THE ROBBER BARON and THE BOOK OF DANIEL DREW, has been fashioned an engrossing fictionized screenplay of the life of the almost legendary Jim Fiske. Given a costly production, well acted and directed, TOAST OF NEW YORK has well assorted elements of human interest, comedy and drama, plus the background of a colorful period. With the four good names of Arnold, Grant, Farmer and Oakie for marquee display, it has plenty of audience values and can be sold to well above average grosses in any type of house.

Arnold, as Jim Fiske, is one of those rapacious pioneer financiers, who operated without any code but greed. After outwitting his rival, Daniel Drew, in several deals, the ambitious Fiske sets out to corner the gold market. The treasury department releases its supply and a panic ensues, ruining Fiske. Interwoven is his love for a beautiful actress, played by Frances Farmer. She loves Cary Grant, but offers to marry Fiske as a gesture of gratitude. However, a bullet from the gun of a ruined broker kills the Robber Baron.

The Fiske role fits Arnold like a glove. Jack Oakie lends the story its comedy touches as one of the financier's aides. Miss Farmer's performance as the actress is the film's weakest point. She is colorless. Acting honors go to Donald Meek for his Dan Drew, a deft bit of acting.

Rowland Lee's direction is well sustained, only a few dull spots slowing down the even pace.

AD TIPS: Feature the book ROBBER BARONS and the historical events connected with the story. Plug the four top names.

HANNA (Hollywood)

PARADISE ISLE

Hollywood Preview

BOXOFFICE RATING

ROMANTIC DRAMA . . . Charming and appealing love story laid in South Sea Isle . . . Excellent production makes it top billing material for naborhood houses . . . Rates ●● + generally.

Monogram
70 Minutes
Movita . . . Warren Hull . . .
William Davidson . . . John St. Polis . . .
George Piltz . . . Pierce Watkin . . .
Directed by Arthur G. Collins

(Continued on page 8)

R E V I E W S

PARADISE ISLE

(Continued from page 7)

If this is a sample of what we may expect from the new Monogram, the company is destined to make a much sharper impression on the trade than the average Independent. PARADISE ISLE is a credit to everyone associated in its production. Laid in the picturesque Samoan Islands, it tells a simple, refreshing and vastly appealing love story embellished with some action melodramatics. The yarn has little novelty, but the charm is in the telling. A competent cast has been admirably handled by director Collins and the unfoldment is constantly engrossing. It will appeal strongest to women, but men will find much to intrigue them. This should prove a popular top spot dualler anywhere.

Warren Hull, a blind artist, is enroute to an Island where a certain doctor will restore his sight. The ship is wrecked and Movita, a native girl, finds him and nurses him back to health. Realizing that Hull needs money for the eye specialist, Movita dives for pearls and finds a valuable one. William Davidson, a trader, seeks to get the jewel from her by passing John St. Polis as the noted doctor. Polis attempts to double-cross Davidson and is killed. Meanwhile George Piltz, native lover of Movita, brings the real doctor to the island and exacts a promise that Hull will leave the island, if cured. But his love is too great, so although breaking his promise, he returns to the island and Movita.

Hull gives a sympathetic, heart-warming treatment to what might easily have become a maudlin characterization. Movita's naive charm is attractive. Lesser roles, especially George Piltz's native characterization, are well played.

AD TIPS: Play up the background, native atmosphere and music. Call it an idyllic love story. Sell Movita as the girl in 'Mutiny on the Bounty.'

HANNA (Hollywood)

TOPPER

—Hollywood Preview—

BOXOFFICE RATING

FANTASY COMEDY . . . Novel treatment of Thorne Smith fantasy makes grand fun for better class audiences . . . Doubtful for masses . . . Rates ● ● + for deluxers and class houses; less elsewhere.

M-G-M (Roach)
95 Minutes
Constance Bennett . . . Cary Grant . . .
Roland Young . . . Billie Burke . . .
Alan Mowbray . . . Eugene Pallette . . .
Arthur Lake . . . Hedda Hopper . . .
Virginia Sale . . . Theodore von Eltz . . .
J. Farrell McDonald
Directed by Norman Z. McLeod

Thorne Smith's fascinating fantasy of two giddy young people, who die and can't get into the Hereafter until they perform a good deed, has been translated into a clever, tricky, novel screen comedy that should click strongly with intelligent audiences. The photographic effects by which characters pop in and out of scenes and speak invisibly will cause sufficient comment to entice fair grosses in most locations. Action and rural spots will find it least profitable.

Killed in an auto smashup, Cary Grant and Constance Bennett find they must perform a good deed. Roland Young, browbeaten husband of pickety Billie Burke appears to be a good subject. After a series of situations in which the prankster ghosts disrupt a hotel, frighten detectives and bellboys, and Connie carries on a flirtation with Young, they finally return Young to his remorseful wife, who promises to be more lenient in the future. The spirits then leave for wherever it is that good people go.

The cast is excellent. Young is outstanding as the henpecked hubby. Grant and Connie Bennett are grand as the "spirits," lending their roles the proper, unearthly tone.

McLeod has done a fine directorial job, utilizing the comera's flexibility to achieve many startling and comic effects.

AD TIPS: Play it up as the novelty picture of the year. Feature the trick photographic effects. The "worm turns" story is always good exploitation material.

HANNA (Hollywood)

THE CALIFORNIAN

—Hollywood Preview—

BOXOFFICE RATING

WESTERN . . . Very good outdoor film for action spots . . . Production top-notch . . . Rates ● ● + for action spots; O.K. dualler for better nabes.

20th Century-Fox
60 Minutes
Ricardo Cortez . . . Marjorie Weaver . . .
Katherine DeMille . . . Maurice Black . . .
Morgan Wallace . . . Nigel de Brulier . . .
George Regas . . . Pierre Watkin
Directed by Gus Meins

Top flight entertainment for action spots and smaller nabes. THE CALIFORNIAN, a superior western, has all the ingredients to please the kids and adult action addicts. The Harold Bell Wright story is well balanced, carrying a good share of suspense and dramatic interest. It has a nicely mounted production, backed by some eye-filling California scenery. Better nabe spots will find it a satisfactory double feature bet.

Story takes place in that period when California was a possession of Spain, and the Spaniard Ricardo Cortez discovers that the Americans are getting control of the Spanish land grants through a well contrived taxation plan. To end this injustice, Cortez joins a gang of bandits, headed by George Regas and his wife, Katherine De Mille. A reward is offered for Cortez, who is betrayed by Regas and his wife. However the loyal Spanish friends of Cortez come to his aid, and when papers are discovered incriminating Morgan Wallace as the land stealer, all ends well, including the romance between Cortez and Marjorie Weaver.

Cortez looks like a Spaniard and handles his assignment in easy, natural style. His name elevates this above ordinary western classification. George Regas is a good villain and Katherine De Mille most satisfactory as his conniving wife.

Direction is O.K.

AD TIPS: Sell Cortez in the title role. Play up the story's historical significance. Mention Harold Bell Wright as author.

HANNA (Hollywood)

NEW FACES OF 1937

BOXOFFICE RATING

MUSICAL COMEDY . . . Weak handling causes splendid idea to flop . . . Title and exploitation possibilities will draw in first runs . . . Rates ◑ ◑ generally.

RKO Radio
105 Minutes
Joe Penner . . . Milton Berle . . .
Parkyakarkus . . . Harriet Hilliard . . .
William Brady . . . Jerome Cowan . . .
Thelma Leeds . . . Lorraine Krueger . . .
Tommy Mack . . . Bert Gordon . . .
Patricia Wilder
Directed by Leigh Jason

RKO had a brilliant idea and proceeded to submerge it in a sea of mediocrity. The plan of producing a musical each year with new faces is splendid; NEW FACES OF 1937 is something quite less. Uninspired scripting and weak direction have brought it forth looking and sounding ever so much like the hackneyed musical comedies vintage 1927, in which the story is not so sparkling and comedians build up a gag to a blackout. The material handed such good comics as Joe Penner, Milton Berle and Parkyakarkus is not so funny and director Leigh Jason dishes it out in two-reel comedy fashion. The idea has strong exploitation potentialities and should attract above average grosses in first runs. Word-of-mouth comment will not be favorable generally and only fair returns will result down the line.

The yarn tells of Jerome Cowan, a shoestring stage producer, who makes a living by selling people interests in flop shows. Cowan oversells one show, by giving four different people 85 percent interests, and Berle is left to produce the piece, written by William Brady, backed by his sweetheart, Harriet Hilliard. After various complications, the show goes on and is a success, of course.

Little is seen of Penner until the last reel. Berle fails to register. Miss Hilliard is poorly photographed. Only Jerome Cowan and several tap dance specialties click.

AD TIPS: Sell the title and the idea of bringing new faces—new discoveries to the screen. Catchline: "Select Them For Yourself—The Stars of Tomorrow!"

HANNA (Hollywood)

HOOSIER SCHOOLBOY, The

BOXOFFICE RATING

DRAMA . . . Good human interest story for family trade . . . Mickey Rooney turns in apealing performance . . . Rates ◑ ● + for nabes and rurals.

Monogram
62 Minutes
Mickey Rooney . . . Anne Nagel . . .
Frank Shields . . . Edward Pawley . . .
William Gould
Directed by William Nigh

Had this been given a bit more finishing polish, Monogram would have a big time picture on its hands. As it is, HOOSIER SCHOOLBOY is chockful of the elments that stir mass audiences. The story of a boy who faces a hostile world to defend

(Continued on page 14)


Smart Entertainment"
DAILY VARIETY
"Boasts trio of tuneful songs," rave the previews. Hear "Sweet Lips", "This Business of Love", "To Know You Care."
Meet the Boy Friend
with DAVID CARLYLE • CAROL HUGHES
WARREN HYMER • PERT KELTON • ANDREW TOMBES
Directed by RALPH STAUB • Screen play by BRADFORD ROPES • Based on story by JACK RAYMOND • ROBERT ARTHUR • Associate producer COLBERT CLARK
REPUBLIC

PRODUCTION RECORD

(Continued from page 6)

UNIVERSAL

CARNIVAL QUEEN

Shooting started — July 7
Comedy-Drama
Cast: **Dorothea Kent, Robert Wilcox, Hobart Cavanaugh, David Oliver.**
Directed by Nate Watt — Produced by Robert Presnell

Story: Romance against a carnival background in which Robert Wilcox comes to the aid of owner Dorothea Kent. He manages the show for her and rounds up a gang of crooks who have been using the carnival for a front, resulting in the happy culmination of their romance which has developed amidst the proceedings.

To be released on '37-'38 program.

* * *

BEHIND THE MIKE

Shooting started — July 7
Comedy-Drama
Cast: **William Gargan, Judith Barrett, Don Wilson, Sterling Halloway**
Directed by Sidney Salkow — Produced by Lou Brock

Story: A behind-the-scenes dramatization of a radio station. William Gargan goes to a small town and by appropriating newspaper technique to a small town station manages to put it over, winning the love of Judith Barret, one of the performers on the station.

To be released on '37-'38 program.

* * *

ADVENTURE'S END

Shooting started — July 7
Sea Story
Cast: **JOHN WAYNE, Dianna Gibson, Moroni Olsen, Montagu Love, Maurice Black**
Directed by Arthur Lubin — Produced by Paul Malvern

Story: John Wayne discovers pearls off a south sea island, is forced to flee the ire of the natives. On board a sailing vessel captained by Montague Love, Wayne falls in love with Dianna Gibson, the skipper's daughter, although she is to marry Olsen. Before the father dies, he marries his daughter to Wayne; the crew, headed by Olsen, learns of Wayne's pearl discovery and plans mutiny, but it is quelled in time and all ends happily.

To be released on '37-'38 program.

* * *

MERRY GO ROUND OF 1938

Shooting started — July 10
Musical-Comedy
Cast: **BERT LAHR, Billy House, Mischa Auer, Jimmy Savo, Alice Brady, John King, Joy Hodges, Louise Fazenda**
Directed by Eddie Buzzell — Produced by G. B. De Sylva

Story: Four vaudeville comedians, Lahr, House, Auer and Savo, find themselves faced with the responsibility of upbringing the daughter of a trapeze artist, whose last wish is that the comics rear her.

To be released on '37-'38 program. Listed as a special.

* * *

RECENTLY COMPLETED:—RADIO PATROL (Serial) . . . THE LADY FIGHTS BACK (Details issue July 3).

IN PRODUCTION:—100 MEN AND A GIRL.

WARNER BROTHERS

MISSING WITNESS

Shooting started — June 23
Mystery-Melodrama
Cast: **Dick Purcell, Jean Dales, John Litel, Eddie Acuff, Hugh O'Connell, Mabel Todd, Harlan Tucker**
Directed by William Clemens — Produced by Bryan Foy

Story: Organized racketeering is being fought by Dick Purcell and John Litel. Harlan Tucker, head of the gang, is believed to be murdered by Jean Dales. However, investigation reveals that Tucker is alive and the murdered man is his butler, whom Tucker had disguised in his own clothes. It ends with the apprehension of the chieftain and his gang.

No release information available.

* * *

TWO PLATOONS

Shooting started — June 29
Action-Melodrama
Cast: **Dick Foran, Ann Sheridan, Robert Armstrong, Hugh O'Connell, Veda Ann Borg**
Directed by John Farrow — Produced by Bryan Foy

Story: Dick Foran and Robert Armstrong are firemen and both chasing after Veda Ann Borg. Foran falls in love with Ann Sheridan, who turns out to be his pal's sister. Events call upon Ann to save Dick from discharge and Dick, in turn, to save the life of Armstrong. It culminates in happiness for all, with Miss Sheridan and Foran planning to marry.

No release information available.

TOVARICH

Shooting started — July 6
Comedy-Drama
Cast: **CLAUDETTE COLBERT, CHARLES BOYER, Basil Rathbone, Gregory Gayes, Anita Louise, Christian Rub, Fritz Field**
Directed by Anatole Litvak — Produced by Robert Lord

Story: From the Continental and Amercian stage success by Jacques Deval, this is the story of two Russian refugees, entrusted with a large sum of money by the Czar to be used as they see fit for the best interests of Russia. Although their personal fortune is nothing, they refuse to spend any of it and instead take a job doing housework in the Parisian home of a wealthy American. Difficulties are encountered as they hide their real identity and plots are afoot to separate them from the Czar's money. Finally, they turn over the money for the purchase of some land and are allowed to remain in the kitchen they have learned to love so well.

To be released on '37-'38 program.

* * *

BLOCK THAT KICK

Shooting started — July 12
Football Melodrama
Cast: **William Hooper, Doris Weston, Williard Parker, Frank Albertson, William Harrigan, Eric Stanley, Eddie Anderson, Hattie McDaniels**
Directed by Noel Smith — Produced by Bryan Foy

Story: Not available.

To be released on '37-'38 program.

* * *

EXPENSIVE HUSBANDS

Shooting started — June 22 (Completed)
Romantic Comedy
Cast: **Beverly Roberts, Patric Knowles, Allyn Joslyn, William Hopper, Vladimir Sokoloff**
Directed by Bobby Connolly — Produced by Bryan Foy

Story: Beverly Roberts, a picture star, weary of a succession of bad roles, goes to Europe and meets Patric Knowles, who is a prince. When this is revealed, her stock soars high and again she is a reigning cinema celebrity. It is reported the Prince is spending her money, but it turns out to be his own, so Miss Roberts trails him to Europe, where they kiss and make up.

No release information available.

* * *

RECENTLY COMPLETED:—INSIDE STORY . . . PRAIRIE THUNDER . . . ALCATRAZ ISLAND . . . ADVENTUROUS BLONDE.

IN PRODUCTION:—THE GREAT GARRICK (Details issue July 3) . . . SUBMARINE D-1 (Details issue July 3, synopsis still unavailable).

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PRODUCTION RECORD

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What the Newspaper Critics Say

Excerpts Culled From the New Film Reviews by the Most Reputable Critics in Leading Newspapers

NEW FACES OF 1937
(RKO-Radio)

". . . Just another movie variety optus suspended from the usual plot peg of the show within the show . . . A great mass of faces lend more size than quality to the proceedings . . ."

Winsten, N. Y. POST

". . . A grab bag of entertainment . . . A picture difficult to praise . . . Scene of a boy giving an imitation of a lady taking a bath drew howls . . ."

Gilbert, N. Y. WORLD-TELEGRAM

". . . Can boast no more novelty or ingenuity than a glorified vaudeville unit . . . Most of the new faces seem to be confined to the chorus line . . . Has wide variety of acts . . ."

Finn, PHILA. RECORD

". . . Constitutes a faint kind of boundary surrounding a lot of youthful singing, dancing, comedy and other items which make up in spirit for what the talent lacks of experience . . . A gay, youthful revue . . ."

Carmody, WASH. EVENING STAR

THE SINGING MARINE
(Warner Bros.)

". . . One of the best musical shows to come out of Hollywood in a long time . . . Plot idea isn't new, but is treated in a breezy modern manner and trimmed with a grand group of singable songs . . . It's lively, laughable, love-laden and lyrical . . ."

Reel, CHICAGO AMERICAN

". . . A lively, lilting and attractively-staged production . . . Story is observable, the comedy is comic, the song-and-dance intervals reasonably accounted for . . .

Nugent, N. Y. TIMES

". . . Mr. Powell is at his best . . . Sticks to singing and only rarely tries to be comical . . . Show is long on catchy tunes, slapstick humor and smooth dance numbers . . ."

Barnes, N. Y. HERALD TRIBUNE

". . . Has a little more substance than is found in most musical comedy librettos . . . Hugh Herbert is at his crazy best, dispensing some gags that are fresh and funny . . ."

Murdock, PHILA. LEDGER

". . . Not only can this jaunty little romance with music and plenty of laughs be recommended as family entertainment but it offers agreeable diversion for the not-too-exacting adult . . . Hugh Herbert steals show . . . "

Finn, PHILA. RECORD

KNIGHT WITHOUT ARMOR
(United Artists)

". . . A long series of hairbreadth escapes in which the Englishman, Robert Donat, masquerading as a revolutionary, attempts to rescue a lovely Countess, Marlene Dietrich from the fury of the Bolsheviks . . .

Winsten, N. Y. POST

". . . Has plenty of rousing suspense and headlong pace as well as a number of bloodcurdling incidents that give credibility to its wild and furious story . . . As romantic adventure is exciting and frequently breathtaking . . ."

Boehnel, N. Y. WORLD-TELEGRAM

". . . An exciting tale of flight ,and capture and flight again, always with the threat of a firing squad . . . Colorful, romantic, melodramatic, and a first-rate entertainment . . ."

Nugent, N. Y. TIMES

EMPEROR'S CANDLESTICKS
(M-G-M)

". . . For sheer eye-filling artistry and a precisely beautiful performance by Louise Rainer and William Powell, picture is worth attention . . . A few moments that are genuinely moving and others that are genuinely boring . . ."

Barnes, N. Y. HERALD TRIBUNE

". . . The producers have breathed debonair life into a shopworn tale of intrigue and espionage, opening the action brilliantly and suddenly . . . Full of romantic encounters in Continental train-sheds . . ."

Nugent, N. Y. TIMES

". . . Action flows easily, the dialogue is deft, performances are excellent . . . Not precisely exciting as it covers too much old ground to offer many surprises . . ."

Murdock, PHILA. LEDGER

". . . Pretending to be nothing else but good entertainment, it is just that; a swell story well told . . . Has realism because the dialogue is natural and the movie makers have created the atmosphere of a prewar Europe with an amazing fidelity . . ."

J. W. B., WASH. TIMES

FLY AWAY BABY
(Warner Bros.)

". . . Merely another chapter of 'Torchy Blane,' and not a very exciting one . . . Harmless little melodrama . . ."

T. M. P., N. Y. TMES

". . . Amusing and punch-packed . . . Has as its central theme the round-the-world flight of last year, wherein several reporters competed in a quest of story material . . ."

Thirer, N. Y. POST

". . . A new adventure in the career of the gal reporter who has a good nose for news and a better one for crime, packing plenty of thrills and excitement, even if it is only a Class B production . . . Glenda Farrel does a smart job as Torchy and good work is offered by Barton MacLane as a detective . . ."

Boehnel, N. Y. WORLD-TELEGRAM

EASY LIVING
(Paramount)

". . . A merry mixture of ingratiating portrayals and slapstick nonsense . . . Miss Arthur is serenely amusing throughout the incidental foolishness . . . Likely to prove more than moderately hilarious . . .

Barnes, N. Y. HERALD TRIBUNE

". . . A good bit of it is incredibly reminiscent of those old custard pie and Keystone chose days . . . Enough sound comedy to guide it into the charitable channels of mid summer entertainment . . ."

Nugent, N. Y. TIMES

". . . The kind of screwy situations that could happen to any one of us, and sometimes does when Fate lets loose with a little imagination . . . Delicious delirious and delaughable . . ."

Reel, CHICAGO AMERICAN

". . . Miss Arthur definitely establishes herself as one of the leading comediennes of the screen in this gorgeous comedy . . . One of the livest comedies of the season . . .

Rodenbach, CHICAGO DAILY NEWS

LEAGUE OF FRIGHTENED MEN
(Columbia)

". . . Plot is far above average in that it presents several highly interesting psychological studies . . . Recommended to all lovers of detective stories and films; don't let the title frighten you away . . .

Reel, CHICAGO AMERICAN

". . . The most intelligent and literate and best acted murder mystery seen in months . . .

Gilbert, N. Y. WORLD-TELEGRAM

". . . A new Nero Wolfe episode for the screen . . . Finds Walter Connolly the incumbent Nero grossly substituting Chesterton for the more familiar Wolfe diet of beer . . . A well-knit mystery, and well played out . . .

J. T. M., N. Y. TIMES

TWO WHO DARED
(Grand National)

". . . A dull and slipshod screen entertainment, indifferently performed and directed . . . There is more atmosphere than plot in this production . . ."

Barnes, N. Y. HERALD TRIBUNE

". . . Take all the stock intrigues of penny shocker fiction, set them against a Russian background of pre-revolution days and you have a fairly good idea of what the new Anna Sten picture is like . . . Commonplace theme, the dialogue pedestrian and the acting considerably below par . . ."

W. B., N. Y. WORLD-TELEGRAM

". . . Little more than old fashioned melodramatic hokum set in pre-Soviet Russia with men in braided uniforms and swinging capes flirted with kitchen maids in peasant smocks . . .

Finn, PHILA. RECORD

THE GREAT GAMBINI
(Paramount)

". . . A smart direction and a delightful performance by Akim Tamiroff makes this picture an entertaining mystery . . . A remarkably good job of minor entertainment . . .

Barnes, N. Y. HERALD TRIBUNE

". . . A clever detective story, unfolded in a fresh and different production . . . Detective fans in general and amateur sleuths in particular should have a great time trying to solve the baffling mystery raised in this film . . .

Finn, PHILA. RECORD

". . . Distinguished chiefly for its trick of stopping the action near the end of the picture to permit the audience to spend a reflective minute re-examining the clues thus far presented . . .

G. G., PHILA. LEDGER

HEART'S DESIRE
(Gaumont-British)

". . . If you are a self-styled critic and demand flawless performances, you will have to overlook a lot in this picture . . . But if you will leave your critical habits at home and view it with an ear attuned to excellent music it will provide a thrill . . .

Reel, CHICAGO AMERICAN

". . . The plot neither fresh nor important is sufficient as a thread upon which to string beads of lovely music and give Hans Tauber opportunities to sing folksongs in German, love songs in English and opera airs in all with the same distinction . . .

Tazelaar, N. Y. HERALD TRIBUNE

TOAST OF NEW YORK . . . One of those semi-legendary characters of America's golden era was Jim Fiske. In the days when the predatory Robber Barons were grabbing the unclaimed natural wealth of this nation, Fiske grabbed too. This famous character was documented in the novel ROBBER BARONS; from this, and a similar novel, RKO has fashioned THE TOAST OF NEW YORK, one of those red-blooded, colorful dramas of a changing period in history. The cast, of course, has Edward Arnold enacting Jim Fiske, a role built for his boisterous, robust playing. Others are Jack Oakie, Cary Grant and Frances Farmer. It is a current release and the review can be found elsewhere in this issue.

















PARADISE ISLE . . . The new Monogram sent producer Mrs. Wallace Reid and a crew to the South Sea Isles to photograph in its natural setting this simple story of a native girl's love for a blind white man. Advance notices indicate that a beautiful and charming love story has been produced. Movita, the lovely native girl of "Mutiny on the Bounty," plays opposite Warren Hull. PARADISE ISLE will be released shortly. The review appears in this issue of FILM BULLETIN.

HOLLYWOOD

By DAVID J. HANNA

Grand National's Scoop!

Ten years ago, young, enthusiastic Andrew L. Stone, just beginning to make a niche for himself in the motion picture industry, decided it was high time someone produced a picture using the semi-classical music of Gilbert and Sullivan. But apparently only Mr. Stone shared that belief. For while since that time the films have raided the field of opera, musical comedy and radio, no studio had enough temerity to bring G. and S. to the screen. This despite the fact that the British Doyle Carte company completed two highly successful transcontinental tours in their Gilbert and Sullivan repertoire; radio hours featured the operettas continuously and every high school and Ladies' Aid Society in the United States knew that a benefit performance of THE MIKADO or PINAFORE always could be relied upon to bring forth a much-needed fence, helmets for the football team, or gallons of milk for needy children.

In the face of this, the filmmakers then chose as their alibi the fact that the difficulties they would encounter because of copyright restrictions prevented any use of the works for pictures.

Gilbert and Sullivan, as you no doubt know, failed to secure American copyrights on their comedies, and although the total number of times they have been produced in the country is staggering, still no royalty was ever paid the creators, nor since their death, to the estates. This situation, however, does not exist in England and other countries, where stringent copyrights prevent public presentation of the Gilbert and Sullivan operettas.

"Therefore," argued the producers, "how can we make a picture the exhibition of which would not be allowed abroad."

None of them stopped to think that a vast potential audience awaited these well-known lyrics and music in America and that the returns to be derived from American theatres alone would more than justify this invasion into new screen story fields.

That is until Grand National loomed into the Hollywood horizon a few short months ago. No discouragements awaited Mr. Stone at that studio. But on the contrary, his idea was accepted and shortly thereafter production was started.

From New York came William Danforth, Frank Moulan, Vera Ross and Vivien Hart to assume for the screen the delightful Gilbert and Sullivan characterizations they had played so long and so well on the stage.

And so four weeks later THE GIRL SAID NO, the first picture featuring Gilbert and Sullivan music, was finished. The copyright problem had been cleverly solved by substituting in the foreign verison, music from the light opera PRINCESS TING-AH-LINE.

At its Hollywood preview, the press gave it a seal of approval and almost unanimously endorsed it as a meritorious film. It has just completed a road show engagement in Boston and Eastern reports say it will soon begin a run at the Radio City Music Hall, thus becoming the first Independent picture ever presented at that staid New York cinema palace.

And while this is more or less a success story of Andrew L. Stone, plaudits are most certainly due the heads of Grand National, who, in the face of such complete opposition, had the courage to tackle a job from which older and more experienced producers shied.

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REVIEWS

HOOSIER SCHOOLBOY

(Continued from page 8)

his war hero drunken father has broad appeal, and when the two characters are so ably played as Mickey Rooney and Edward Pawley enact them, it oftimes becomes throat-catching drama. It's cut out for family and rural audiences, who should respond in better than average attendance.

Mickey is shunned by his schoolmates and the small town folks, because Pawley, his father and a shell shocked war hero, is constantly drunk. Through the guidance and friendship of a new school teacher, Anne Nagel, the father rehabilitates himself and his son stops punching his sneering classmates. A milk strike by the farmers enables Pawley to get a job through Frank Shields, son of the dairy's owner, who is opposing his father to help the farmers. Pawley is assigned the job of driving a truck through the picket lines and is killed. William Gould, the dairy owner, realizes he is wrong, settles the strike and gives Mickey a home. Shields, in love with Anne, marries her.

William Nigh's direction lacks smoothness in spots. He permits his sequences to start too slowly, probably partly the script's fault.

AD TIPS: Sell Rooney. He has had important roles in "Captains Courageous," "A Family Affair" and "Slave Ship." Plug devotion of son to drunken father—always tear-jerking angle.

BARTON

WAR LORD

—Hollywood Preview—

BOXOFFICE RATING

ACTION MELODRAMA . . . Tepid Karloff vehicle fails to jell . . . Will satisfy only juvenile audiences . . . Rates ◐ ● — for cheaper action spots only.

First National
65 Minutes
Boris Karloff . . . Beverly Roberts . . .
Ricardo Cortez . . . Gordon Oliver . . .
Sheila Bromley . . . Vladimir Sokoloff . . .
Directed by John Farrow

Warners changed the locale of the noted stage play THE BAD MAN from Mexico to China and made the hero-villain a Chinese bandit. The result is hardly satisfactory, for WAR LORD is one of the season's weaker films. Trite as trite can be, the yarn lacks all the comic-serio dash of the original. A cast of competent players, headed by Boris Karloff as the Bad Man, find it impossible to lend credence to their absurd roles and the implausible situations. It's strictly kid stuff; adults will find it unconsciously funny.

Karloff is a Chinese rebel, regarded by his enemies as a bandit. Gordon Oliver owns an oil field, which is coveted by Ricardo Cortez and Douglass Wood, rival oil men. Karloff captures the three men and Beverly Roberts, ex-wife of Cortez, now in love with Oliver. At the expense of his own life, Karloff repays Oliver for once saving his life by freeing him and Beverly, and disposing of Cortez.

The direction is weak.

AD TIPS: Sell Karloff in a new type role. Chinese atmosphere will attract action fans.

HANNA (Hollywood)

COUNSEL FOR CRIME

—Hollywood Preview—

BOXOFFICE RATING

DRAMA . . . Interesting and well developed courtroom drama . . . Superior acting . . . Very satisfactory for family trade . . . Rates ● ●, or better, for naborhoods.

Columbia
67 Minutes
Otto Kruger . . . Douglass Montgomery . . .
Jaqueline Wells . . . Thurston Hall . . .
Directed by John Brahm

This story of a father's sacrifice for his illegitimate son should click nicely with the naborhood trade. It is a neatly paced and generally interesting melodrama, with a succession of varied elements that keep it moving along at a fast and exciting rate. With only the dubious name values of Otto Kruger and Douglass Montgomery, COUNSEL FOR CRIME will have difficulty pulling much on its own. However, it makes eminently satisfactory dual bill fare for any situation.

Otto Kruger is a criminal lawyer, who gives his illegitimate son, Douglass Montgomery, a job in his office. Disliking his father's unscrupulous methods, he leaves and aided by Hall, his foster father opens his own office. The boy becomes a city prosecutor. In protecting Montgomery from knowledge of his birth, Kruger kills a man. Montgomery is forced to try him and obtains a conviction. Hall and his wife, Nana Bryant, realize the truth, yet say nothing, knowing Kruger's determination not to ruin the life of his son.

Brilliant acting marks each of the excellently drawn characters. Montgomery pleases as the boy and Kruger's quiet force dominates his every scene. Outstanding is Nana Bryant's vivid interpretation of the boy's mother.

AD TIPS: Get over the dramatic situation of the boy unwittingly sending his father to his doom.

HANNA (Hollywood)

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DEVIL IS DRIVING, The

—Hollywood Preview—

BOXOFFICE RATING

DRAMA . . . Sensitive performance by Dix plus good social preachment yarn makes this O.K. for top billing . . . Excellent exploitation angle . . . Rates ● ● + generally.

Columbia
64 Minutes
Richard Dix . . . Joan Perry . . .
Nana Bryant . . . Charles C. Wilson . . .
Elisha Cook Jr. . . . Henry Kolker . . .
Ann Rutherford . . . Walter Kingsford . . .
Paul Harvey
Directed by Harry Lachman

This fast moving and engrossing story crusades against evil of drunken driving and looks like one of the strongest exploitation bets of the season. The moral is shrewdly pointed and Richard Dix abets the proceedings with a fine performance as the conscience stricken district attorney who sacrifices his career to convict the rich man's son he had formerly defended. DEVIL IS DRIVING should appeal to all classes and, if the exhibitor puts a bit of push behind it, can click to above average grosses on its own.

Dix becomes district attorney as a result of having defended the scion of a wealthy and politically influential family. Charged with drunken driving, the youth is saved by Dix's employment of perjured witnesses. The lawyer's fiance, Joan Perry, is disgusted by his tactics and quits him. Thru her newspaper, Joan starts a crusade against drunken drivers and Dix is forced to launch a campaign to make the streets safer. His sponsor's son again is charged with murder while driving drunk. Dix prosecutes and, incensed by the obstacles in the way of justice, convicts the boy by confessing his part in the former perjury. His career ruined, he humbly leaves the courtroom with his sweetheart, whose faith in him has been restored.

Joan Perry is attractive and capable. Elisha Cook, Jr. is outstanding as the unsympathetic young killer.

AD TIPS: Conduct your own crusade against drunken driving. Appeal to parents to safeguard their children; urge drivers to keep away from the wheel when they drink etc. Plug Dix's greatest performance — his sacrifice role.

DON HIRST (Hollywood)

WINDJAMMER

—Hollywood Preview—

BOXOFFICE RATING

SEA ACTION . . . Fair action yarn dragged down by miserable acting and direction . . . Will get by only with kids . . . Rates ● ● — for action spots.

RKO Radio
57 Minutes
George O'Brien . . . Constance Worth . . .
William Hall . . . Brandon Evans . . .
Gavin Gordon
Directed by Ewing Scott

A poor production! Although the story is not bad, it has been so weakly acted and carelessly directed that it is actually ridiculous in spots. George O'Brien tries, but most of the other players act like they are on a lark. Its defects will be obvious to all but the kiddies.

HANNA (Hollywood)

SHORT SUBJECTS

FROM PHILLY
By "Jaywalker"

STRIKE FLASH! The anti-Paramount War Board of the UMPTO held a hot and heavy session Thursday morning. Two of the sub-leaders were given a dressing down for talking too much and they promised to save their talk for the meetings. One of the most admirable and confidence-inspiring angles of the manner in which this fight is being conducted is the fact that no feelings are spared and no man is considered too important to be "told things" straight from the shoulder. Advertisements will appear in all daily newspapers on July 31st, apprising the public of the Paramount fight and asking support for the indie theatres. Seashore houses were given special dispensation, allowing them to start their strike Sept. 6th. This is a practical solution to a difficult problem, since the resort spots usually play pictures "out of the can" and are solidly booked for the entire summer far in advance. The War Board meetings are so well attended and so spirited that all the members usually leave them abounding with enthusiasm. Watch out, Paramount! . . . CHARLIE KLANG and BILL HUMPHRIES take over the P. O. S. of A., Berwick, Sept. 1st . . . ROSE ROSOF, Horlachers, will be wedded to JOSEPH BUSCHFL this Sunday . . . Nixon's Grand reopened yesterday (Fri.) for an unlimited engagement of "Damaged Lives" . . . PHIL WOLFSON resigned from Monogram. RUBIN BRENNFR, former United Artists salesman, has been named by manager SAM ROSEN to succeed Phil as Mono's Phila. salesman . . . MICHAEL J. LEVINSON, former indie film man, who was on the coast for several months, returned to town last week with a new film he acclaims "sensational." It is a novelty drama, "The Lash of the Penitentes." Mike owns the world rights and is in New York at present arranging for regional distribution . . . STANLEY HATCH was in town this week conferring with JOHN BACHMAN, Grand National's local boss . . . WILLIAM KELLER'S Bridgeville, Del., closed indefinitely . . . DOTTY DEANE, artiste protege of OSCAR NEUFELD, opened at the Ritz Gardens, A. C., Fri. . . . WILLIAM GOLDMAN will build a newsreel theatre at 1230 Market St. House will seat between 450 and 500 and will be known as Time Newsreel Theatre. Expected to be completed within 90 days . . . HERMAN GRFENBERG, Columbia's ad mgr., is vacationing . . . JOE FARROW, Metro office mgr., is mourning his mother, who died last Saturday. Our condolences . . . Rovner's Belgrade opens Tuesday. CHARLIE COX manages . . . Warners and Universal exchanges had short-lived sit-down strikes by office workers. Both groups "sat down" last Thurs. morning. Warners settled that night, but the U crew stayed in until Monday night. Required to answer a trespass charge in court the following morning, they decided to leave and avoid legal complications. It is reported that increases were granted by both exchanges, although union recognition was not granted the C. I. O. affiliated.

FROM BOSTON
By Barclay

ARTHUR K. HOWARD, business head of the Independent Exhibitors, Inc., called an extraordinary meeting of the Allied organization at 20 Shawmut Street on Tuesday, July twenty, to go over buying policies for the coming season. To stand up, to sit down, or which or what against Paramount was also ominous . . . FRANK LYDON, Ind. Ex. vice prexy, has dubbed his latest heir JOHN. So much for conferences to date. The LYDONS have again gone into executive session in a heated effort to determine whether the youngster's name will be ALBERT or MICHAEL. FRANK told this publication, in an exclusive interview, that young Mas'r LYDON'S middle handle might also be HENRY, KING, or even ARTHUR. "I have attended to the last part of it, and most of my responsibility ended there," LYDON stated . . . It's vacation time. One circuit manager, however, sez that his house managers aren't taking their vacations this summer. "The audiences are doing that" . . . GEORGE S. RYAN, one of the leading motion picture anti-trust lawyers in the country, has filed a $3,000,000.00 suit in the United States District Court in Boston for A. B. MOMAND, Oklahoma circuit operator, who has been heretofore more or less fruitlessly in the courts for the past few years. RYAN, who also is prosecuting a number of other anti-trust actions for theatre men, secured almost immediate answer from United Artists, Vitagraph, Universal, Columbia, and R.K.O. The original MOMAND suit dragged along for nearly six years in Oklahoma without even a single answer being filed by any of the defendants. Mr. RYAN took over prosecution of the matter, considered vital to the present interlocking industry set-up as a whole, about three years ago . . . Representative FRANCIS XAVIER COYNE of Dorchester is reported preparing a bill to be filed with the incoming Massachusetts legislature. The measure, if passed, will require all motion picture stars to appear under their own names . . . Mrs. HARRY ZIPPY GOLDMAN, the wife of the former American Picture salesman who has now gone with Warner Bros., is brousing around France . . . MAX MICHAELS is the newest film distributor in the district. The former manager of the Park Theatre, now being readied for reopening by EDWARD (Grand National) PESCAY, has opened Unusual Pictures for the New England distribution of just such products . . . HARRY SEGAL, now Imperial franchise owner in New England, has added EDWARD ANDERSON to his sales department . . . ANGELINE A. MANEY, assistant in the Metropolitan Theatre publicity department, is off on a whirlwind vacation throughout Maine, New Hampshire, and thereabouts . . . VIC MORRIS, manager of Loew's Orpheum in Boston for the past twenty-seven years, is to be retired in August. MORRIS plans to make his home on the West Coast . . . JOSEPH BRENNAN, business manager for the M.P.T.O.A. here, is chairman of the committee in charge of a dinner being planned for VIC MORRIS. The affair will probably be held August fourteen . . . FRED LIEBERMAN, circuit man, may open the Repertory in a twin-theatre venture. Reported plans are that LIEBERMAN will run a grind house upstairs and a short subjects emporium downstairs . . . The Victory in Lowell has gone from M. J. DALY to JOE FLYNN, who will probably reopen the house in the fall . . . W. WARWICK has taken the Palace in Arctic, R. I., from WILLIAM DEITCH . . . MAX LEVENSON has been appointed New England member of the Allied finance committee by President NATHAN YAMINS.

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"Amazing" —*Variety*

"Highly Entertaining" —*Motion Picture Herald*

"Swell" —*Jay Emanuel*

"HOOSIER SCHOOLBOY"

"Fine Entertainment . . . Moving"—*Motion Picture Daily*
"Superbly Acted and Directed" . . . —*Boxoffice*
"Compelling . . . Forceful . . . Touching" . —*Variety*
"Swell Heart Throb Stuff . . . Plenty of Action"—*Film Daily*
"Very Superior . . . Production Excellent"—*Jay Emanuel*

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FRANK SHIELDS
EDWARD PAWLEY • WILLIAM GOULD

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Independent EXHIBITORS
FILM BULLETIN

VOL. 3. No. 42 SATURDAY, JULY 31, 1937 PRICE, 15 CENTS

A TRADE PUBLICATION FOR INDEPENDENT EXHIBITORS
— AND DEDICATED TO THE PROTECTION OF THEIR INTERESTS

Hold Your Head High, Little Business Man!

Many men of letters have penned graphic word tapestries of the American people and the background of their liberty loving ideals. They have told how the Englishman, the Irishman, the Italian, the German, the Netherlander, the Russian, the Asiatic, the Protestant, the Catholic, the Jew, the Buddhist came to the New World seeking Opportunity and Liberty, many of them fleeing oppression, both religious and economic.

It is only within the half-century that the great bulk of those restless new Americans came to these shores and the flame of Freedom still burns, perhaps faintly today, in their breasts. In the present day of razor-sharp competition for political and economic supremacy, the ideal has become a bit tarnished and many men stand ready to do to their fellow men what they, themselves, came here to escape. Yet, the American is still the world's most independent individual and, if sufficiently harassed by those who regard themselves as his betters, may be relied upon to suddenly raise himself on his hind legs and deliver a solid whacking to his oppressors. That this is usually done by democratic processes is the thankful good fortune of our nation.

In the limited sphere of the motion picture industry we are witnessing now such an uprising of "little Americans."

For the past decade, the influence, bargaining power, freedom of business conduct and stability of the independent exhibitor has dwindled and shrunk until he has become unique among business men having corresponding investments. In brief, he has become a buyer wholly at the mercy of a dictatorial seller.

(Continued on page 2)

READ: 'REAL ESTATE PROMOTERS CREATE COMPETITION'
'IS UNIVERSAL ENTITLED TO HIGHER TERMS?'
EDITORIALS ON PAGE 4

HOLD YOUR HEAD HIGH!

(Continued from front page

The position of a mere handful of producers holding virtually complete control over the economic destiny of the individuals operating 15,000 theatres is immediately incompatible with democracy. However, there have been known to be paternalistic kingships and the situation might not have grown so bad in this industry had some of the men on the film throne not been so greedy to tax unto death the theatre owners of this country.

Most ruthless and grasping of the film companies (with the exception of a brief period 15 years ago, when the anger of theatremen threatened to ruin the company because it started the first affiliated theatre building and grabbing campaign) has been Paramount. This reputation has been won under the "inspired" leadership of Adolph Zukor.

Zukor is probably regarded by the bankers as a most adroit industrialist. But "adroit" is far too beautiful a word to describe the opinion held of him by thousands of the company's customers. For Paramount, led by Mr. Zukor, has earned the onus of instigating most of the unfair trade practices that conspire to bring slow strangulation upon the independent exhibitors.

In addition to leading the producers into the theatre field to compete with their own customers, his Paramount gave birth to or was among the leaders in foisting upon them such evils as compulsory block booking; the blind, "numbers" method of selling films; the practice of tying up playing time by promising large numbers of pictures for a season and delivering far less; playing double features in its own theatres and refusing independents the same right elsewhere—These among other iniquities.

Those who comprise the body of independent exhibitors of the country permitted these evils to be shoved down their throats in comparative silence, only an occasional flickering of protest being heard from them upon the prodding of national Allied or some militant local unit.

It seemed that there was no limit to what abuse they would take, so through the producing-distributing organizations, from the chief executives, down through the home offices and the branches to the salesmen, there simmered an attitude of disrespect for the independent exhibitor. He was viewed as lacking in intelligence, courage and even loyalty to his own convictions. No longer was he permitted the opportunity to bargain for fair terms. So-called "national" sales policies were set by men in high building towers and handed down like the law of Moses. The lowly independent was the sucker of suckers!

Small wonder, then, that the strike against Paramount's current iniquity startled the trade. Already there has been a change in the tone of the executives and salesmen of the other companies. They are a bit bewildered, but awfully impressed.

Don't be so surprised. Paramount was unwise to have pushed them so far. This is an uprising of several thousand of those "little Americans" who have taken their fill of dictatorship in the film industry and are going to reclaim their Liberty. It isn't entirely a matter of dollars and cents any longer. The independents are determined to hold their heads high again!

MO WAX.

PARAMOUNT REAPS THE WHIRLWIND!

ALLIED THEATRE OWNERS OF THE NORTHWEST
16 North 7th Street
Minneapolis, Minn.

This is one of the trucks which will picket theatres violating August Date Strike.

Play No Paramount Pictures Features Shorts News Reels Until Strike Is Settled!

—Strike Committee



PARAMOUNT STRIKE BULLETIN



Adolph Zukor will draw over $400,000 salary and bonus as head of Paramount this year

What Profit (?) did you make this year by showing Paramount pictures?

Paramount has taken six "box-office" pictures away from the 1936-37 contract holders to sell them over again at higher prices!

Four thousand theatres can make or break Paramount insofar as their profits are concerned.

●

DON'T BE A SUCKER TWO YEARS IN A ROW. DON'T BUY PARAMOUNT NOW!

The Strike Is On!

At a mass meeting held by the U. M. P. T. O. of Eastern Penna., S. N. J. and Del., at the Broadwood Hotel, July 8th, the action of the War Board in the Paramount Strike situation was unanimously upheld and the strike declared officially on.

Contributions to the War fund total $8,000.00 and Chairman Barrist and the other fifteen members of the committee immediately set about making plans for the further carrying out of the strike. 125 exhibitors turned out and gave assurance that they would bend all their resources to stop Paramount "from becoming partners to their profits, but not partners to their losses."

U.M.P.T.O. of E. Pa.

Every independent exhibitor is urged to write Paramount at once demanding delivery of these pictures. Support the National Allied program as outlined as well as our own "sit-down strike". DON'T BUY until you get a deal FAIR TO YOU! High-pressure salesmen are paid big dough to "take" suckers like you and I. Let's fool them once and have a year of business free from headaches.

Allied of Iowa & Nebr.

Paramount, in a desperate attempt to break the united front, is offering tempting deals at cheap rentals to certain theatre men. KNOW THESE TEMPTING TERMS FOR WHAT THEY ARE - pieces of silver to sell out your fellow exhibitors. When Paramount approaches you with this "bait", TELL THEM YOU ARE NOT A STRIKE-BREAKER.. Keep away from Paramount during the strike. - - NO AUGUST DATES.

Official news only comes from your organization - pay no attention to any other source.

Allied of Ohio

"At mass meeting on July 20th was unanimously voted to cooperate in strike against Paramount. Exhibitors represented at meeting have already pulled dates on Paramount from August 1 to September 15 which includes Paramount Week and committee has been formed to contact theatre owners not present at meeting as well as provide penalty for slackers."

I.T.O. of S. Calif.

PARAMOUNT STRIKE BULLETIN

More exhibitors joining Paramount date strike. Have you returned your card yet?

Paramount's plans are evident: (1) a cool, carefree attitude of indifference; (2) a whispering campaign --- you know the kind --- "so-and-so just signed"; "only you have cancelled dates", etc.

Don't be bluffed by false rumors. The strike is on and if you haven't already joined, do so today. PULL Dates

7/24/37

I. T. P. A. 709 - N. 11th STREET MILWAUKEE - - - WISCONSIN

Allied of Northwest

At a meeting of Allied held last night at which over one hundred theatres were represented, it was unanimously voted that a date strike be started against Paramount Pictures, meaning that every theatre represented will pull all dates, including news reels, short subjects, etc. from Paramount Exchange, starting August 1st and continuing until such time as Paramount will agree to give to contract holders the pictures they withdrew from 36-37 contracts and are now trying to resell at an advanced price.

It was further unanimously decided that the Paramount Exchange should be picketed and that any theatre in the Northwest that plays Paramount pictures on and after August 1st shall also be picketed.

A special strike committee was appointed and strike headquarters will be opened.

In addition to the picketing of theatres that play Paramount pictures, radio time will be contracted for in which outstanding orators will request the public to stay away from any theatre that exhibits a Paramount picture on and after August 1st.

PARAMOUNT STRIKE BULLETIN

Information has come that Paramount has been representing that conferences to end strike are under way, and for exhibitors not to pull August dates. THIS IS NOT TRUE!!

PLAY NO PARAMOUNT PICTURES (features, news, shorts) DURING AUGUST until you get official word from this office of strike settlement.

EVERY MEMBER WILL BE PROTECTED BY THE ORGANIZATION. DON'T BE BLUFFED BY ANY FALSE RUMORS.

THE ORGANIZATION IS THE ONLY SOURCE OF OFFICIAL AND AUTHENTIC INFORMATION. 7/27/37

ALLIED THEATRE OWNERS OF THE NORTHWEST 16 NO. 7th STREET MINNEAPOLIS, MINNESOTA

Even if you do not buy Paramount, you should be just as much interested as the man who uses Paramount product. Remember, WE ARE NOT FIGHTING PARAMOUNT PICTURES ALONE, WE ARE FIGHTING A PRINCIPLE, BECAUSE IF PARAMOUNT GETS AWAY WITH THIS, YOU CAN BE SURE THAT ALL OTHER DISTRIBUTORS WILL DO THE SAME THING IN FUTURE SEASONS.

↑Associated Theatre Owners of Indiana

(This page reprinted for this insertion)

FLASH

Federal Court Delays Decision On Paramount Picketing

Philadelphia, August 2:—Paramount's motion in U. S. District Court here asking a temporary injunction prohibiting exhibitors from picketing or seeking to "induce, coerce or compel" others from dating or buying its pictures was continued until Wednesday, August 11th after preliminary arguments were heard.

Benjamin Golder, counsel for the 23 defendant exhibitors, asked Federal Judge Dickinson to modify the bill of complaint by eliminating the word "induce," thereby leaving the independents free to adopt any lawful means to persuade their fellow exhibitors to join the strike. The elderly jurist indicated that he agreed with Golder, but reserved decision until this Wednesday, when Golder and William A. Schnader, attorney for Paramount, meet in his chambers.

When the indies' lawyer questioned Paramount's right to bring the action in a Federal Court, since exhibition is intra-state business, Judge Dickinson declared that the case presented many novel aspects into which he would like to probe in detail.

125 independents from Eastern Pennsylvania and New Jersey hailed Golder and the U.M.P.T.O. leaders at the Broadwood Hotel upon their return from court. Every man present doubled his "war chest" pledge.

Real Estate Agents Create Competition

In our last issue we commented on a letter received from John G. Deetjen, secretary of the Akron Independent Theatre Owners Association, in which he charged that real estate agents and promoters are deliberately spreading the impression that Akron is fertile ground for new theatres, in the face of the general opinion that the Ohio city is already overseated.

Lee W. Newbury, president of the New Jersey Allied unit, has also informed us that real estate operators in that state are employing shady promotional tactics to incite unwarranted competition. Some of these promoters secure options on ground near a theatre, then advise the owner that someone else is interested in building on the spot. This trick of inspiring fear often works and the exhibitor purchases the lot, giving the real estate man a handsome profit. Another device used by them is to get an option on a lot in a one-theatre town and peddle it to other exhibitors after rumors of the present theatre owner's "huge" profits have been spread in advance.

For their own protection, as well as the moral obligation not to wantonly damage another man's means of livelihood, theatremen should take with more than a grain of salt the ravings of these promoters. Very often the construction of another theatre in a neighborhood or a town results in spreading the receipts that made one theatre profitable between two houses—both unprofitable.

Is Universal Entitled To Higher Terms For '39?

A number of exhibitors have sarcastically informed us that the NEW Universal is demanding higher rentals and more percentage pictures for its 1937-38 product than it sought this past season. Several have asked our opinion of the company's prospects.

They are entitled to their sarcasm. If the past record of a producing organization is to be any criterion for judging its future accomplishments—and it must be when there are no radical changes in the setup—we must say that Universal has not earned the right to ask any increases. As a matter of fact, this company should have slashed its prices voluntarily.

Universal's 1936-37 product was abnormally weak. It has long been obvious to insiders that the company requires a drastic reorganization of its studio if there is to be any improvement in the quality of the pictures to be produced there in the future.

Just In Case You Had Any Doubts!

It is not easy to believe, but there may have been some independent exhibitors in the United States who were naive enough to be hoodwinked into accepting the M.P.T.O.A. as a sincere exhibitors' organization. The quiescence of Ed Kuykendall and his cohorts during this Paramount dispute has shown them up to the most gullible theatreman as either paid stooges of the Big Five producer-exhibitors, or mighty stupid people. They have their choice!

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'Stella Dallas' Ace B. O. . . . Harlow-Gable Sell 'Saratoga' . . 'High Wide' No Epic . . 'Firefly' Slow

STELLA DALLAS

—Hollywood Preview—

BOXOFFICE RATING

DRAMA . . . Tear jerker of mother love is socko stuff for femme audiences . . . Stanwyck scores in title role . . . Fine production . . . Rates ● ● ● for all but action spots.

United Artists (Goldwyn)
105 Minutes
Barbara Stanwyck . . . John Boles . . .
Anne Shirley . . . Barbara O'Neil, . . .
Alan Hale
Directed by King Vidor

This should bring the women out in droves! A remake of the silent picture of the same title, it is a shrewdly contrived and appealing drama of mother love. The picture has been given a typically handsome Goldwyn production and, in the hands of a finely assorted cast who respond deftly to the sensitive direction of King Vidor, it is throat catching and stirring drama. Although brimful with sentimentality, it is never maudlin and the simple story gains its dramatic impetus through the sheer force of its theme and the subdued performance by Barbara Stanwyck.

Stanwyck, the daughter of a millhand, meets and marries John Boles, a rich man's son, who is forced to earn his own living as a minor executive in the mill. Shortly after the birth of their daughter, Boles is transferred to New York, while Miss Stanwyck remains behind, indulging in her love for gaudy clothing and the ribaldries of small town gambler, Alan Hale. Despite this environment the child emerges as a poised and attractive young girl, played by Anne Shirley. On occasional vacation trips with her father she sees a completely different type of life Stanwyck realizes this is a better life than she can offer her daughter, so when Boles divorces her to marry his one-time sweetheart, Barbara O'Neil, she sends Anne to live with her, letting the girl believe it is because of her desire to marry Hale. The story comes to a poignant end as Stanwyck is seen peering in the window of the rich home where Shirley is marrying young Tim Holt.

Barbara Stanwyck's playing of Stella Dallas is a triumph for this actress, who from the very first sequence appreciates the dramatic import of her role, building it with quiet assurance to its touching finish. Effective, too, are Alan Hale's brilliant interpretation of the uncouth gambler and Barbara O'Neil's sensitive portrayal of the understanding young widow who marries Boles. Anne Shirley is good in the earlier portion of the picture, but she fails to convince as the maturing girl. John Boles gives his usual stock, although agreeable performance.

King Vidor's consistantly fine direction, embellished with good touches of "business" is a great factor in maintaining the mood of the piece.

AD TIPS: Go heavily on the mother love angle Tell them that this reveals Barbara Stanwyck—for the first time—as a great emotional actress

HANNA (Hollywood)

SARATOGA

—Hollywood Preview—

BOXOFFICE RATING

COMEDY-DRAMA . . . Confused and uninspired entertainment . . . Will hit good grosses on interest in Jean Harlow's last performance . . . Rates ● ● ● on that alone.

M-G-M
91 Minutes
Clark Gable . . . Jean Harlow . . .
Lionel Barrymore . . . Frank Morgan . . .
Walter Pidgeon . . . Una Merkel . . .
Cliff Edwards . . . George Zucco . . .
Jonathon Hale . . . Hattie McDaniels . . .
Frankie Darro
Directed by Jack Conway

This reviewer cannot lend his voice to those who declare SARATOGA to be the late Jean Harlow's greatest picture Unfortunately, it isn't, and while our closeness to the scene may influence this decision, we do not feel that the substitution of Mary Dees in long shots at the finish of the picture is cleverly or effectively done. Also, the fact that much of the latter sequences was rewritten so as to eliminate as much as possible those appearances, results in much confusing the story. The picture will probably attract crowds of people interested in seeing Miss Harlow's last screen appearance, but otherwise it would have been a weak sister.

Jean Harlow, daughter of an old time sportsman, is engaged to marry Walter Pidgeon, wealthy business man. She arrives with him from England and meets Clark Gable, race track bookie and friend of her father. Her father dies and Gable owns the mortgage of the house as payment of one of his bets. She promises to make it good, so travels from track to track betting on the horses. Gable is anxious for her to persuade Pidgeon to bet, believing he can retrieve what Pidgeon had once won from him. This Jean refuses to do. However, Gable finally contrives to get him to place a big bet on the inevitable big race. Gable wins, of course. Gable and Jean realize their love for each other and Pidgeon bows out.

Of the supporting cast Lionel Barrymore and Hattie McDaniels rate honors. Their's are keen comedy performances which give the picture its rare moments of genuine entertainment. Frank Morgan and Una Merkel score with their familiar brands of comedy.

Jack Conway's direction is speedy, a bit too fast, perhaps, for there are still many things we'd like to know about this picture which couldn't be grasped at its preview showing.

AD TIPS: Sell it as Jean's last and greatest role.

HANNA (Hollywood)

High, Wide and Handsome

—Hollywood Preview—

BOXOFFICE RATING

MUSICAL DRAMA . . . Noisy, rambling big-scale western . . . Interesting, if not always entertaining . . . Rates ● ● ● generally.

Paramount
110 Minutes
Irene Dunne . . . Randolph Scott . . .
Dorothy Lamour . . . Elizabeth Patterson . . .
Raymond Walburn . . . Charles Bickford . . .
Akim Tamiroff . . . Ben Blue . . .
William Frawley . . . Alan Hale . . .
Irving Pichel
Directed by Rouben Mamoulian

This is a circusy mixture of music old-fashioned western action and slap-stick comedy. There is plenty of everything, but it falls far below the epic standard There is too much material, with the consequence that the story rambles in parts and fails to come thru with sock punches in the high spots. However, HIGH, WIDE AND HANDSOME is a big show and there is something to please all types of audiences. Is should get good grosses generally and is entitled to some extra playing time

In addition to Irene Dunne there is little in the way of big time marquee strength. Second best, perhaps, is Akim Tamiroff, whose name is down the list, but actually rates next to the star from the boxoffice angle Paramount doesn't seem to know that. Miss Dunne isn't entirely convincing as the circus singer, but Tamiroff is effective in a comparatively minor role. Of the others, Elizabeth Patterson scores in a heart-warming portrayal. Randolph Scott acts in western star fashion.

Rouben Mamoulian lets the hulking story get out of hand on occasions. His direction is vigorous, but not pointed Placed in the background of the Pennsylvania oil fields at the time of its discovery, it tells of the romance and marriage of Dunne and Scott the latter's combat with railroad interests who seek to gain control of the fuel fields; his wife's desertion and melodramatic return with a troupe of circus people to help hubby complete the drilling of a pipe line in time to defeat the monopolists.

The musical numbers by Jerome Kern and Oscar Hammerstein 2nd are far below their "Showboat" works.

AD TIPS Sell this as one of the year's biggest pictures Plug Dunne Tamiroff Scott and Kern-Hammerstein as authors of SHOWBOAT Musical, action romantic or economic angles can be featured, according to tastes of your audience

HANNA (Hollywood)

MORE REVIEWS ON PAGE 8

Get the Straight-From-the Shoulder Facts
About the New Films in FILM BULLETIN

PRODUCTIO

This new department is designed to provide the exhibitor with a complete and comprehensive summary of vital data on all new feature films as they go into production. This will enable you to anticipate bookings and plan for the exhibition of forthcoming pictures for which you have contracted. We hope to enlarge the scope of this service as we further learn the needs of our readers.

COLUMBIA

PARK AVENUE DAME

Shooting started — July 19
Cast: **Richard Arlen, Fay Wray, Mary Russell, Wyn Cahoon, Scott Colton, Raymond Walburn, Gene Morgan, Marc Lawrence, George McKay**
Directed by Al Rogell — Produced by Irving Briskin

Story: The locale is in Greenwich Village, where Fay Wray, wealthy heiress, becomes involved in a murder and meets Richard Arlen, a young commercial photographer. Arlen, of course, comes to her aid and through a series of situations eventually falls in love with her.

To be released on '37-'38 program. Dolores Del Rio originally set for femme lead.

* * *

WOMEN OF THE NIGHT

Shooting started — July 28
Drama
Cast: **Don Terry, Jacqueline Wells, Ralph Byrd, Rita Hayworth, Thurston Hall**
Directed by C. C. Coleman, Jr. — Produced by Ralph Cohn

Story: Not available.

To be released on '37-'38 program.

* * *

RECENTLY COMPLETED:—LIFE BEGINS WITH LOVE . . . IT'S ALL YOURS.

IN PRODUCTION:—I'LL TAKE ROMANCE (Details issue July 3) . . . THE AWFUL TRUTH (Issue July 3).

GRAND NATIONAL

HERE'S FLASH CASEY

Shooting started — July 19
Comedy-Drama
Cast: **ERIC LINDEN, Boots Mallory, Cully Richards, Howard Lang, John Crehan, Holmes Herbert**
Directed by Lynn Shores — Produced by Alexander Bros.

Story: First of a series of four pictures to be written around the character of Flash Casey as played by Eric Linden, with Boots Mallory as the romantic interest. Casey is a newspaper photographer who gets involved with a composite photo racket and with the help of Boots, the society editor on the sheet, eventually contrives to get out of it.

To be released on '37-'38 program.

* * *

WALLABY JIM OF THE ISLANDS

Shooting started — July 19
Drama
Cast: **George Houston, Ruth Coleman, Mamo Clark, William von Brinken, Douglas Walton, Colin Campbell, Syd Saylor**
Directed by Charles Lamont — Produced by Bud Barsky

Story: Another first in a series of four from Grand National, this introduces George Houston to the screen as Wallaby Jim, a South Sea Island schooner captain, who finds himself pitted against crooked interests bent on gaining control of a pearl bed belonging to the natives. Houston is also involved in straightening out the romantic difficulties of a young lieutenant and his sweetheart.

To be released on '37-'38 program.

* * *

IN PRODUCTION:—SOMETHING TO SING ABOUT (Details issue July 3. Nearing completion) . . . RENFREW OF THE MOUNTED (Issue July 17).

METRO-GOLDWYN-MAYER

LIVE, LOVE AND LEARN

(Formerly titled WEDDING DRESS)
Shooting started — July 16
Light Comedy
Cast: **ROBERT MONTGOMERY, ROSALIND RUSSELL, Robert Benchley, Helen Vinson, Rita Johnson**
Directed by George Fitzmaurice — Produced by Norman Krasna

Story: In a Hollywood background, this teams Rosalind Russell and Robert Montgomery in a light, frothy comedy. Miss Russell plays the role of a temperamental actress.

To be released on '37-'38 program.

* * *

MADAME X

Shooting started — July 19
Heavy Drama
Cast: **GLADYS GEORGE, Warren William, John Beal, Henry Daniell, Emma Dunn, Lynne Carver, Phillip Reed, William Henry, Ruth Hussey**
Directed by Sam Wood — Produced by James K. McGuinness

Story: A remake of the famous stage play and silent picture success. Gladys George appears as the sacrificing mother, who lives a life of shame for her son, John Beal.

To be released on '37-'38 program.

* * *

MY DEAR MISS ALDRICH

Comedy-Mystery
Shooting started — July 19
Cast: **Edna May Oliver, Maureen O'Sullivan, Janet Beecher, Arthur Pidgeon**
Directed by George B. Seitz — (Producer unassigned)

Story: Edna May Oliver is a fussy old lady who enjoys solving newspaper puzzles, especially detective problems. When a prominent newspaper woman disappears, she applies her knowledge to the case and solves it, much to the dismay of police officials, who regard her as a busybody.

To be released on '37-'38 program.

* * *

MY WIFE

Shooting started — July 20
Drama
Cast: **George Murphy, Josephine Hutchinson, Gertrude Michael, Sidney Blackmer, Cliff Edwards, Suzanne, John Wray, Helen Jerome Eddy, Toby Wing**
Directed by Errol Taggert — Produced by Michael Fessier

Story: George Murphy is a young reporter who marries an extremely attractive girl, Gertrude Michael. Editor Sidney Blackmer takes a fancy to her and attempts to win her affections. Murphy resents this and threatens to kill him. Blackmer gives him various assignments, which finally separates him from his wife. He falls in love with Josephine Hutchinson, and when Blackmer is finally killed his tangled life takes on a new lustre.

To be released on '37-'38 program.

* * *

RECENTLY COMPLETED:—UMBRELLA MAN

IN PRODUCTION:—BIG CITY (Details issue July 3) . . . THE BRIDE WORE RED . . . MADAME WALEWSKA (Nearing finish).

TITLE CHANGE:—BAD GUY—changed from BLACK LIGHTNING (Issue July 17).

PRODUCTION DELAYED:—DOUBLE WEDDING (Due to illness of William Powell).

FOLLOW THE PRODUCTION RECORD CLOSELY . . . KNOW YOUR COMING PRODUCT

ON RECORD

MONOGRAM

GOD'S COUNTRY AND THE MAN

Shooting started — July 24
Western
Cast: **TOM KEENE, Betty Compton, Charlotte Henry, Charles King, James Sheridan**
Directed by R. N. Bradbury Produced by R. N. Bradbury

Story: When Tom Keene's father is murdered, he sets out for revenge and joins forces with Betty Compton, jilted sweetheart of the murderer. They trap him into coming to a dance hall, which is opened by Compton, and finally satisfy their grievances. Romantic interest is carried by Keene and Charlotte Henry, daughter of Keene's best friend.

To be released on '37-'38 program.

* * *

RECENTLY COMPLETED:—LUCK OF ROARING CAMP . . RIDERS OF THE DAWN . . ATLANTIC FLIGHT (Details issue July 17).

PARAMOUNT

WELLS FARGO

Shooting started — July 15
Historical Drama
Cast: **Joel McCrea, Frances Dee, Bob Burns, Lloyd Nolan, Mary Nash, Ralph Morgan, Porter Hall, Robert Cummings, Barlowe Borland**
Directed by Frank Lloyd Produced by Howard Estabrook

Story: Traces the development of transportation in America, embracing a period in American history from 1844 to 1870. Interwoven is the War with Mexico, the Oregon treaty, the Civil War, all of which were directly affected by the development of the railroad from coast to coast. Joel McCrea grows up with the business, eventually holds an important position. Frances Dee is his wife, daughter of a St. Louis merchant.

To be released on '37-'38 program.

* * *

LOVE ON TOAST

Shooting started — July 15
Romantic Comedy
Cast: **Stella Ardler, John Payne, Grant Richards, Katherine 'Sugar' Kane, Isabel Jewell, Luis Alberni**
Directed by E. A. Dupont Produced by Emanuel Cohen

Story: John Payne's pal, Luis Alberni, enters him in a "Mr. Manhatten" contest which he wins. Stella Ardler is a press agent who decides to handle him. Payne finds himself in love with Stella. He believes she is in love with Grant Richards, so plans to marry Katherine Kane, who is "Miss Brooklyn." The difficulties are ironed out and the romance between Ardler and Payne materializes.

To be released on '37-'38 program.

* * *

BLOSSOMS ON BROADWAY

Shooting started — July 19
Musical
Cast: **EDWARD ARNOLD, Shirley Ross, John Trent, William Frawley, Weber and Fields, Radio Rogues, Ruth Davis, Kitty Kelly**
Directed by Richard Wallace Produced by B. P. Shulberg

Story: Synopsis is not available in details as yet, but we are advised that it follows the formula of "Easy Living." Arnold is a modern Jim Fiske.

To be released on '37-'38 program.

* * *

ARIZONA AMES

Shooting started — July 19
Western
Cast: **Gilbert Roland, Marsha Hunt, Charles Bickford, Monte Blue**
Directed by Charles Barton Produced by General Office

Story: This concerns the adventures of two boys whose father is killed by an outlaw, Charles Bickford, while carrying samples from a gold mine discovered by him in California. One of the boys is adopted by the bandit, and the other is cared for by a sheep herder. Some years later the brothers discover each other, square accounts with Bickford and prevent him from taking the gold mine belonging to Marsha Hunt, who supplies the romantic interest.

To be released on '37-'38 program.

* * *

RECENTLY COMPLETED:—ACCIDENTS WILL HAPPEN . . DOUBLE OR NOTHING . . . THIS WAY PLEASE . . .ON SUCH A NIGHT . BULLDOG DRUMMOND COMES BACK (Details issue July 3) . EBBTIDE . . . PARTNERS IN CRIME (Issue July 17) TEXAS TRAIL (Issue July 17).

IN PRODUCTION:—THE BARRIER (Details issue July 17)

TITLE CHANGE:—SOPHIE LANG GOES WEST—changed from SOPHIE LANG IN HOLLYWOOD (Issue July 3).

REPUBLIC

TREASURE HUNT

Shooting started — July 29
Drama
Cast: **Helen Mack, Richard Cromwell, Lionel Atwill**
Directed by James Cruze Produced by Bert Clark

Story: Helen Mack and Richard Cromwell embezzle a considerable amount of money from a bank, pack it in a music box and send it to their uncle in a distant city. They are apprehended, sent to jail, where they meet a crook, who hears of the plot, and when all are released contrives to blackmail them into giving him the money. Lionel Atwill, a kindly detective, is interested in the case and follows them. After many complications, they discover the uncle has since died and the music box is about to be auctioned off. Atwill straightens things out for the pair, they realize the futility of crime and mend their ways.

To be released on '37-'38 program.

* * *

TROUBLE FOR TWO

Shooting started — July 29
Drama
Cast: **Marian Marsh, Gordon Oliver, Margaret Dumont, Sally O'Neil**
Directed by Phil Rosen Produced by Phil Rosen

Story: Marian Marsh and Gordon Oliver, unknown to each other, are standing in front of a jewelry store, when a gang of jewel thieves throw a brick through the window and attempt to rob the establishment. Cornered by the police they stuff the jewelry in the pair's pockets and disappear in the crowd. Despite their innocence, they are sent to prison. Their release finds them bitter, disillusioned people. Life is a struggle for them, the girl's family disowns her, but kindly Margaret Dumont comes to their aid, helps them rehabilitate themselves by forcing a confession from the real thugs and all ends happily in romance.

To be released on '37-'38 program.

* * *

BOOTS AND SADDLES

Shooting started — July 29
Western
Cast: **GENE AUTRY, Smiley Burnette**
Directed by Joe Kane Produced by Sol Siegel

Story: The story of a boy who is raised in England and comes to America to join his father in running his ranch. Gene Autry is the foreman. A mortgage is due and together with the boy and his parent, Autry finally gets the debt paid.

To be released on '37-'38 program.

* * *

RECENTLY COMPLETED:—PUBLIC COWBOY No. 1 (Details issue July 3) . . SOS COAST GUARD (Serial) . . LOVE AHOY . DOUBLE TROUBLE (Issue July 3) . . . FOOLS IN PARADISE (Issue July 17) . . . HEART OF THE ROCKIES (Issue July 17)

RKO-RADIO

A DAMSEL IN DISTRESS

Shooting started — July 23
Musical
Cast: **FRED ASTAIRE, Joan Fontaine, Gracie Allen & George Burns, Ray Noble, Reginald Gardiner, Contance Collier, Montagu Love, Mickey Rooney**
Directed by George Stevens Produced by Pandro S. Berman

Story: Not available.

To be released on '37-'38 program.

* * *

RECENTLY COMPLETED:—FORTY NAUGHTY GIRLS (Details issue July 17) . . FLIGHT FROM GLORY (Issue July 3) . . MAKE A WISH . . FIT FOR A KING

IN PRODUCTION:—SATURDAY'S HEROES (Details issue July 17) DON'T FORGET TO REMEMBER (Issue July 17) FIGHT FOR YOUR LADY (Issue July 17) A LOVE LIKE THAT (Issue July 17)

PRODUCTION RECORD

(Continued on page 10)

REVIEWS

(Continued from page 5)

THE FIREFLY

Hollywood Preview

BOXOFFICE RATING

MUSICAL OPERETTA . . . Fine production and singing marred by over-long, tedious story . . . Rates ● ● ● for class houses; much less in action and rural locations.

M-G-M
140 Minutes
Jeanette MacDonald . . . Allan Jones . . .
Warren William . . . Billy Gilbert . . .
Douglas Dumbrille . . . Henry Daniel . . .
Leonard Penn . . . Manuel Alvares Maciste . . .
Robert Spindola
Directed by Robert Z. Leonard

Despite a lavish production, the haunting Friml melodies and the fine singing of Jeanette MacDonald, THE FIREFLY is disappointing. A complicated, tediously told story serves as the background for the musical interludes and is quite boring. The plot is so obvious thot the spectator is constantly anticipating every development in advance. Loosely written, it builds spasmodically, finolly ending in an anti-climax which had this reviewer half way up the aisle before he was aware that the picture had not yet ended. The popularity of the music and interest in the new singing combination of Miss MacDonald and Allan Jones should attract good grosses in class and better naborhood houses. It is only passable for action and rural spots.

The story is placed in the Napoleonic period and has MacDonald and Jones as rival Spanish and French spies. Jones feigns love for her to gain her secret and succeeds. Later she turns the tables and by allowing herself to be discovered by the French, misleads them and permits the Spanish to attack from an unexpected source and win the war. The couple ore really in love and are reunited ot the end.

Miss MocDonald's acting and voice are superb. She will thrill music lovers by her clarity and power. Allan Jones surpasses Nelson Eddy as an actor, and his voice is more fluid and romantic. The supporting cast is hand-picked and uniformly good.

Robert Z. Leonard handled the musical sequences expertly, but he permitted the story to log so badly that much of the film's value is destroyed.

AD TIPS: Sell the new romantic singing team of MacDonald and Jones. Refer to Friml's breothtaking music; have the numbers played in the lobby, or broodcast.

HANNA (Hollywood)

WILD AND WOOLY

Hollywood Preview

BOXOFFICE RATING

COMEDY . . . Excellent Jane Withers vehicle . . . Should click handsomely with the family trade and juve audiences . . . Dualler for metropolitan nabes . . . Rates ● ● +; better in small towns.

20th Century-Fox
65 Minutes
Jane Withers . . . Walter Brennan . . .
Pauline Moore . . . Carl Switzer . . .
Jackie Searl . . . Berton Churchill . . .
Douglas Fowley . . . Robert Wilcox . .
Douglas Scott . . . Lon Chaney, Jr. . . .
Frank Melton . . . Syd Saylor
Directed by Alfred Werker

This is the best of recent Jane Withers' vehicles. Loaded with comedy suited to the youngsters tolents, WILD AND WOOLY presents Jane as her fans like her best. There is plenty of action and some appealing sentiment, too. It s a natural for the family trade and should gorner top grosses in rural spots.

Jane is the granddaughter of Walter Brennan, a reformed bandit who has been running unsuccessfully for sheriff for the last forty years. Jane unearths a plot by some gangsters to turn a staged hold-up as part of the town festivol into the real thing. This gives Brennon the chance he has been waiting for. Through a series of hilarious situations he rounds up the crooks, becomes a hero and looks like the next country sheriff. Meanwhile Pauline Moore switches her affections from Frank Melton, playboy nephew of Berton Churchill, town banker, to Robert Wilcox.

Of the supporting cast Brennan and Churchill stand-out as the small town rivals. Jackie Searl is good and nasty as Churchill's offspring.

Alfred Werker has brought out the excellent comedy values of the script in a highly ingratiating and amusing manner.

AD TIPS: Sell this as Jane Withers' best picture. Plug Walter Brennan as the Academy Award winner for character performance.

HANNA (Hollywood)

CONFESSION

Hollywood Preview

BOXOFFICE RATING

DRAMA . . . Hackneyed story of mother love fails to convince . . . Will please only ardent Kay Francis fans . . . Rates ● ●.

85 Minutes
Warner Brothers
Kay Francis . . . Ian Hunter . . .
Basil Rathbone . . . Jane Bryan . . .
Donald Crisp . . . Mary Maguire . . .
Dorothy Peterson . . . Laura Hope Crews . . .
Robert Barrat . . . Ben Weldon . . .
Veda Ann Borg
Directed by Joe May

Abiding by the stereotyped Kay Francis formula, in which the start suffers violently for eighty-five minutes, this is dull uninspired screenfare. The theme of the mother, willing to sacrifice her life to save her daughter from a fate like her's, is certainly an antiquated one, and this version fails to give it any novel treatment. Acting, production and direction are uniformly good, but burdened by the trite story. Miss Francis' suffering will appeal to less discriminating women, but, for the most part, grosses will be only fair.

Koy Francis, a night club entertainer, sees Basil Rathbone in a box kissing young Jane Bryan. She shoots him and is brought to trial. She recites her story behind closed doors. It is revealed that she was a one time populor opera star in a company of which Rothbone was a conductor. She quit her coreer to marry Ian Hunter, a soldier. While Hunter is at war, she becomes involved with Rothbone; Hunter divorces her and gains custody of their child, Jane. The court keeps her secret and she goes willingly to prison to serve the short term pronounced upon her.

Miss Francis delivers a feeling performance, but the material is too weak. Basil Rathbone shades his sinister characterization excellently and Ian Hunter ocquits himself well as the wronged husband. Jane Bryan, as the girl, gives a fine and delicate reading to her role.

Joe May's direction is aimed at jerking the tears.

HANNA (Hollywood)

EXCLUSIVE

Hollywood Preview

BOXOFFICE RATING

MELODRAMA . . . Good newspaper yarn should appeal strongly to action fans . . . Above average dualler for deluxe and better nabe houses . . . Rates ● ● +.

Paramount
78 Minutes
Fred MacMurray . . . Frances Farmer . . .
Charlie Ruggles . . . Lloyd Nolan . . .
Fay Holden . . . Ralph Morgan
Directed by Alexander Hall

A good melodrama! It is definitely one of the better newspaper stories to reach the screen in recent months, although it does go overboard in some of its melodramatics. With marquee value in MacMurray's name and a good supporting cast, EXCLUSIVE should be able to stond on its own in many spots, particularly where action is liked. For deluxers, the film is strong duol material.

The story recounts the bitter rivalry of two newspapers, one a highly respectable sheet, the other the tool of underworld interests. Fred MacMurray is editor of the honest paper, while Frances Farmer, his sweetheart, is hired by Lloyd Nolan, unscrupulous head of the crooked sheet. Her scandalous disclosures bring about the suicide of Ralph Morgan, candidate for mayor. Her father, Charles Ruggles, a veteran reporter for MacMurray, is assigned to write an article condemning nis own doughter. Farmer, with her mother, leave Ruggles. Nolan tries to frame a department store owner into an advertising contract and again Farmer is his tool, writing a story that the store's elevators are unsafe. MacMurray's paper conducts a series of tests and proves them in good condition. Nolan's henchmen cause one of the elevator's to crash, killing several people. Ruggles obtains a confession from one of the hirelings, but is wounded by a gongster. He writes the lead to the story, then dies. The published story brings a mob down on Nolan's plant and he is arrested. MacMurray and Farmer ore reunited.

The performances of Ruggles and MacMurray are outstanding. Balance of the cast is good, Nolan again turning in an effective heavy.

Director Alexander Hall handled his action sequences splendidly, but the comedy seems both forced ond out of place.

AD TIPS: Action houses should sell the gangster angle. Family trade moy be attracted by the angle of the father accusing his own daughter of killing a man. Feature MacMurroy, Farmer and Ruggles.

HANNA (Hollywood)

RUSTLER'S VALLEY

Hollywood Preview

BOXOFFICE RATING

WESTERN . . . Hopalong Cassidy scores again . . . Top notch Western fare for kids and shoot-em-up fans . . . Rates ● ● +.

Paramount
60 Minutes
William Boyd . . . George Hayes . . .
Russell Hayden . . . Stephen Morris . . .
Muriel Evans . . . Lee Cobb . . .
Ted Adams
Directed by Nate Watt.

Ace high action-western. This maintains

(Continued on page 14)


THIS SUSPENSE IS THRILLING!
"Bulldog Drummond" has always spelled box office!
Here he is at his best. Action, romance, thrills!
BULLDOG DRUMMOND AT BAY
From the CRIME CLUB novel by H. C. McNeile ("Sapper") with John Lodge • Dorothy Mackaill Victor Jory • Claud Allister • Screen play by James Parrish • Patric Kirwin • Directed by Norman Lee
REPUBLIC

PRODUCTION RECORD

(Continued from page 7)

20th CENTURY-FOX

LOOK OUT, MR. MOTO

Shooting started — July 19
Adventure-Mystery
Cast: **PETER LORRE, Rochelle Hudson, Chick Chandler, George Regas, Robert Kent, J. Edward Bromberg**
Directed by Norman Foster Produced by Sol. M. Wurtzel
Story: The second in the Mr. Moto series as played by Peter Lorre, this takes the Japanese detective to Indo-China. Rochelle Hudson and Robert Kent handle the romantic requirements.
To be released on '37-'38 program.

* * *

RECENTLY COMPLETED:—HEIDI, CHARLIE CHAN ON BROADWAY (Details issue July 3) . . . LOVELY TO LOOK AT . . . DANGER—LOVE AT WORK.

IN PRODUCTION:—WIFE, DOCTOR AND NURSE (Details issue July 3) . . . IN OLD CHICAGO (Issue July 3) . . . ALI BABA GOES TO TOWN (Issue July 3) . . . WESTERN GOLD (Issue July 17) . . . LIFE BEGINS IN COLLEGE (Issue July 17).

UNITED ARTISTS

GOLDWYN

RECENTLY COMPLETED:—STELLA DALLAS . . . DEAD END (Back for retakes).

IN PRODUCTION:—ADVENTURES OF MARCO POLO (Details issue July 3) . . . HURRICANE.

* * *

SELZNICK

ADVENTURES OF TOM SAWYER

Shooting started July 19, after delay for cast changes. (Details issue July 3).

* * *

RECENTLY COMPLETED:—PRISONER OF ZENDA.
IN PRODUCTION:—NOTHING SACRED (Details issue July 3) . . .

* * *

WALTER WANGER

RECENTLY COMPLETED:—VOGUES OF 1928.

IN PRODUCTION:—STAND-IN (Details issue July 3) . . . 52nd STREET . . . I MET MY LOVE AGAIN (Issue July 3).

UNIVERSAL

MIDNIGHT RAIDERS

Shooting started — July 16
Outdoor Action
Cast: **Noah Beery, Jr., Catharine Hughes, Larry Blake, Bernadene Hayes**
Directed by Ford Beebe—Produced by Barney Sarecky & Ben Koenig
Story: This is a yarn of cattle rustling in the northern part of Illinois. Beery is the owner pitted against the mob who employs huge transport trucks to carry on its plundering of dairies and farms. Catharine Hughes supplies the romantic interest.
To be released on '37-'38 program.

* * *

SUDDEN BILL DORN

Shooting started — July 19
Western
Cast: **BUCK JONES, Noel Francis, Evelyn Brent, Frank McGlynn, Sr., Harold Hodge, Ted Adams**
Directed by Ray Taylor Produced by Buck Jones
Story: Racketeers enter Bordertown and defraud the people of their money through a fake gold mine. Buck Jones discovers real gold on a ranch owned by Noel Francis, but mortgaged to Harold Hodge, the villain. He soon settles the matter and the investors all receive their money back. He gets the girl.
To be released on '37-'38 program.

* * *

RECENTLY COMPLETED:—ADVENTURE'S END (Details issue July 17) . . . RADIO PATROL (Serial) . . . THE LADY FIGHTS BACK (Issue July 3) . . . 100 MEN AND A GIRL.

IN PRODUCTION:—CARNIVAL QUEEN (Details issue July 17) . . . BEHIND THE MIKE (Issue July 17) . . . MERRY GO ROUND OF 1938 (Issue July 17).

WARNER BROTHERS

OVER THE GOAL

(Changed from BLOCK THAT KICK)

Details issue July 17
Story: (Previously unavailable.) Dealing with commercialized football, this tells of two rival colleges, one of which continually wins from the other. Two of the rival players of 1887 bet that this situation will continue. As both grow older and ultimately wealthy, the stakes are increased until finally one dies, leaving his entire estate to his college with the proviso that they win their yearly game against the rival. William Hopper is the football star, who has finally turned the luck of his team and all are confident of victory. However, gal friend June Travis persuades him to quit the game, feeling he might be injured, but the coach has him placed in jail and released in time for the big game.

* * *

SH! THE OCTOPUS

Comedy-Mystery
Shooting started — July 13
Cast: **Hugh Herbert, Allen Jenkins, Marcia Ralston, Brandon Tynan, John Eldredge, Margaret Irving**
Directed by William McCann Produced by Bryan Foy
Story: Jenkins and Herbert, essaying the roles of the "dumbest detectives" in the world, are lost in a police car somewhere on Long Island during an electrical storm. Herbert discovers through the radio that he is about to become a father and starts celebrating. They are assigned to track down an octopus which has been terrifying the metropolis. And so through a series of adventures which introduces them to several corpses as well as screaming women, the comics proceed to unravel the case.
To be released on '37-'38 program.

* * *

ONE MORE TOMORROW

Shooting started — July 27
Cast: **DICK FORAN, June Travis**
Directed by Frank McDonald Produced by Bryn Foy
Story: Not available.
To be released on '37-'38 program.

* * *

SERGEANT MURPHY

Shooting started — July 13
Comedy of Army Life
Cast: **Ronald Reagan, Mary Maguire, Max Hoffman, Jr., Donald Crisp, David Newell**
Directed by B. Reeves Eason Produced by Bryan Foy
Story: Ronald Reagan, a private, is owner of an excellent horse, "Sergeant Murphy." His time up, in the army, he attempts to have his horse mustered at the same time. He makes the animal act fractious while on parade, but instead of having him ordered out of the army, as Reagan expected, the colonel's orders are to transfer him to the cavalry. He finally gets his horse, plus the hand of Mary Maguire, daughter of the colonel.
To be released on '37-'38 program.

* * *

RECENTLY COMPLETED:—MISSING WITNESS (Details issue July 17) . . . TWO PLATOONS (Issue July 17) . . . EXPENSIVE HUSBANDS (Issue July 17) . . . INSIDE STORY . . . PRAIRIE THUNDER . . . ALCATRAZ ISLAND . . . ADVENTUROUS BLONDE.

IN PRODUCTION:—THE GREAT GARRICK (Details issue July 3) . . . SUBMARINE D-1.

TITLE CHANGE:—TONIGHT'S OUR NIGHT—changed from TOVARICH (Details issue July 17).

Intelligent Operation

of theatres is made much simpler by the

PRODUCTION RECORD

Make certain that you don't miss a single issue

MAIL YOUR SUBSCRIPTION
FOR ONE YEAR . . . $3.00

What the Newspaper Critics Say

Excerpts Culled From the New Film Reviews by the Most Reputable Critics in Leading Newspapers

MARRIED BEFORE BREAKFAST
(M-G-M)

". . . A maximum of plot, including an amusing gangster trio, and a minimum of sense, but the light spirit of the proceedings makes everything tolerable . . ."
Winsten, N. Y. POST

". . . Crack-brained though most of its ideas may be, is frankly unpretentious and ingratiatingly worked out . . . Made-to-order entertainment for anyone who has secretly harbored a desire to cast off the shackles of convention and give vent to those suppressed impulses . . ."
T. M. P., N. Y. TIMES

". . . Isn't very funny . . . Neither Mr. Young nor Miss Rice are the type to arouse the baser instincts of the opposite sex, and as a result there scarcely seems any valid reason for the existence of the film at all . . ."
L. B., N. Y. HERALD TRIBUNE

THE DEVIL IS DRIVING
(Columbia)

". . . A telling denunciation of the drunken driver and the graft, rampant, which permits a whiskey-crazed maniac in a high-powered car loose upon the streets and highways . . . The success of this film is largely due to Mr. Dix . . ."
H. K., WASH. TIMES

". . . Is certain to make you pause and consider before you stagger into a car and zig zag down the road at an excessive rate of speed, but the propaganda would have been far stronger had the show been better . . ."
Barnes, N. Y. HERALD TRIBUNE

". . . A close-knit, credible and honest picture, with an interesting theme, and an energetic cast to play it . . ."
Nugent, N. Y. TIMES

". . . Not only does the story point an accusing finger at those who drive motor cars while intoxicated, but it exposes the rackets that have made it possible for them to go and sin some more . . ."
Finn, PHILA. RECORD

SHE HAD TO EAT
(20th Century-Fox)

". . . The amusing Mr. Haley, who has stolen several movies in the past season, doesn't get an iota of a chance in this one . . . A couple of not bad numbers in the flicker . . ."
Thirer, N. Y. POST

". . . A muddled and inconsequential screen play . . . Concerns a girl with a fabulous appetite who has mastered the knack of eating free and elects herself chaperon to a penniless Arkansas lad . . ."
T. M. P., N. Y. TIMES

". . . Amusing, if thoroughly disjointed, with continuity the shape of an unassembled jig-saw puzzle . . . Miss Hudson, a non-singer, obliges with a ditty . . ."
Rodenbach, CHICAGO DAILY NEWS

MIDNIGHT MADONNA
(Paramount)

". . . While the cast acts away earnestly, the performers rarely seem convincing characters, chiefly because these characters are so 'phony' . . . Edward Ellis, as Judge Clark, displays as much authenticity as possible, but the others always seem to be made of sawdust . . ."
Tazelaar, N. Y. HERALD TRIBUNE

". . . Tells the story of a mother's battle to retain custody of her daughter after her wealthy and no-good husband has left her . . ."
M. D., BOSTON HERALD

". . . With an engaging new 4-year-old temptress to give its plot motivation and seasoned with several interludes of well-fabricated hokum, contrives to be a pleasant enough entertainment . . ."
MacArthur, WASH. EVENING STAR

SUPER SLEUTH
(RKO-Radio Pictures)

". . . A slipshod mixture of daffy antics and melodrama . . . Jack Oakie's show and your enjoyment of it will depend on your [illegible] to his comic proclivities . . ."
Barnes, N. Y. HERALD TRIBUNE

". . . An amusing but [illegible]
Nugent, N. Y. TIMES

". . . A genial piece, full of [illegible] satirical nonsense . . . Chalks up some [illegible] with and often gleeful remarks on the subject of crime detection as practiced on the screen . . ."
Boehnel, N. Y. WORLD-TELEGRAM

TOAST OF NEW YORK
(RKO-Radio Picture)

". . . Consistently [illegible] comically a wonder of authenticity, and [illegible] holds your interest from beginning to end . . . career of Jim Fisk provides splendid drama . . . rubber baron era . . ."
Winsten, N. Y. POST

". . . Merely Edward Arnold in too much taffy dress, exuberantly besting his enemies and placing a pretty girl on a diamond-studded pedestal, from which she is rescued in pristine innocence by a handsome young man who has stilled his passion for her until the older man obligingly expires . . ."
Barnes, N. Y. HERALD TRIBUNE

". . . Although there are moments when the film is less concerned with gusto than with romance, it remains grand entertainment, particularly in its account of the hero's dealings with Drew and his attempt to corner the gold market . . ."
Boehnel, N. Y. WORLD-TELEGRAM

WEE WILLIE WINKLE
(20th Century-Fox)

". . . Pleasing enough little [illegible] sure to delight every Temple addict and likely to win the grudging approval of those who are biding their time until she grows up . . ."
Nugent, N. Y. TIMES

". . . A beguiling show, presenting Mistress Temple in her most sustained and winning portrayal. . . .
Barnes, N. Y. HERALD TRIBUNE

". . . Shrewd, vivid deft and entertaining melodrama . . . Is quite the best of the Shirley Temple series . . ."
Boehnel, N. Y. WORLD-TELEGRAM

". . . Comic, tragic, adventurous and romantic . . . Gives Temple enthusiasts their money's worth and more—because it is more substantial and longer than the others . . ."
Finn, PHILA. RECORD

HIGH, WIDE AND HANDSOME
(Paramount)

". . . Another colorful chapter in American history—the discovery of the Pennsylvania oil fields and the bitter struggle for the [illegible]—has been set to music and retold in cinematic terms . . . A richly produced spectacular and [illegible] . . ."
Nugent, N. Y. TIMES

". . . Rises fairly high with elegant production, with good performances by Randolph Scott and Irene Dunne . . ."
Winsten, N. Y. POST

". . . You will find practically all the components that go to make up the sort of film that you can enjoy from beginning to end . . . A blend of uncommon quality, a superb piece of picture . . ."
Boehnel, N. Y. WORLD-TELEGRAM

". . . Part musical romance, part [illegible] drama is a prodigal and colorful reconstruction of an exciting period . . . While [illegible] by the adventures of the [illegible]
Barnes, N. Y. HERALD TRIBUNE

SARATOGA
(M-G-M)

Mr. Harlow [illegible] the picture [illegible] the golden days [illegible] and humor of the earlier sequences [illegible] are the best in the picture . . . Directed [illegible] by Clarence Brown and Frank Morgan . . .
E. L. R., BOSTON HERALD

A breezy [illegible] track tale that catches the punkest flavor of Saratoga, Miami's Tropical Park and Derby Day at Churchill Downs . . . Sometimes a bit thin, but always gay and brisk . . .
Pullen, CLEVELAND PLAIN DEALER

". . . A story of [illegible] racket . . . The most likable Gable effort of recent [illegible]
J. T. M., N. Y. TIMES

". . . Punch-packed and altogether [illegible] Heavy betting, fast hoofs and a great deal of comedy keeps picture ever moving . . .
Thirer, N. Y. POST

". . . In a way, an obituary of a lovely person and a talented actress . . . Entirely Miss Harlow's, tragic as it has proved to be, and she is surrounded by a fine, loyal cast . . ."
Tazelaar, N. Y. HERALD TRIBUNE

THEY WON'T FORGET
(Warner Bros.)

". . . Honest, moving and provocative . . . A melodramatic tragedy, filled with action, suspense and a burden of terror and despair . . . An ominous disclosure of the ease with which mass passions can supercede democratic processes and human rights . . ."
Barnes, N. Y. HERALD TRIBUNE

". . . In many ways superior to 'Fury' and 'Black Legion,' which have been milled from the same dramatic mine . . ."
Nugent, N. Y. TIMES

". . . Unquestionably a powerful, significant and rare picture . . . Is a tragic picture which ends in the unforgetting bitterness that was also the source of the tragedy . . ."
Winsten, N. Y. POST

JUGGERNAUT
(Grand National)

". . . Successfully scary melodrama . . . Karloff gives his usual splendid impersonation of himself, and the supporting cast is capable . . ."
B. R. C., N. Y. TIMES

". . . Not likely to capture any prizes except for mediocrity, and its old-fashioned antics in direction and performance are equaled only by the plot's scenario . . .
Tazelaar, N. Y. HERALD TRIBUNE

". . . Karloff [illegible] makeup is less formidable than Karloff fixed up as Frankenstein's monster, but he's plenty sinister, nevertheless . . . Highly involved and very wordy in every phase, and so dramatically directed and enacted . . . For entertainment . . ."
Thirer, N. Y. POST

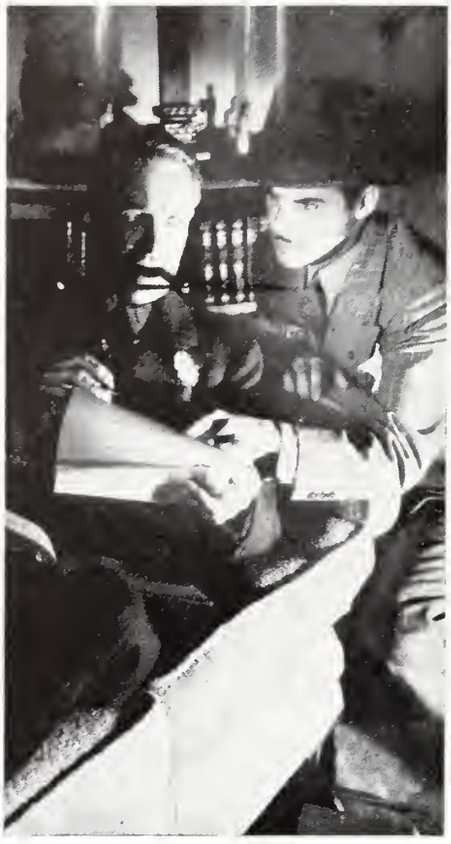
BORN RECKLESS
(20th Century-Fox)

". . . Plenty of bang-up action in a taxicab war . . . Thrills, chills and [illegible]
Reel, CHICAGO AMERICAN

". . . Gets its share of action from scenes showing cabs being battered into submission . . . There is one good sequence in which a driverless gasoline truck is headed off from a garage into which it is speeding . . ."
L. G. D., PHILA. LEDGER

". . . Built on the standard gangster formula, dyed red with gunplay by placing the locale in racketeering and garages . . . There are plenty of fist fights, shootings, cab wreckings and grave-faced District Attorneys and cold-faced slug guns who talk out of one corner of their mouths . . ."
Finn, PHILA. RECORD





OUNSEL FOR CRIME . . . A father's sacrifice for his illegitimate son forms the sis of this story. Otto Kruger, district attorney and a none too scrupulous one, ings law graduate Douglas Montgomery into his office, never telling the boy at he is his father. Disgusted with his sponsor's tactics, Montgomery quits and ns his foster father's firm. Later, as a special prosecutor, Montgomery prosecutes s unknown father on a fraud charge and the latter accepts a jail sentence rather an destroy his son's life and career.















SMALL TOWN BOY
Grand National has fitte
Stuart Erwin with on
those tailor-made role
which the star is notes
the meek, unsuccessful i
ance salesman, Erwin
sold one policy in five
and is given one da
which to sell another—
fired. He finds a $100
and given new confid
his personality changes
pletely. He not only
plenty of insurance po
to others, but also mak
own boss buy one from
The $1 000 bill turns o
be phony but the S
TOWN BOY has taste
fruits of courage and ge
girl anyhow. G-N will re
it this week.

HOLLYWOOD

By DAVID J. HANNA

FLICKERS

COOPER MEANS COLOR FOR METRO . . .

An interesting item in recent Hollywood trade news is the sudden announcement of Merian C. Cooper's resignation from his post as vice-president of Selznick-International Pictures. And especially when one considers his extremely hasty signaturing of a contract with M-G-M, there is most certainly cause for some curiosity.

Cooper assertedly left Selznick because of a purely personal desire to return to active production. To us, it looks like only one thing: *color.*

Metro, as you no doubt know, is one of the few major studios which has not planned any color pictures for this season. Considering the large number of musicals being planned by the company and in the face of the color technical facilities which are being readied to handle other studios' requirements, it has been difficult to understand why M-G-M has so consistently failed to commit itself to some color policy.

The smart boys who claim to know tell us that Metro set its cap for Cooper, because they finally took cognizance of the new trend and decided to take a plunge in the hued film field. They needed someone to handle that work and naturally cast their eyes toward Selznick-International, the most color-minded outfit in Hollywood. Mr. Cooper was their man!

TOM SAWYER IN TECHNICOLOR . . .

On the subject of color, it was decided this week that Selznick-International's production of TOM SAWYER, originally planned as a black and white film, will be made in technicolor. And thereby hangs a tale.

It seems that David O. Selznick has the very comfortable habit of perusing the day's rushes in the leisurely confines of a projection room in his home. And so during the week when H. C. Potter was shooting the first scenes of TOM SAWYER, the studio sent the Sawyer rushes to Mrs. Selznick's home every evening, along with those from another Selznick picture, NOTHING SACRED, which is being made in color.

For seven days the producer watched this odd combination. Then one morning he marched into his office, summoned the staff, announced he couldn't stand it any longer and TOM SAWYER simply had to be made in technicolor.

Norman Taurog was assigned to replace H. C. Potter. Certain cast changes were effected, which placed Beulah Bondi in the role of Aunt Betsy and added to the cast Nana Bryant, Spring Byington and Margaret Hamilton. Thus the beloved Twain story and its picturesque period and costumes will come to the screen in its natural color.

WHITHER MERVYN LE ROY? . . .

The capricious rumors concerning the future production plans of Mervyn Le Roy have stimulated a constant topic for conversation in Hollywood film circles the past few months.

Le Roy reportedly is at odds with Warner Brothers and anxious to sever his connections with the company. This, despite the fact that only a few months ago there was talk that Le Roy would take over the old Warner Brothers Studio on Sunset Boulevard, where he would function as an independent producer, releasing through Warner Brothers. It was generally believed that Warner capital would back him.

This week, speculation concerning the Warner son-in-law rose to great heights when it was revealed the producer had attempted to negotiate with the United Artists interests to take over the options on the Fairbanks-Pickford-Chaplin stock which was recently acquired by Samuel Goldwyn and Alexander Korda.

A definite NO was the answer to this report from both the Warner and Goldwyn lots, although the principals in the matter, Le Roy and Goldwyn, failed to make definite statements regarding the story.

The whole situation seems completely illogical. Le Roy's backing is completely Warner money, and since that studio seems so desirous of keeping him within their own fold, they would hardly consider buying a slab of United Artists to lose him. Thus it must mean that either the freres Warner or some outside party is interested in getting into the United Artists set-up through Le Roy.

But that doesn't seem to make much sense either. When one considers the fact that Goldwyn is having difficulty raising capital to lift his options on the stock, the would-be investors would do better to tie in with Sam himself, since he has so wisely guided United Artists' destiny these past few years.

The rumor concerning Le Roy in which we place most credence is his possible affiliation with the newly-formed Renowned Artists. Since the withdrawal of John Ford from that company, a producer like Le Roy would be heartily welcomed. The company is well backed and intends to produce the type of pictures Le Roy enjoys doing. It's an ideal set-up and our guess is that unless Mervyn and Warners suddenly decide to stop squabbling the young producer will be casting his lot with Ronald Colman, Leslie Howard and the other Renowned interests.

His Independent Exhibitor Friends

will be pleased to know

AL SANTELL

is now directing

A LOVE LIKE THAT

starring BARBARA STANWYCK

for RKO Radio

R E V I E W S

RUSTLER'S VALLEY

(Continued from page 8)

the fine pace established by Harry Sherman in preceding Hopalong pictures. Replete with gun fights, riding, a faint tinge of romance, it has all the necessary elements that make for top grosses in western houses. Production, cast and direction are uniformly good with the usual high grade scenic shots blending excellently into the well contrived story.

Russell Hayden is believed dead, so Boyd and his pal, George Hayes, start off to find the killer. Boyd discovers that is was Cobb who had instigated the death of Hayden, by framing him into being accused of a bank robbery. Hayden, however, is revealed to be alive, and in a show-down fight with the lawyer, his innocence is established by Boyd.

Playing in perfect harmony, the three principals deliver their usual fine performances. Lee Cobb is a good menace and Miss Evans is an attractive romantic interest.

Nate Watt delivers his customary swift paced direction.

HANNA (Hollywood)

LOVE IN A BUNGALOW

—Hollywood Preview—

BOXOFFICE RATING

COMEDY . . . Weak programmer . . . Only suitable for second spot on naborhood duals . . . Rates ● +.

Universal
67 Minutes
Nan Grey . . . Kent Taylor . . .
Jack Smart . . . Hobart Cavanaugh . . .
Richard Carle . . . Louise Beavers . . .
Directed by Raymond B. McCarey

Although it opens with an highly amusing basic comedy idea, this trivial little story fails to jell and except for a few laughs along in the middle sequences, it is for the most part extremely dull filmfare. Production is excellent, but neither the direction nor the performances come up to expectations. At best, LOVE IN A BUNGALOW is only mild entertainment for lower berth in cheaper naborhood houses.

Nan Grey, hostess in a model bungalow, finds Kent Taylor sleeping in one of the rooms in the house. They fall in love. One night they hear a radio broadcast offering a $5000 prize for the best letter from a young married couple explaining why they are the happiest pair in the world. They write a letter, but quarrel after it is mailed. They win and are "forced" to marry to protect their own and the donor's reputations.

Miss Grey's first stellar role can hardly be considered successful. She shouts too much, which is completely unbecoming as well as unconvincing. Taylor's role is insipid. Support is weak.

McCarey's direction is inept.

AD TIPS: Direct your campaign to the young people. Work out a contest similar to the one in the picture awarding passes for the best letters. Mention that Nan Grey is one of the "3 Smart Girls."

HANNA (Hollywood)

THE BIG SHOT

—Hollywood Preview—

BOXOFFICE RATING

COMEDY . . . Homespun yarn has some laughs . . . Rates ● ● for rurals; fair dualler for nabes.

RKO Radio
60 Minutes
Guy Kibbee . . . Cora Witherspoon . . .
Dorothy Moore . . . Gordon Jones . . .
Russell Hicks . . . George Irving . . .
Macine Jennings . . . Frank M. Thomas
Directed by Edward Killy

This is one of those mild, down-to-earth comedy offerings that will please in the smaller towns, but is doubtful for anything but lower dualling in metropolitan areas. The yarn is a familiar one, slightly involved at times. Guy Kibbee is still a fair name for the family trade.

Kibbee is a veterinarian who inherits a large sum of money from his uncle, and goes to the city to claim his estate. The life does not appeal to him, but Cora Witherspoon, his socially conscious wife, revels in it and plans a match for her daughter. It turns out that his uncle was a big time racketeer and the mob plan to gain control of the money. Kibbee meanwhile has become involved in a "rid the city of gangsters" movement, which starts a series of comic events, resulting in the finish of the mob. Kibbee keeps the money and wife Cora is much subdued.

Kibbee is in his element, but the choice of Miss Witherspoon for the role of his wife was unfortunate; she fails to click.

AD TIPS: Sell Kibbee in his familiar homespun role. Action houses should stress gangster angle.

HANNA (Hollywood)

HOT WATER

—Hollywood Preview—

BOXOFFICE RATING

COMEDY . . . Follows usual Jones Family pattern . . . Should satisfy fans of series . . . Strictly dual stuff . . . Rates ● ● —.

20th Century-Fox
59 Minutes
Jed Prouty . . . Shirley Dean . . .
Spring Byington . . . Russell Gleason . . .
Kenneth Howell . . . George Ernest
Directed by Frank Strayer

HOT WATER follows the same groove and maintains the homey atmosphere established in prior Jones Family films. It is, perhaps, a bit heavier on comedy, but the yarn generally is of the same pattern. It is strictly double feature material and best suited for small town locations, although family trade in the cities will find it mildly amusing.

Jed Prouty, again as Papa Jones, finds himself running for mayor after delivering an oration about a citizen's duties. In an attempt to discredit him, one of his sons is framed in an automobile accident by gangsters. The younger son saves the day by printing, on his own press, a blast against the corrupt opposing forces. Papa is elected.

The familiar family of players are up to par.

AD TIPS: The gangster and "honest government" crusading angles will lend this a tinge of importance and action.

HANNA (Hollywood)

LONDON BY NIGHT

—Hollywood Preview—

BOXOFFICE RATING

MYSTERY . . . Routine murder melodrama . . . Lacks names . . . Dual bill material for action houses only . . . Rates ● +.

M-G-M
70 Minutes
George Murphy . . . Rita Johnson . . .
Virginia Field . . . Leo G. Carroll . . .
Montague Love . . . George Zucco . . .
Eddie Quillan . . . J. M. Kerrigan
Directed by William Thiele

This is one of those commonplace mysteries, which starts out with a sound basic idea, but soon becomes so involved in its own implausibilities that the spectator is confounded. The complete absence of marquee names definitely relegates LONDON BY NIGHT to the limbo of dual bill fill-ins in the cheaper spots.

The yarn concerns a London killer, Leo G. Carroll, who shields his identity by an umbrella. George Murphy, a reporter, and his girlfriend, Rita Johnson, solve the situation, bring the killer to justice and save nobleman Montague Love from being a victim of the criminal's desire to appropriate some of his fortune.

Performances are weak with few exceptions and William Thiele's direction indicates some confusion on his part.

AD TIPS: The umbrella angle can be used as a street ballyhoo.

HANNA (Hollywood)

Moonlight on the Range

—Hollywood Preview—

BOXOFFICE RATING

WESTERN . . . Well contrived horse opera should satisfy with juves and western fans . . . Fred Scott continues to improve . . . Rates ● ●.

Jed Buell (Spectrum)
53 Minutes
Fred Scott . . . Lois January . . .
Al St. John . . . Dick Curtis . . .
Jimmy Aubrey . . . Frank La Rue . . .
Ed Cassidy . . . Oscar Gahan . . .
Carl Matthews . . . George Morrell . . .
Forrest Taylor
Directed by Sam Newfield

This is satisfactory indie shoot-'em-up material. With plenty of excitement, gun and fist fights, plus the engaging warbling of its star, who is improving with each picture, and the comic presence of Al St. John, it has enough of what it takes to go over with the youngsters and western addicts.

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NATIONAL THEATRE SUPPLY COMPANY

1225 Vine Street Philadelphia

SHORT SUBJECTS

FROM PHILLY
By "Jaywalker"

STRIKE FLASH! . . . Paramount, through former Republican gubernatorial candidate BILL SCHNADER, asked U. S. District Court Judge Dickinson for an injunction prohibiting UMPTO from picketing theatres playing Paramount pix during the strike month of Aug. Hearing was set for Monday (2nd) at 10 a. m. The indies immediately burned the wires to Atlantic City and came up with no less than BEN GOLDER for their counsel. Golder will be remembered (and how!) as the man who handed the major filmcos a severe drubbing in the Perelman double feature case in the same Federal court . . . The film delivery services, Horlacher and N. J. Messenger, after consulting with legalists, have devised a means for protecting both the exhibitor and themselves in the matter of delivering Paramount's shows to striking theatres. The truckers found themselves in something of a spot when they were advised that the common carrier law required them to make delivery anything given them by a shipper. Paramount has notified many exhibitors that they will ship films for which dates had been pulled out and the delivery companies must offer them to the exhibitor, despite the fact that the exhib had served notice upon them not to deliver any Paramount pix during Aug. Both Horlacher and N. J. Mess. will therefore seek to get signed acceptances from all indie theatres receiving any of the company's films. You are urged to NOTIFY ALL YOUR HELP TO ACCEPT ONLY THE PICTURES YOU HAVE BOOKED in order to avoid having someone take a Par pic you yanked! . . . BEN KASSOY suffered a severe optic ailment and is confined to his home. Ben is one of the better liked and more capable young men around the street . . . MURRAY BEIER skipped to the seashore for a brief 5 days vacation . . . The Dewey opened Fri. nite . . . A. W. HILL will erect a new 500-1000 seat house in Paulsboro . . . SAM HYMAN will build a 1000 seater on the grounds of the old Cambria Athletic Club . . . DAVID HIRSH is willing to talk to anybody about his new 10-pound son . . . 500 trucked on down to the annual Horlacher picnic and shindig last Sunday. OSCAR "Apple-cheeks" NIUFELD modestly admits that all the fair lassies clung close to him. Ah, what a man! . . . IMPORTANT! The Pa. Dep't of Revenue issued a warning this week that all theatres and stores must apply for licenses under the new chain store tax law before Aug. 4th. After that date you can be fined $50 per day for failure to comply. Up to July 30th, the department's statistics showed that only 9,896 out of a possible 53,898 stores and theatres received licenses. The law applies to one establishment, as well as more . . . GEORGE FISHMAN is doing a grand job of exploiting "Damaged Lives" for JOHN GOLDER.

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FROM BOSTON
By Barclay

ARTHUR K. HOWARD, young business executive of the Independent Exhibitors, Inc., railed it back from Chicago and a bit of this and that about Paramount in time to arrange a meeting on the same paramount subject at the Hotel Touraine on Tuesday, July 27, afternoon. HOWARD, gavel in hand, brought exhibitors buying for some 135 theatres in this territory into united line against the major Sentiment on the strike, slow to rise here inasmuch as the issue was regarded by many as just another conversation piece, was bounded upward at so rapid a clip during the past few days that the Tuesday meeting was held to be one of the most important local Allied conclaves in months . . . Every independent theatre owner in New England, whether a member of the Independent Exhibitors or a lone wolf, is receiving a pledge card which, if signed and returned to ARTHUR K. HOWARD at 20 Shawmut Street, Boston, puts him on the picket line against one Paramount Pictures. The pledge is: "I hereby agree: (1) not to date Paramount pictures from August 15 to September 15, 1937; (2) not to buy Paramount pictures until satisfactory adjustment is made with the 'National Strike Committee'" . . . LEONARD TUTTLE has moved out of the National in Boston, where he was assistant manager for E. M. LOEW, to the circuit operator's Watertown Square in Watertown . . . The great question has been settled. FRANK LYDON, local Ind. Ex. vice prexy when he's not at the Hamilton in Dorchester, has agreed on the middle name of "MICHAEL" for his new heir . . . GEORGE S. RYAN, known nationally as one of filmdom's chief anti-trust lawyers because of work in the A. B. MOMAND, MORSE and ROTHENBERG, LOU ANGER, and other such suits, has been engaged in the Federal Street cubbyhole of Auditor RICHARD EVARTS these past few days. His suit against E. M. LOEW, chain head for whom he, per exhibits brought forward, once gained an agreed settlement from Paramount on anti-trust grievances to the actual value of close to $190,000, was being heard at the time the *Bulletin's* forms were being locked. Mr. RYAN withdrew from the Loew-Paramount agitation finally because, he alleged, the theatreman "committed a breach of faith by failing to perform his agreement with Paramount." He is now suing, on a writ, for $60,000, for his "just" fee. LOEW settled with Paramount some months ago for about one-third of the top amount once agreed upon . . . BEN DOMINGO, manager of the RKO, will get the house back on the "white" list September 2, when flesh is scheduled to reenter. The Metropolitan is now having things its own way as the only stage show house among the Class A situations . . . MARTHA RAYE, in the Met. from July 22 to 28, gave the house its hottest week of the year. To show the extent of her draw, combined with that of "Wee Willie Winkie," the tiger-mouthed lady pulled over four hundred per cent over another seven-day span about a month before. This statement is not exaggerated . . . ROY HELFENER of Bank Night has had another flock of collection suits filed. His legal eye also has a telescope on Connecticut, where Bank Night, hooked in with a proxy system, was adjudged a lottery a few days ago. The decision was arrived at in Bridgeport Superior Court and was in harmony with a judgment handed down in the local court at Windsor Locks, where the offending theatre, the Rialto, is located . . . ROBERT MURRAY is now selling in the northern part of the territory for Monogram. MURRAY resigned a couple of weeks ago from Columbia, where JOE WOLF, promoted from the booking department, replaced him. HENRY GREENBERG, former accessory manager, replaced *him*. BUCKY LEVIN, former accessory assistant, replaced *him*. MEYER FOX, brother of the Albany manager, replaced *him*. Just who replaced *him* is not certain.

CLASSIFIED ADVERTISEMENTS

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"A SINCERE, GRACIOUS AND VIVACIOUS ACTRESS"

Says WANDA HALE of the N. Y. Daily News

ANNA NEAGLE IN 'BACKSTAGE' FILM



Anna Neagle

Arthur Tracy

BACKSTAGE

Fox Brooklyn presents "Backstage," with Anna Neagle (center) the starring attraction.

By WANDA HALE.

"Backstage," Gaumont-British release produced and directed by Herbert Wilcox, presented at the Fox Brooklyn Theatre.

THE CAST:

Marjorie Kay	Anna Neagle
Bob Grant	Arthur Tracy
Dancer	Tilly Losch
Ray Madison	Jane Winton
Lady Madeleine Knox	Ellis Jeffreys
Pixie	Helena Pickard
Mrs. Kay	Muriel George
Queenie	Queenie Leonard
Dance Director	Ralph Reader
Impresario	Anthony Hollies

★ ★ ★

Anna Neagle, lovely Briton, whom New York moviegoers will remember as the star of the British films "Bitter Sweet," "Nell Gwynn," and "Peg of Old Drury," pays us one of her all too infrequent visits in a Herbert Wilcox musical production dubbed "Backstage."

Into her role in this new film, now at the Brooklyn Fox Theatre, Miss Neagle puts the qualities which have characterized her as a sincere, gracious and vivacious actress. That her leading man is our own—"Street Singer," Arthur Tracy, will heighten the film's popularity in this country. What Tracy lacks in histrionic ability, he makes up for with his mellow singing voice.

Not as lavish a musical as we are accustomed to, "Backstage" depends upon a human little story of frustrated love, the star's presence, Tracy's songs, dances by Tilly Losch, and a number of choruses, for entertainment value. One particular ballet number brought as hearty applause from the audience when it was repeated as it did on first sight.

As a chorus girl in a London musical show, Miss Neagle sees a man singing for coffee and doughnuts on the street and takes him to the manager. Given a chance, he clicks. The chorine and the star seem to be headed for happiness together when ambition rears its ugly head. Tracy, as the accepts financial aid from a wealthy and attractive Englishwoman to continue with voice lessons abroad.

He becomes a singing sensation in foreign capitals while the chorus girl plods along in the front row, pining away for him. Ultimately her chance comes to replace a specialty dancer. At this she succeeds, but a wild idea of the manager to have her succeed Tracy as a girl street singer brings her short-lived grief. Tracy comes back to London just in time to step out on the stage and help the frightened young woman out of a very embarrassing situation. And from then on the future looked rosy for these two.

"The Last Train From Madrid," a Spanish Revolution story, and one of the Dick Tracy series, supplement "Backstage" on the Fox program for this week.





A Human Story—A Scintillating Musical With Exquisite Dancing, Superb Singing, Appealing Romance . . . For the Entertainment of All Audiences.

with TILLY LOSCH, Jane Winton, Ellis Jeffreys, Helena Pickard and the 24 Hippodrome Girls. Produced and Directed by HERBERT WILCOX.

GB

Canada Distributors Empire Films, Ltd.

Independent EXHIBITORS
FILM BULLETIN

VOL. 3. No. 43 SATURDAY, AUGUST 14, 1937 PRICE, 15 CENTS

THE END OF AUGUST IS ONLY THE BEGINNING!

Paramount seems to have deluded itself into believing that the strike of several thousand independent exhibitors will end August 31st. This is hardly surprising, because for many years this company has demonstrated a flagrant lack of respect for its customers.

If there is a grain of real wisdom among Paramount's executives they will soon enough realize the irreparable damage that is being done their company every day the strike continues. If, instead of issuing phony statements about how little effect the strike is having, they took the trouble to check the sentiment of the country's independents, they might be startled to learn that hundreds, and perhaps a couple of thousand, former customers are eliminating Paramount pictures from their product considerations for the 1937-38 season.

As we have remarked before, this is no longer a matter of dollars and cents. The many unfair trade practices perpetrated by Paramount throughout the years have accumulated in the the exhibitors' pot of resentment—and it has boiled over! The little fellows in this industry are sick and tired of being suckers for every greedy scheme concocted by bonus-hungry executives to mulct their theatres of all profit.

From coast to coast the word is spreading among the independents that they MUST see this fight through to the finish—or be prepared to look for some other means of livelihood. No ban on picketing can not stop them; it will merely serve to cement their unified action.

Paramount, this is a siege that will last just as long as YOU want it to. You are facing an army of thousands who are enlisted for the duration of the war. You may feel secure in your fortress, but rolls of unused film will not nourish you when your food gives out.

You still have a chance to make peace. If you delay, it may be a whole year before those at your gates will be willing to talk terms. The end of August will witness no retreat, but, rather, a tightening of the lines.

MO WAX.

Read: WHOM THE GODS WOULD DESTROY—Editorial, Page 3

A TRADE PUBLICATION FOR INDEPENDENT EXHIBITORS
—AND DEDICATED TO THE PROTECTION OF THEIR INTERESTS

WRITE THE F T C ABOUT PARAMOUNT'S 'FALSE AND MISLEADING' ADVERTISING

Exhibitors who have wondered why no action has ever been taken to prohibit the film companies from refusing to deliver pictures promised in year books and by salesmen will be interested to know that Abram F. Myers, general counsel of Allied, has filed a strong application for a complaint with the Federal Trade Commission against Paramount for "false and misleading" advertising.

If a formal complaint is issued by the Commission it will have the effect of forbidding all distributors to withdraw pictures advertised as being included on a season's program, especially when such pictures are important factors in inducing exhibitors to sign contracts.

We urge every independent exhibitor, especially those involved in the Paramount strike, to write the Commission urging quick action on Mr. Myers' application. Letters from hundreds of individual exhibitors will be a mighty force in focusing the body's attention on this matter.

Address your communication to

Hon. W. A. Ayres, Chairman,
Federal Trade Commission,
Washington, D. C.

Merely state that you were induced to sign a Paramount contract last season by the advertisement in the year book or trade papers showing such pictures as "High, Wide and Handsome," "Artists and Models," "Souls At Sea," "Spawn of the North," "Count of Luxembourg" and the Marlene Dietrich-Lubitsch production, which are not being delivered on that contract. Urge the Commission to take steps to correct this unfair practice.

Mr. Myers' application very clearly points out reasons why Paramount, or any distributor, holds back pictures promised for delivery. The policy of fulfilling higher allocation commitments early in the season and the desire to use those same pictures as bait for selling contracts the following season are revealed to the Commission for the first time.

"Paramount," the application states, "having utilized all of the high allocation brackets, and concluding that the six pictures above mentioned possessed great boxoffice possibilities, arbitrarily announced that they would not be delivered to the exhibitors in pursuance of their 1936-37 contracts.

"As I have already indicated," Myers continues, "this practice is also indulged in by certain of the other companies. We cite these examples to show what we complain of is an 'unfair method of competition'—a practice—and not merely an isolated instance of dishonesty. We limit our complaint to Paramount for the time-being because it is the most flagrant offender . . . and finally because if formal proceedings are launched against Paramount it is believed that the others will institute voluntary reforms."

You will note that the distributor reserves the right to allocate specific pictures to the different categories after release. This permits of a very great abuse in allocating the delivered pictures to the higher brackets and leaving the shortage in the lower brackets. By this device, the average film rental in contemplation when the exhibition contract is negotiated and signed is arbitrarily increased by the dishonest action of the distributor.

It is further pointed out that such false advertising practices "not only defraud the exhibitors (customers) but operate to the detriment of competing distributors. (For example, had exhibitors known that Paramount was not going to release the pictures in question, many doubtless would have chosen 20th Century-Fox instead, which company has endeavored in good faith to deliver what it promised to deliver.)"

Your word will carry great weight with the Commission. If you are desirous of eliminating one of the many onerous practices which make your dealings with the distributors inequitable and unreliable, write to Chairman Ayres immediately.

'WHOM THE GODS WOULD DESTROY..!'

The blithesome attitude with which Paramount set out early this season to take the shirts off the backs of its independent exhibitor customers has completely vanished. Instead, today, this majestic corporation has become not unlike the maddened bull, which, being stung by thousands of wasps, bellows and rushes about in wild, aimless fury.

Many of the keenest industry observers are of the opinion that Paramount's bigwigs committed a grave tactical error in seeking to restrain the Minneapolis and Philadelphia independents from picketing strike-breakers' theatres. They reason that the anti-Paramount groups were encouraged and bound more closely together by the spectacle of this mighty corporation rushing into court to plead for protection. And this is so.

It is something shy of good sense to figure that, by an action such as this, several thousand theatre owners can be frightened off a course they have taken to preserve their existence in business. It is the unpremeditated and ill contrived action of a group of men who are scared and will grab at any straw in the hope of settling the fight without loss of face.

The efforts of the Paramount exchanges to wheedle or bulldoze dates and deals out of exhibitors is further evidence of their uneasiness and anger. The independents' ranks are not cracking and there is talk of continuing the strike INDEFINITELY—until Paramount attests, concretely, to its intention to deal fairly with its customers. And Paramount IS scared!

An incident which occurred immediately following the first hearing on the injunction suit in U. S. District Court of Philadelphia typifies the insolent, die-hard attitude of some of Paramount's worried officials.

Louis Phillips, an important member of the distributor's expensive legal staff, walked over to Lewen Pizor, leader of the U.M.P.T.O., in the courtroom and, in voice loud enough for us and others to hear, berated the independent exhibitors of the nation engaged in the strike, calling them "a bunch of loafers and gangsters." Not once, but three or four times, the esteemed and red-faced counsellor shouted that remark into Pizor's face. In calm tones, the exhibitor leader told Phillips that the theatremen might be interested to know his opinion of them and received the answer, "Let them know it!"

Finally, Phillips turned to Neil F. Agnew, general sales manager of Paramount, and asked, "Am I right, Neil, in saying they are conducting themselves like a bunch of loafers and gangsters?" Then the man who is the ultimate authority in Paramount's sales department, whose every word should be guarded to protect the good will of its six or seven thousand customers, replied, "You're absolutely right, Louis!"

Phillips' anger—Pizor's composure; there you have a picture that tells so strongly on which side rests basic justice.

Whom the gods would destroy they first make mad!

G-B DESERVES SUPPORT

Gaumont British is building a solid foundation for its future existence in the American film market.

The announcement of a new sales policy, under which exhibitors will be offered the product either on an individual picture or a group basis, has won the company a host of new friends.

Independent exhibitors, especially, should back G-B to the limit. No distributor on these shores operates under more severe handicaps.

Riddled by false rumors of its dissolution, the company has persevered and is constantly improving the quality of its product. The affiliated circuits seem deliberately intent on preventing G-B pictures from obtaining fair playing time, and too many independents, playing "follow the leader," maintain an unjustified prejudice against these "foreign" pictures.

If one will only pause to recall the English films of three or four years ago and compare them with the type of picture being delivered in the United States by G-B today, the vast progress made by this company will strike one with great force.

A free and full supply of films is vitally important to independent theatre owners. Gaumont British offers a product that is gradually assuming front rank quality. More and more Hollywood stars and technicians are being employed to make the pictures more attractive to the American public. These are reasons enough to encourage the company by playing its pictures to the limit.

But, there is another reason. Under the guidance of Arthur Lee and George Weeks, the sales policy of G-B has always been based on fair play and a decent regard for the rights and desires of their customers. In the film industry this in itself is a remarkable attitude and doubly worthy of all possible support.

NEWS HIGHLIGHTS

Minneapolis.—Hearings on Paramount's plea for an injunction to restrain Allied Theatre Owners of the Northwest from picketing or coercing non-strikers were deferred by Federal Judge G. H. Norbye last Thursday (12th) until August 19th. Although pickets have been withdrawn, the strike is continuing in full effect.

* * *

Philadelphia. — After cross-examination of one witness, Geo. P. Aarons, secretary of the U.M.P.T.O., last Wednesday, the hearing on Paramount's injunction plea in U. S. District Court here was completed. Counsel for both sides are expected to file briefs within ten days.

* * *

New York.—U. S. District Attorney Leo Hickey is conducting an investigation of inter-affiliated circuit film deals here on the reported complaint of the independently operated Century circuit. The move is sponsored by the Department of Justice. The Century outfit is said to have complained that it cannot obtain a fair run on pictures in situations where it competes with any producer-owned houses.

* * *

New York.—Allied Theatre Owners of N. J. will hold their annual convention at the Ritz Carlton Hotel in Atlantic City, September 22, 23, 24. Lee W. Newbury, president of the organization, has declared his intention to decline renomination. He has held the post for two years, following the resignation of Sidney Samuelson. Simon Myers of Moorestown is reported to be in line for the presidency.

* * *

New Haven.—At a joint mass meeting of Allied and MPTO members last Wednesday, a decision was reached to institute a court action to test the validity of the state-wide ban on theatre games. Bank Night will be the game on which the test will be based.

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'Dead End' Great Drama . . . 'Artists' Strong B. O. . . . 'Souls' Disappoints . . . 'Vogues' So-So Boxoffice

DEAD END

—Hollywood Preview—

BOXOFFICE RATING

DRAMA . . . Intense, moving production from famous stage play . . . Has elements to appeal to all classes . . . Rates ● ● ● or better generally.

United Artists (Goldwyn)

95 Minutes

Sylvia Sidney, Joel McCrae, Humphrey Bogart, Wendy Barrie, Claire Trevor, Allen Jenkins, Marjorie Main, Billy Halop, Huntz Hall

Directed by William Wyler

Sam Goldwyn and director William Wyler will please step forward to accept the Film Makers' laurels for the month! From Sidney Kingsley's notable stage play they have fashioned one of the most adult, moving and intense film dramas of any season. Scene after scene is packed with dramatic thunder and lightning designed to leave a lasting impression on every spectator That should result in cumulative word-of-mouth advertising that rolls up big boxoffice grosses. From that angle the one danger is that it may prove too strong for the mass female trade, who prefer conventional romance, which this lacks.

Done in GRAND HOTEL manner, in that it concerns itself with individual groups of characters only remotely associated, the story is laid at the river end of a narrow street, where slum homes and the rears of wealthy apartment houses pour out their varied humans. Joel McCrae, a struggling young architect is loved by Sylvia Sidney, an orphaned girl left to provide for a younger brother. He is leader of a gang of ruffians. Wendy Barrie also loves McCrae, but hesitates to marry him for fear of poverty. She goes off with another rich man. Humphrey Bogart, a gangster risks his life to visit his old mother and sweetheart, only to find that the former hates him for being a killer and the girl is now a street walker. The only gleam of hope is provided by the fact that necessity forces McCrae and Sylvia together, as they try to free her brother from jail.

The performances are nothing short of superb. One scene which everyone will remember for a long time is that in which Marjorie Main, Bogart's mother, curses him for returning to destroy the little happiness left in her life. The same group of boys who played the stage roles reenact their roles and do great work.

William Wyler has directed with a sure, dramatic hand It is his finest job.

AD TIPS: Sell it as one of the great dramas of all time Action houses can feature the gangster angle

HANNA (Hollywood)

ARTISTS AND MODELS

—Hollywood Preview—

BOXOFFICE RATING

MUSICAL . . . Bubbles with novelty . . . First rate musical show, should click handsomely . . . Rates ● ● ● generally.

Paramount

95 Minutes

Jack Benny, Ida Lupino, Richard Arlen, Gail Patrick, Ben Blue, Judy Canova, Cecil Cunningham, Donald Meek, Specialties: Martha Raye, Yacht Club Boys, Andre Kostenlanetz & Orchestra, Connie Boswell, Louis Armstrong, Judy, Anne and Zeke Canova, Russell Patterson's "Personettes," Peter Arno, McClelland Barclay, Arthur William Brown, Rube Goldberg

Directed by Raoul Walsh

From the opening number in which the Yacht Club Boys set the key for the novel hilarious gags which follow in fast succession ARTISTS AND MODELS is consistently top flight entertainment. The story slim as it is, holds water throughout and gracefully makes way for the musical numbers, which sparkle with originality and ingenuity A galaxy of well-known specialty entertainers has been assembled and their combined boxoffice draw definitely defines this as picture of the hit calibre.

The story recounts the efforts of Jack Benny to select a Queen for the artists' ball, the same lass to be used to publicize Richard Arlen's silver company. Arlen does not want a professional model, so Ida Lupino goes to Florida, where by posing as a deb, she wins the coveted contract. Meanwhile Benny meets Gail Patrick, the McCoy blue book, and takes her to Arlen Lupino's ruse is discovered, but Arlen has meanwhile fallen in love with her He gives her the job and leaves for Europe Arlen returns and effects a reconciliation with Lupino. Benny gets Miss Patrick, which is as he wants it.

Benny's role is his most advantageous to date, his almost whimsical humor scoring on every point Of the specialities, Ben Blue and Judy Canova are responsible for many laughs with their eccentric dancing and hoofing Martha Raye delivers a grand number supported by Louis Armstrong's hot trumpet and a chorus of Negroes Outstanding are Russell Patterson's "Personettes," a chorus of animated dolls, which with Ben Blue supply one of the high spots of the picture. Connie Boswell with the Kostenlanetz orchestra delivers a lilting number titled "Whispers in the Dark" the only serious ballad of the picture

Raoul Walsh handed no easy directorial assignment, has come through with flying colors. He has handled his material with a verve and ingenuity that is refreshing

AD TIPS Sell those names! Feature the novelties such as Patterson's Personettes the Martha Raye-Louis Armstrong item Connie Boswell, etc

HANNA (Hollywood)

SOULS AT SEA

—Hollywood Preview—

BOXOFFICE RATING

ADVENTURE DRAMA . . . Extravagantly produced sea drama lacks punch . . . Cast assures above average boxoffice returns . . . Rates ● ● +.

Paramount

89 Minutes

Gary Cooper, George Raft, Frances Dee, Henry Wilcoxen, Harry Carey, Olympe Bradna, Robert Cummings, Porter Hall, George Zucco, Virginia Wiedler, Lucien Littlefield, Joseph Schildkraut

Directed by Henry Hathaway

Although handsomely produced and sometimes brilliantly acted SOULS AT SEA fails to be either stirring or powerful drama It is an episodic unreeling of a seeming authentic historical occurence which climaxes tragically and does not hold the spectator's interest throughout Two love themes one between Cooper and Dee the other Raft and Bradna have been interwoven into this story of nineteenth century slaving, neither of them coming through to the audience with any note of sincerity The names of Cooper and Raft will carry it to above average grosses It is not however big boxoffice

Story told in flashback opens as Cooper is sentenced to die, convicted of mass murder on the sea From the spectators comes Geo Zucco, who recites a story which is eventually to free the prisoner Commissioned by the British Government, Cooper is to discover the inside methods of the slavers En route to America he meets Frances Dee sister of Henry Wilcoxen, an officer and slaver The ship is wrecked Cooper saves as many lives as he can but when he attempts to force his pal George Raft into the boat Raft knocks him into it, preferring to stay on the sinking vessel with his love Olympe Bradna who has died Regaining consciousness Cooper discovers the life boat is overcrowded throws several of the passengers into the water and shoots them Thus he brings the others safely to shore.

Cooper in a made to order role gives another convincing sincere performance In a new type of characterization for George Raft the erstwhile slick-haired actor gives a sympathetic note to a semi-comic role Olympe Bradna scores in the role of a young servant girl determined to get to America so that her mythical daughter will not be a maid Frances Dee does not fare so well

Henry Hathaway fails to lend sweep and punch to the sea scenes His direction misses fire

AD TIPS Plug the two top names heavily Sell it as a sweeping drama of the sea

HANNA (Hollywood)

(MORE REVIEWS on page 10)

PRODUCTIO

This new department is designed to provide the exhibitor with a complete and comprehensive summary of vital data on all new feature films as they go into production. This will enable you to anticipate bookings and plan for the exhibition of forthcoming pictures for which you have contracted. We hope to enlarge the scope of this service as we further learn the needs of our readers.

COLUMBIA

ALL AMERICAN SWEETHEART

Shooting started—August 11
Comedy
Cast: **Patricia Farr, Scott Colton**
Directed by Lambert Hillyer Produced by Wallace MacDonald
Story: Not available.
To be released on '37-'38 program.

* * *

RIVER OF MISSING MEN

Shooting started—August 26
Action
Cast: **JACK HOLT, Wynne Gibson, C. Henry Gordon, Jack La Rue, William Pawley, Billy Blakewell, Arthur Hohl**
Directed by Lewis Collins Produced by Larry Darmour
Story: Holt is a G-Man, posing as a crook to capture a gang headed by La Rue and Pawley. Miss Gibson, also an officer, poses as his wife. The gangsters, believing him to have a large sum of money hidden away, follow him constantly. His identity is revealed to the mob, but he eventually fights his way free and finally captures them.
To be released on '37-'38 program.

* * *

WOMEN OF THE NIGHT

(Other details in issue of July 31)
Story: Similar to MARKED WOMAN, this is a story of night club hostesses under the dominance of Art Loft, a notorious gangster. Don Terry is the G-Man assigned to secure evidence against him. Terry opens a rival club and forces Loft into a partnership deal. Meanwhile Jacqueline Wells, Terry's gal friend, secures a job with Loft. He discovers her identity, and plans to take her for a ride and frame Terry. The plot is thwarted in the nick of time.

* * *

RECENTLY COMPLETED:—LIFE BEGINS WITH LOVE.
IN PRODUCTION:—I'LL TAKE ROMANCE (Details issue July 3) . . . THE AWFUL TRUTH (Issue July 3) . . . PARK AVENUE DAME (Issue July 31).

* * *

GRAND NATIONAL

RECENTLY COMPLETED:—HERE'S FLASH CASEY (Details issue July 31) . . . WALLABY JIM OF THE ISLAND (Issue July 31) . . . SOMETHING TO SING ABOUT (Issue July 3) . . . RENFREW OF THE MOUNTED (Issue July 17).

* * *

METRO-GOLDWYN-MAYER

IN PRODUCTION:—LIVE, LOVE AND LEARN (Details issue July 31) MADAME X (Issue July 31) . . . MY DEAR MISS ALDRICH (Issue July 31) . . . THE BRIDE WORE RED (Issue July 31) . . . DOUBLE WEDDING (Issue July 17).
RECENTLY COMPLETED:—UMBRELLA MAN . . . BIG CITY (Details Issue July 3).
TITLE CHANGES:—CONQUEST—Changed from MADAME WALEWSKA (Completed) . . . THE WOMEN MEN MARRY—Changed from MY WIFE (In production, details issue July 31).

MONOGRAM

BRIDE FOR HENRY

Shooting started—August 6
Comedy
Cast: **Warren Hull, Anne Nagel, Henry Mollison, Claudia Dell**
Directed by William Nigh Produced by Dorothy Reid
Story: Anne Nagel is an heiress who is jilted on her wedding day by Henry Mollison. Determined to marry someone, she chooses Warren Hull, the shy family attorney. Mollison enters the scene again and complications ensue. But Hull rises to the occasion, proves himself a worthy husband, and after Miss Nagel loses some of her temperament, both settled down to domestic happiness.
To be released on '37-'38 program.

* * *

RECENTLY COMPLETED:—GOD'S COUNTRY AND THE MAN (Details issue July 3) . . . LUCK OF ROARING CAMP . . . RIDERS OF THE DAWN . . . ATLANTIC FLIGHT (Issue July 17).

* * *

PARAMOUNT

BULLDOG DRUMMOND'S REVENGE

Shooting started—July 28
Mystery
Cast: **JOHN BARRYMORE, Louise Campbell, John Howard E. E. Clive, Reginald Denny, Frank Puglia, Nydia Westman**
Directed by Louis King Produced by General Office
Story: Howard, as Drummond, accidentally finds a suitcase of a newly invented powerful explosive, which again starts him off on a series of thrilling adventures. Barrymore is again the popular Scotland Yard Inspector and Louise Camphell the romantic interest.
To be released on '37-'38 program.

* * *

THE BUCCANEER

Shooting started—August 9
Historical-Drama
Cast: **Fredric March, Franciska Gaal, Akim Tamiroff, Ian Keith, Walter Brennan, Douglas Dumbrille, Charles Bickford, Anthony Quinn**
Directed by C. B. DeMille Produced by C. B. DeMille
Story: The most feared pirate on the Atlantic Coast, March offers his services to Andrew Jackson during the war of 1812. A conniving official tells Jackson, March's sympathies are not with America. A band of soldiers are ordered to wipe out March and his pirates, but he contrives to get to New Orleans and helps Jackson win a decisive battle. He is accused of having pirated an American ship and the citizens attempt to hang him. But Jackson keeps his word, pardons the pirates and gives March an hour to get away. The fadeout sees March and his sweetheart, Franciska Gaal, sailing away to Europe.
To be released on '37-'38 program.

* * *

THRILL OF A LIFETIME

Shooting started—August 9
Musical
Cast: **Eleanore Whitney, Johnny Downs, Betty Grable, Leif Ericson, Larry Crabbe, Ben Blue, Judy Canova, The Yacht Club Boys**
Directed by George Archainbaud Produced by General Office
Story: Leif Ericson, the owner of a summer camp, is anxious to produce a show he has written. He tries it out at the camp and the Yacht Club Boys, seeing a chance to eat for a while, pose as producers and look over its possibilities. After complications, a real producer arrives on the scene to take the show intact to New York. Downs and Whitney play a young dance team; Betty Grable the secretary who marries Ericson, and Ben Blue clowns with Judy Canova.
To be released on '37-'38 program.

(Continued on next page)

N RECORD

PARAMOUNT (Continued)

BLOSSOMS ON BROADWAY

(Other details in issue July 31)

Story: Edward Arnold is a high powered promoter, wh,o with Shirley Ross as his ally, attempts to put over a million-dollar swindle. John Trent wins the girl after Edward Frawley exposes Arnold.

* * *

TITLE CHANGE:—BUCKAROO—Changed from ARIZONA AMES (Completed, details issue July 31).

RECENTLY COMPLETED:—ACCIDENTS WILL HAPPEN . . . THIS WAY PLEASE . . . ON SUCH A NIGHT . . . BULLDOG DRUMMOND COMES BACK (Details issue July 3) . . . TEXAS TRAIL (Issue July 17) . . . PARTNERS IN CRIME (Issue July 31) . . . SOPHIE LANG GOES WEST (Issue July 3).

IN PRODUCTION:—THE BARRIER (Details issue July 17) . . . WELLS FARGO (Issue July 31) . . . LOVE ON TOAST (Issue July 31).

REPUBLIC

PORTIA ON TRIAL

Shooting started—August 6
Drama
Cast: **WALTER ABEL, Frieda Inescourt, Neil Hamilton, Ruth Donnelly, Heather Angel**
Directed by George Nicholls Produced by Al Levoy
Story: Not available.
To be released on '37-'38 program

* * *

RECENTLY COMPLETED:—PUBLIC COWBOY No. 1 (Details issue July 3) . . . SOS COAST GUARD (Serial) . . . LOVE AHOY . . . DOUBLE TROUBLE (Issue July 3) . . . FOOLS IN PARADISE (Issue July 17) . . . HEART OF THE ROCKIES (Issue July 17) . . . BOOTS AND SADDLES (Issue July 31).

IN PRODUCTION:—TREASURE HUNT (Details issue July 31) . . . TROUBLE FOR TWO (Issue July 31) . . . MANHATTAN MERRY-GO-ROUND (Being produced in New York).

RKO-RADIO

LOVE IN A BASEMENT

Shooting started—August 5
Comedy
Cast: **James Dunn, Whitney Bourne, Joan Woodbury, Solly Ward, Franklyn Pangborn, Tom Kennedy**
Directed by Lou Landers Produced by Maurey Cohen
Story: Not available.
To be released on '37-'38 program

* * *

A DAMSEL IN DISTRESS

(Other details in issue July 31)

Story: Joan Fontaine is a virtual prisoner in her home, where her father is determined she shall marry Ray Noble. She contrives to escape to London, where she meets the American dancer, Fred Astaire. She begs him to help her and in so doing he finds himself in love with her and, after various complications, wins her as well as the approval of her father. George Burns plays Astaire's press agent and Gracie Allen is his dizzy secretary.

CORRECTION:—DAMSEL IN DISTRESS was incorrectly listed in last issue as a '37-38 release. It will be delivered on RKO's 36-'37 program.

* * *

RECENTLY COMPLETED:—FORTY NAUGHTY GIRLS (Details issue July 17) . . . FLIGHT FROM GLORY (Issue July 3) . . . MAKE A WISH . . . FIT FOR A KING . . . SATURDAY'S HEROES (Issue July 17) . . . DON'T FORGET TO REMEMBER (Issue July 17) . . . FIGHT FOR YOUR LADY (Issue July 17).

IN PRODUCTION:—A LOVE LIKE THAT (Details issue July 17)

20th CENTURY-FOX

45 FATHERS

Shooting started—August 9
Comedy
Cast: **JANE WITHERS, Shirley Deane, Thomas Beck, Louis Henry, Richard Carle**
Directed by James Tinling Produced by John Ston
Story: Not available.
To be released on '37-'38 program.

* * *

RECENTLY COMPLETED:—HEIDI . . . CHARLIE CHAN ON BROADWAY (Details issue July 3) . . . LOVELY TO LOOK AT . . . DANGER—LOVE AT WORK . . . WIFE, DOCTOR AND NURSE (Issue July 3) . . . WESTERN GOLD (Issue July 17)

IN PRODUCTION:—IN OLD CHICAGO (Details issue July 3) . . . ALI BABA GOES TO TOWN (Issue July 3) . . . LIFE BEGINS IN COLLEGE (Issue July 17) . . . LOOK OUT MR MOTO (Issue July 31).

UNITED ARTISTS

GOLDWYN

RECENTLY COMPLETED:—STELLA DALLAS . . . DEAD END

IN PRODUCTION:—ADVENTURES OF MARCO POLO (Details issue July 3) . . . HURRICANE.

* * *

WANGER

RECENTLY COMPLETED:—VOGUES OF 1938 . . . 52nd STREET . . . I MET MY LOVE AGAIN (Details issue July 3)

IN PRODUCTION:—STAND-IN (Details issue July 3)

* * *

SELZNICK

IN PRODUCTION:—ADVENTURES OF TOM SAWYER (Details issue July 3).

RECENTLY COMPLETED:—PRISONER OF ZENDA . . . NOTHING SACRED (Details issue July 3)

UNIVERSAL

THE WESTLAND CASE

Shooting started—August 3
Mystery
Cast: **PESTON FOSTER, Carol Hughes, Barbara Pepper, Frank Jenks, Astrid Allwyn, Theodore Von Eltz**
Directed by Christy Cabonne Produced by Larry Fox & Irving Starr
Story: The first in a series of Crime Club mysteries to be produced by Universal, this introduces Preston Foster as Inspector Crane, the popular detective created by Jonathan Latimer. Carol Hughes supplies the romantic interest
To be released on '37-'38 program.

* * *

BLONDE DYNAMITE

Shooting started—August 3
Drama
Cast: **Noah Beery, Jr., Dorothea Kent, William Gargan, Nana Grey**
Directed by Milton Carruth Produced by E. M. Asher
Story: This is the story of a prize fighter's (Noah Beery, Jr.) rise to fame. With resultant glory, he jilts the girl who loves him, Nan Grey, to marry golddigger Dorothea Kent. With his subsequent defeat he returns again to Miss Grey, realizing his mistake.
To be released on '37-'38 program.

* * *

RECENTLY COMPLETED:—CARNIVAL QUEEN (Details issue July 17) . . . BEHIND THE MIKE (Issue July 17) . . . ADVENTURES END (Issue July 17) . . . RADIO PATROL (Serial) . . . THE LADY FIGHTS BACK (Issue July 3) . . . 100 MEN AND A GIRL . . . MIDNIGHT RAIDERS (Issue July 31) . . . SUDDEN BILL DORN (Issue July 31).

IN PRODUCTION:—MERRY-GO-ROUND OF 1938

(Continued on page 8)

PRODUCTION RECORD

(Continued from page 7)

WARNER BROTHERS

WITHOUT WARNING

Shooting started—August 2

Mystery

Cast: **BORIS KARLOFF, Jane Wyman, Eddie Craven, Marie Wilson, Cy Kendall, Regis Toomey**

Directed by John Farrow Produced by Bryan Foy

Story: Set at the U. S. Army's fort, Powder Island, Eddie Craven is a buck private attempting to smuggle his recently married bride, Marie Wilson, into the fort. He discovers the body of a fellow officer, Regis Tommey, and sends for his friend Cy Kendall, a member of the intelligence department. Karloff, a mysterious civilian, is seen on the island and suspected of the crime. Beaten into a confession, he is jailed but escapes due to the laxity of his guard who believes him innocent. Instead of fleeing, he remains behind to interfere in the climax of the story when the murderer is revealed.

To be released on '37-'38 program.

* * *

HOLLYWOOD HOTEL

Shooting started—August 7

Musical

Cast: **DICK POWELL, Margaret Lindsay, Frances Langford, Igor Gorin, Ken Niles, Raymond Paige, Glenda Farrell, Hugh Herbert, Frank McHugh, Benny Goodman, Alan Mowbray, Ted Healy**

Directed by Busby Berkley Produced by Sam Bischoff

Story: Not available.

To be released on '37-'38 program.

* * *

ONE MORE TOMORROW

(Other details in issue July 31)

Story: Dick Foran, a gangster, ends up in prison. There he becomes interested in music, leads the prison orchestra and wins considerable acclaim. He is paroled, goes back to his sweetheart, June Travis, and embarks on a new career.

* * *

RECENTLY COMPLETED:—OVER THE GOAL (Details issue July 17) . . . SERGEANT MURPHY (Issue July 31) . . . MISSING WITNESS (Issue July 17) . . .TWO PLATOONS (Issue July 17) . . . EXPENSIVE HUSBANDS (Issue July 17) . . . THE GREAT GARRICK (Issue July 3) . . . INSIDE STORY . . . PRAIRIE THUNDER . . . ADVENTUROUS BLONDE.

IN PRODUCTION:—TONIGHT'S OUR NIGHT . . . SUBMARINE D-1.



SOMETHING TO SING ABOUT! . . . That dynamic nose-buster, James Cagney, as a hoofer! Thus you get him in Victor Schertzinger's musical melodrama for Grand National. The pugnacious one plays the role of a band leader, who comes to Hollywood makes a big hit in pictures. When the publicity boys cook up a synthetic romance between him and a female star, his wife walks out on him. Then there is some straightening out to be done and Cagney does some of it with his fists. SOMETHING TO SING ABOUT is slated for release on September 3rd.





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HOLLYWOOD

By DAVID J. HANNA

METRO GOES IN FOR WESTERNS!

The perennial Western, as old as the motion picture industry itself, again crept into recent trade headlines in a manner, which should have made a strong impression on those industry oracles who have, with such consistent regularity, described the outdoor picture as passe.

First came the announcement from M-G-M, the only major studio (save United Artists) without a program of Western pictures, that it intended to enter that field and would produce several outdoor pictures this season.

Of course they'll all be "super-super" opuses, according to Metro's publicity department, but nevertheless will be comprised of the same primary ingredients which go into the making of a genuine "horse opera." First on the schedule will be THE GIRL OF THE GOLDEN WEST, an operetta with enough hoof beats to go into the newly devised class called "musical westerns." This will co-star Jeanette MacDonald and Nelson Eddy, with Robert Z. Leonard directing.

Then comes BAD MAN BRIMSTONE, which will star Wallace Beery and feature Virginia Bruce, Guy Kibbee and Bruce Cabot. The story is from an original by Walter Rubin, who will direct it. Another M-G-M western set for production next year is Conrad Richter's story SEA OF GRASS, for which no cast nor director has been assigned as yet

The interesting fact about Metro's entrance into the Western field is that, on glancing over that studio's recent releases, you will find (with the exception of its musicals) that most of its recent "A" pictures have been designed to appeal primarily to the sophisticated and intelligent filmgoer. GOOD EARTH, NIGHT MUST FALL, CAPTAINS COURAGEOUS, PARNELL, THE FIREFLY, TOPPER and THE EMPEROR'S CANDLESTICKS. None of these have had strong mass appeal, only the strength of the Metro names saving them from the limbo of "arty" offerings.

Obviously Metro realizes its stars cannot indefinitely continue to sell highbrow pictures to the average filmgoer. Thus, we presume this experimentation with Westerns is one step towards a reversal of its policy, the aim being to eventually evolve a more consistent product of popular appeal.

* * *

ZANUCK SEEKS AUTRY

The second episode which placed the spotlight on the Western picture, concerns Darryl Zanuck . . .

You'd think that with his Ritz Brothers, the Winchell-Bernie combination, Shirley Temple and other money making personalities under contract, Zanuck would have his hands full looking after their interests. But apparently such is not the case; for this week the producer conducted heated negotiations with Herbert Yates to secure for 20th Century-Fox the services of Gene Autry, Republic's extremely popular singing cowboy.

The deal however collapsed in mid-air. While he might have been anxious to borrow several worthwhile star names in exchange for his cowboy, Yates heeded the demands of Republic's franchise and refused to part with Autry. Don't kid yourself, this fellow is one of the most prized personalities in filmdom!

The enterprising Zanuck is therefore left with the job of developing his own saddle yodeler.

* * *

G-N CHANGES PROD. POLICY

A change is gradually taking place in Grand-National's production setup. Altering its policy of independent production units, G-N is switching to the associate producer plan. This will give the company closer control over its product.

Two producers are now under salary at G-N, Dave Diamond and Ben Pivar. It is generally believed that with the possible exception of Eugene Frenke, who has set up his own corporation, further production arrangements will be drawn up along these lines.

Frenke, who recently finished negotiations for the establishment of his own producing organization, has six pictures scheduled for the next 3 years, only three to be released through Grand National. The first is to be the Anna Sten (Mrs. Frenke) picture titled "WITH PLEASURE, MADAME." The second will probably be "GORGEOUS," also starring Miss Sten.

Leslie Howard, it is revealed, is interested in the company and will produce and star in one of the half dozen pictures, with a release through a major company, probably United Artists.

Added to the growing list of picture *series* is Paramount's plan to continue the "BULLDOG DRUMMOND" pictures with the cast of its latest intact. Starring John Barrymore as the Inspector, John Howard in the title role, pretty Louise Compbell as the inevitable and harrassed heroine, plus E. E. Clive and Reginald Denny, all of whom appeared in the recently completed "BULLDOG DRUMMOND COMES BACK," the studio, ten days later, plunged into another Drummond picture titled "BULLDOG DRUMMOND'S REVENGE." Negotiations are on with the members of the cast to sign them for a long series of pictures to be written about this popular fiction character.

It seems that it took the other producers a long time to realize the popularity and profit Darryl Zanuck long ago established with his "Charlie Chan" films!

R E V I E W S

(Continued from page 5)

WALTER WANGER'S VOGUES OF 1938

—Hollywood Preview—

BOXOFFICE RATING

COMEDY ROMANCE with Music . . . Too much fashion show and too little story . . . Will please women . . . Technicolor good . . . Rates ● ● + for deluxers; less for action and rural spots.

United Artists (Wanger)
115 Minutes
Warner Baxter, Joan Bennett, Helen Vinson, Mischa Auer, Alan Mowbray, Jerome Cowan, Alma Kruger, Marjorie Gateson, Georgie Tapps, Victor Young & Orchestra, Four Hot Shots, Virginia Verrill
Directed by Irving Cummings

Women interested in fashions will find much to engross them in this, but the flimsy story and model parades will likely bore those who like their filmfare made of firmer stuff. Walter Wanger has turned out an eye-filling Technicolor film that must be classed as novelty entertainment "for women only." There is a slender romantic story and snatches of a musical show interwoven, but the emphasis in VOGUES OF 1938 is placed on display of clothes. The musical specialties aren't particularly good, only Georgie Topps' dancing scoring a hit. Deluxe first runs should get above average grosses; in the naborhoods and rurals VOGUES will just "get by."

Baxter, a famous dress designer, finds a model on his hands when Joan Bennett runs out of her planned money-marriage to Alan Mowbray and comes to his establishment for a job. Baxter's wife, Helen Vinson, wants him to back Jerome Cowan's musical show, in which she is to be starred. Baxter refuses and they seperate. However, he finally consents, the show is a flop and his business is on the verge of ruin. Helped by Joan, who now loves him, Baxter uses the scenery for the greatest fashion show ever seen in New York. Vinson divorces him and he is free to marry Joan.

Baxter and Bennett make an agreeable romantic team. The supporting cast is uniformly good, with Mischa Auer scoring as a rival designer, who designs dresses by the inspiration of the Moonlight Sonata.

Director Cummings allowed far too much footage for the fashion parades.

AD TIPS: Sell it to the women as the advance word on new styles. Feature the Technicolor. Stills of the models will get the eyes of all; display plenty of them.

HANNA (Hollywood)

FLIGHT FROM GLORY

—Hollywood Preview—

BOXOFFICE RATING

AVIATION DRAMA . . . Good programmer for action spots . . . Plenty of thrills . . . OK dualler generally . . . Rates ● ●.

RKO-Radio
66 Minutes
Chester Morris, Whitney Bourne, Onslow Stevens, Van Hefflin, Richard Lane, Paul Guilfoyle
Directed by Lew Landers

A corking good air melodrama, this has plenty of action, romance and suspense. The production shows signs of careful handling. The story has an original twist, and builds consistently and smoothly to its climax. With Chester Morris as a fair b.o. name, FLIGHT FROM GLORY should get average grosses in action and rural locations. It will satisfy as dual bill material in better class nabes.

Onslow Stevens as head of a South American air service, uses antiquated planes to fly supplies from the Coast to the mines. Through various means he forces his pilots to remain with him. Whitney Bourne arrives with her husband, Van Hefflin, a disqualified American pilot. Morris, a pilot, falls in love with her. They find themselves emeshed in a series of thrilling situations, when Van Hefflin, crazed with drink and sick at seeing various of the flyers lose their lives in crossing the dangerous mountains, forces Stevens to fly with him, thus ending both their worthless lives. This leaves Miss Bourne and Morris free to start anew.

Chester Morris gives punch to his role. Van Hefflin is excellent as the weakling husband and Onslow Stevens is suavely menacing.

Lew Lander's direction is well wrought and adept.

AD TIPS: Action spots should sell the air action, crashes, thrills. Deluxe spots will do well to feature the triangle.

HANNA (Hollywood)

Wine, Women and Horses

—Hollywood Preview—

BOXOFFICE RATING

DRAMA . . . Fair program picture about race track tout . . . Strictly dual bill fare, for which it rates ● ●.

Warner Brothers
60 Minutes
Barton McLane, Ann Sheridan, Dick Purcell, Peggy Bates, Walter Cassell, Lottie Williams, Kenneth Harlan
Directed by Louis King

The title, the running time, the cast, the story all label this "quickie" material—which it is definitely. However, it is a moderately pleasing little item with some action and a bit of human interest. It will satisfy the family trade if teamed with a stronger feature, preferably comedy.

Barton McLane is a horse gambler, whose best pal is Ann Sheridan, really in love with him. He meets Peggy Bates, she starts a reformation campaign, persuades him to forego his evil ways and he marries her. He takes a job as a clerk in a hotel, but the gambling urge is in his blood. He starts betting again, runs his money up to a few thousand dollars, only to have Miss Bates swipe it and blow. He follows her home where he discovers she is awaiting a blessed event. It turns out her love was really pity, so McLane goes back to the tracks, becomes a horse owner and nabs Miss Sheridan.

McLane is ideal for the leading role. Miss Sheridan gives her role sympathetic treatment. Supporting cast is uniformly good.

Louis King's direction is well-knit and evenly paced.

AD TIPS: Sell the gambling-urge angle . . . Can a man overcome it?

HANNA (Hollywood)

LOVE UNDER FIRE

—Hollywood Preview—

BOXOFFICE RATING

COMEDY-DRAMA . . . Familiar tale of detective chasing girl he loves, played against background of Spanish War . . . Dual bill stuff . . . Rates ● ● on cast.

20th Century-Fox
70 Minutes
Loretta Young, Don Ameche, Borrah Minevitch & Gang, Frances Drake, Walter Catlett, John Carradine, Sig Rumann, Harold Huber, Katherine de Mille, E. E. Clive, Don Alvarado
Directed by George Marshall

This is a rather weak attempt to cash in on the "popularity" of the Spanish Civil War. It is another slim version of the Scotland Yard detective who is sent out to capture a thief and falls in love with her. This time it happens in Spain just as the revolt breaks out. That it is mildly amusing is due to the sprinkling of gags. The weakness of the idea is evidenced by the fact that an act like Borrah Minevitch & His Gang of harmonicists are tossed in for good measure. The cast will barely get it by on its own; best results if dualled.

Ameche, a Scotland Yard inspector, is assigned to track down a jewel thief traveling in Spain. Loretta Young is the girl and Ameche immediately falls in love with her. Just as he is about to start off with her for England, the revolution starts. They become involved in a plot on the part of the rebels to intercept a valuable necklace Frances Drake is attempting to smuggle out of the country. When they finally get started for England, it is revealed that Loretta isn't a thief at all, but merely a victim of her employer's scheme to get insurance on a fake pearl necklace.

Playing their roles in a light vein, Ameche and Miss Young are a satisfying romantic combination. Harold Huber does a good Spanish officer and E. E. Clive stands out as a British captain. Borrah Minevitch's Gang, while well received, hardly belong in a picture of this type.

George Marshall's handling of the comedy sequences is OK, but the script proved too much for him.

AD TIPS: Sell Young and Ameche. Feature the Spanish War background.

HANNA (Hollywood)

THAT CERTAIN WOMAN

—Hollywood Preview—

BOXOFFICE RATING

DRAMA . . . Hackneyed compilation of old plots tossed together . . . Rates ● ● solely on value of Davis-Fonda names.

Warner Brothers
91 Minutes
Bette Davis, Henry Fonda, Ian Hunter, Anita Louise, Donald Crisp, Hugh O'Connell, Katherine Alexander, Mary Phillips, Sidney Toler
Directed by Edmund Goulding

We hardly can blame Bette Davis for walking out on Warners if they give her material like this. Against the "intriguing" background of a dozen or so modernistic doors, Edmund Goulding has written and directed one of the tritest offerings of this or any other season.

(Continued on page 14)

What the Newspaper Critics Say

Excerpts Culled From the New Film Reviews by the Most Reputable Critics in Leading Newspapers

BLONDE TROUBLE
(Paramount)

". . . Mildly amusing and familiar little piece . . . Relates the experiences of a young and naive lyric writer from Schenectady, out to set Tin Pan Alley on fire . . . All so tame and harmless that it can't help but be fairly appealing . . ."

Thirer, N. Y. POST

". . . Pretty fearsome stuff built along the most meretricious lines Hollywood can devise when planning a film with music . . ."

L. B., N. Y. HERALD TRIBUNE

". . . The spice of the picture is provided by Lynn Overman, Helen Flint, Benny Baker and El Brendel, and by the broad humor of the dialogue . . ."

J. T. M., N. Y. TIMES

BETWEEN TWO WOMEN
(Warner Bros.)

". . . Drama of hospital halls . . . A highly involved eternal triangle has the General Hospital for its background—and Franchot Tone who portrays a skillful staff surgeon . . ."

Thirer, N. Y. POST

". . . Tone, a dutiful interne who lets himself be married to a rich and beautiful appendectomy, against his better judgment, and regrets it; Miss O'Sullivan, an efficient head surgical nurse, awkwardly married to a no-good, and Miss Bruce, the aforementioned appendectomy, with complications . . ."

B. R. C., N. Y. TIMES

". . . The scenes of amputations and death under ether add suspense to a plot that has little in its own right . . . Franchot Tone plays his role with charm and considerable power . . ."

Barnes, N. Y. HERALD TRIBUNE

". . . If you were to gather together all the hospital stories that have ever appeared on the screen and form them into a composite picture, you would find that you had duplicated the plot of 'Between Two Women' . . . There isn't a surprise in a reel of it . . ."

N. Y. WORLD-TELEGRAM

SAN QUENTIN
(First National)

". . . The sturdy work of O'Brien as a United States Army captain with a penchant for reform gives the film a certain dignity . . . The yarn should be thrilling, but somehow it drags . . ."

Murdock, PHILA. LEDGER

". . . If you want action of the good, old cowboys and Indians, cops-and-robbers school, you will find it in the tale of an army captain sent to run a prison and of the tough citizen he almost renovates . . . You will find plenty of action, with convicts rioting and striking people shooting at other people . . ."

MacArthur, WASH. EVENING STAR

". . . The story gets so excited about its melodramatics, that after while it loses sight of its purpose and winds up on a sob note that is little short of the ridiculous . . ."

Finn, PHILA. RECORD

STELLA DALLAS
(United Artists)

". . . Barbara Stanwyck proves superb in tender, beautiful story that depicts mother love . . . A tender, gently pathetic, curiously touching film . . ."

Boehnel, N. Y. WORLD TELEGRAM

". . . Certain to appeal to the emotionally susceptible as strongly as did the famous silent film of a dozen years ago . . . Destined to be vastly successful . . ."

Barnes, N. Y. HERALD TRIBUNE

". . . One of the most satisfactory of all the remakes the screen has attempted . . . Miss Stanwyck's portrayal is as courageous as it is fine . . . Must be rated excellent . . ."

Nugent, N. Y. TIMES

". . . Barbara Stanwyck holds up her end with unusual screen . . . It is not her fault that the role is not wholly consistent in magnifying qualities of cheapness and stupidity while holding in reserve for a dramatic finale some powerful nobility . . ."

Winsten, N. Y. POST

EXCLUSIVE
(Paramount)

". . . Good rousing melodrama, with plenty of thrills and excitement, and some good laughs thrown in . . . Parts of it are pure hokum, but it is entertaining hokum . . ."

Boehnel, N. Y. WORLD-TELEGRAM

". . . Sensational copy, leading up to reel-loads of exciting adventures, with much merriment and a sufficient dose of sentiment and sadness . . ."

Thirer, N. Y. POST

". . . Gratifyingly authentic in journalistic detail, swift and engrossing in its essential story . . ."

J. T. M., N. Y. TIMES

". . . May prove entertaining for its excellent city room settings, its brisk pace, its touches of comedy, particularly the fine performances of Frances Farmer, Fred MacMurray and Charles Ruggles . . ."

Tazelaar, N. Y. HERALD TRIBUNE

MARRY THE GIRL
(Warner Bros.)

". . . Attempts to record the daffy doings of a balmy syndicate manager, his bossy sister, his flighty niece and her egomaniacal Russian suitor, a screw-loose psychiatrist, an inebriated cartoonist and sundry odd characters . . . The trouble is that their lunacies are inane or unpleasant instead of hilarious . . ."

Barnes, N. Y. HERALD TRIBUNE

". . . An attempt to cash in on the popularity of the current 'lunatic fringe' type of film comedy . . . Points an accusing finger at production heads who play follow-the-leader without bothering to master the technique . . ."

L. G. D., PHILA. LEDGER

". . . All good comedians, but wasted on a flat and humorless script . . . Little to recommend . . ."

Boehnel, N. Y. WORLD-TELEGRAM

". . . They all keep trying very hard, repeating funny roles that have brought laughter in other, happier pictures, but only adds to the pain . . ."

Winsten, N. Y. POST

ARTISTS AND MODELS
(Paramount)

". . . Hilariously [illegible] and tuneful and lavish comedy . . . Jack Benny [illegible] throughout . . . With just the right amount of romance to make it an eminently satisfying and diverting song and dance entertainment . . ."

Boehnel, N. Y. WORLD-TELEGRAM

". . . A spectacular and beautiful production as impressive as it is entertaining . . . Saved from pretentious tedium by Mr. Benny's brilliant and indefatigable clowning . . ."

Barnes, N. Y. HERALD TRIBUNE

". . . A mammoth colossal, giant revue . . . A couple of vaudeville shows combined . . . A gargantuan hodge-podge, which includes practically everything from marionettes to jugglers . . ."

Finn, PHILA. RECORD

". . . Fresh and debonair, its gags new and clever and its production lavish without being oppressive . . . May not be important drama, but Jack Benny nimbly sidesteps the high-priced artists and beautiful models long enough to give it an interest of its own . . ."

Murdock, PHILA. LEDGER

TOPPER
(M-G-M)

". . . One of the funniest farces of the season . . . Dizzy and delightful entertainment . . . Never lets down a minute in its gay comedy and skillful fantasy . . ."

Murdock, PHILA. LEDGER

". . . Adapted from one of the late Thorne Smith's happily insane novels of fantasy, the story is a 'natural' for the trick photography of the movies and the comedic talents of Rolance Young . . . If you miss it you'll owe yourself an apology . . ."

PHILA. RECORD

". . . Dealing with the hilarious escapades of madcap gentry of another world, provides a plot that bursts all the bounds of high comedy . . ."

WASH. TIMES

OURSELVES ALONE
(Gaumont-British)

". . . Frequently exciting, performed vigorously and excellently photographed, apparently in the native Irish setting of Dudley Sturrock's story, 'River of the Unrest,' upon which the film is based . . ."

Tazelaar, N. Y. HERALD TRIBUNE

". . . Manages by fits and starts to present its subject in a grim, stark and realistic manner . . . War romance . . ."

Boehnel, N. Y. WORLD-TELEGRAM

". . . Another dramatic screen treatment of Ireland's turbulent days . . . Well acted . . . Not good for the avid film fan . . ."

Thirer, N. Y. POST

". . . Adheres to the active, terrific, contentious stuff of rebellion, and it emerges as one of the better things of its kind . . ."

Nugent, N. Y. TIMES

FILM BULLETIN IS THE VOICE OF AMERICA'S INDEPENDENT EXHIBITORS

Scenes from . . . and a few vital facts about . . . the new films.

P R E V





LEGION OF MISSING MEN! . . . Outcasts and murderers—hiding their secret past on the scorching sands of the desert! Tormented by the memory of the women they left behind . . . hungry for love! Thus reads the press sheet of Monogram's LEGION OF MISSING MEN, a current release. Produced by I. E. Chadwick, it stars Ralph Forbes. It's exploitation stuff—plus!











THE BIG SHOT! . . . When a horse doctor inherits his uncle's lucrative "business" you might expect it to be almost anything but a gangster's racket organization. But, of course, when Guy Kibbee plays the doc you can expect anything. THE BIG SHOT, built for laughs, has the meek Kibbee unconsciously operating a super-racket outfit. It's a current RKO release.

E W S

The stills are selected for their descriptive value to exhibitors.



STELLA DALLAS! . . . That the Man Goldwyn is one of the very smartest individuals in Hollywood has been conclusively proved once again in recent weeks. Digging into his library of old story properties, he came up with the old fashioned tear-jerker of a decade ago STELLA DALLAS. Today, film critics are hailing the film as one of the most effective sob dramas ever put to film and into the coffers of the Man Goldwyn are pouring the dollars of exhibitors who are proud to exhibit it. Barbara Stanwyck performs admirably as Stella John Boles, Anne Shirley and Alan Hale are the other important members of the cast United Artists is tickled to be releasing it!













IT'S ALL YOURS! . . . At th
tail end of the 36-37 season
Columbia has come up sud
denly with a prize package
comedy if we are to believ
all we read about it. The plot
yarn concerns a playboy wh
suddenly finds himself brok
an ex-private secretary wh
suddenly inherits $4,000,000
suave French fortune hunt
who would like to marry th
gal with the dough. Franci
Lederer is the playboy, Mad
eleine Carroll the gal, and
none other than Mischa Aue
the fortune hunter with an ac
cent. They tell us it is very
funny. It is ready for first run



R E V I E W S

THAT CERTAIN WOMAN

(Continued from page 10)

It is complicated, the dialogue is laborious (and cheap), the scenes tediously long and the situations almost creak with age. Unfortunately for Miss Davis and Henry Fonda, their names will probably attract a fair number of faithful followers. They will be displeased.

Bette is a gangster's moll, who goes straight after the death of her husband and gets a job as secretary to Ian Hunter. Some years later a paper digs up her past and threatens exposure. Hunter squashes the story and arranges for her to marry Henry Fonda, wastrel son of a wealthy man. Naturally Papa messes up the affair, Fonda goes off to Europe and Bette becomes a mother. Hunter dies, leaving Bette his fortune; Fonda marries Anita Louise, who is crippled in an auto accident; the baby's heritage is revealed and Fonda's tyrannical parent, Donald Crisp, attempts to gain its custody. However, Anita Louise, the crippled wife intervenes, goes to Bette and both try to out-sacrifice the other. Bette gives Fonda back to Louise, plus the baby, and goes to Europe. Time marches on!! Hugh O'Connell, the reporter friend, discovers her in Monte Carlo, tells her Louise has died and Fonda wants her back. P. S. She goes.

AD TIPS: Sell the stars.

HANNA (Hollywood)

BLONDE TROUBLE

—Hollywood Preview—

BOXOFFICE RATING

COMEDY . . . Weak remake of June Moon . . . Strictly dual bill fare . . . Rates ● ● —.

Paramount
67 Minutes

Eleanore Whitney, Johnny Downs, Lynne Overman, Terry Walker, Benny Baker, William Demarest, El Brendel

Directed by George Archainbaud

This is another version of the George S. Kaufman-Ring Lardner play, "June Moon"—minus practically all the delicious comedy that made the play a hit. This one emerges as a weak program offering, confusing and almost pathetic in its attempts to garner chuckles. It will get by with less discriminating audiences, if dualled with a strong drama.

A young songwriter, Johnny Downs, comes to the city and falls in love with Eleanore Whitney. When publisher Lynne Overman wants to get rid of girl friend, Terry Walker, he gives Johnny an advance royalty on a song which he considers a dud and palms off Terry on him. Johnny and Eleanore quarrel, but the song becomes a hit and Overman's gag is revealed. Johnny gets Eleanore.

Except for a few comic moments from Overman, the performances are pretty routine and aren't helped much by the spotty and indecisive direction of George Archainbaud.

AD TIPS: Sell authors Kaufman and Lardner and the stage hit from which it was adopted.

HANNA (Hollywood)

BACK IN CIRCULATION

—Hollywood Preview—

BOXOFFICE RATING

COMEDY-DRAMA . . . Fast moving and exciting newspaper story . . . Well played . . . Rates ● ● generally.

Warner Brothers
110 Minutes

Pat O'Brien, Joan Blondell, Margaret Lindsay, John Litel, Eddie Acuff, Craig Reynolds, Geo. E. Stone, Walter Byron, Ben Weldon, Regis Toomey

Directed by Ray Enright

A fast moving and suspenseful newspaper melodrama. It starts off as farce comedy of the wildest sort, then suddenly takes on a deep melodramatic twist, which vein it follows to the finish. Both elements are well carried off and the average moviegoer will find it engrossing. It should get fair grosses without difficulty, especially in action spots.

On an anonymous tip, city editor O'Brien, is led to believe that the husband of socially prominent Margaret Lindsay did not die of heart failure but was murdered. Blondell, the star reporter, is detailed to unearth the facts. She stops the funeral and brings about an investigation. The papers practically crucify Miss Lindsay before she is tried on charges of murder. She stolidly refuses to talk and is sentenced. Blondell then discovers that the husband really committed suicide, but left a note behind accusing Miss Lindsay's lover, John Litel, of ruining his home and life. Lindsay was merely protecting Litel from being exposed to the papers as she was. O'Brien and Blondell carry on an hysterical romance, which culminates in marriage.

Miss Blondell has the meatiest role of the picture, handling both the comedy and drama with convincing gusto. O'Brien is his usual Irish self and Margaret Lindsay makes the persecuted woman sympathetic. Litel is cast in a romantic role, but he hardly fits it.

Ray Enright's direction is speedy and suspenseful.

AD TIPS: Play up the angle of persecution by headline hunting newspapers. Catchline: "They Sent An Innocent Women To Jail To Make Headlines!" Feature Blondell.

HANNA (Hollywood)

MR. DODD TAKES THE AIR

—Hollywood Preview—

BOXOFFICE RATING

COMEDY with Music . . . Pleasing light comedy for the family trade . . . Kenny Baker makes auspicious debut . . . Requires strong support . . . Rates ● ● as dualler.

Warner Brothers
85 Minutes

Kenny Baker, Frank McHugh, Alice Brady, Gertrude Michael, Jane Wyman, John Eldredge, Henry O'Neil

Directed by Alfred E. Green

Nothing pretentious, this is a mildly amusing and satisfying comedy which serves to introduce Kenny Baker of radio fame. Presenting a naive, bashful personality and a fine set of vocal cords, Baker should win an immediate following. With a fair name supporting cast, his first film will fill solidly the second spot on dual bills anywhere and the picture will please.

A simple story introduces Baker as a country lad who is brought to the big city to sing on the radio. Although his voice suddenly switches from baritone to tenor, he becomes a big hit and three women vie for his affections. They are Gertrude Michael, an "easy" lady, who wants to steal Kenny's radio invention; Alice Brady, a tempermental opera singer in need of another husband, and Jane Wyman, the gal who really loves him. It probably won't surprise anyone to learn that Jane gets him and protects his invention from theft.

The acting of the supporting cast is excellent, Brady, Michael and McHugh scoring with laughs. Baker sings several Warren & Dubin numbers in splendid voice. The choice of a rube role for his first effort was very shrewd.

Al Green's direction is zestful.

AD TIPS: Sell Baker as Jack Benny's songster. Feature the supporting cast.

HANNA (Hollywood)

ONE MILE FROM HEAVEN

—Hollywood Preview—

BOXOFFICE RATING

COMEDY-DRAMA . . . Dull program offering has only Bill Robinson's hoofing as redeeming feature . . . Passable only for nabe dual billing . . . Rates ● +.

20th Century-Fox
67 Minutes

Claire Trevor, Sally Blane, Bill Robinson, Douglas Fowley, Fredi Washington, Joan Carol, Ralf Harolde, John Eldredge, Paul McVey, Ray Walker, Russel Hopton, Chick Chandler

Directed by Alan Dwan

With the exception of Bill Robinson's dancing feet, which are utilized quite frequently, this is an extremely weak offering. The story is badly constructed, unreeling jerkily. Minus marquee values or any angle for word-of-mouth advertising, it is relegated to lower berth on small time bills.

Bill Robinson, as a popular Harlem cop, is kept busy straightening out his district's troubles. A difficult situation arises when Claire Trevor, a newspaper gal, is assigned to track down a story involving a white child and a colored woman, who claims to be its mother. It developes that wealthy Sally Blane is the actual mother of the infant, although Negress Fredi Washington has cared for it most adequately. Interwoven is this build-up to the exposure are the efforts of gangsters to blackmail the parties concerned.

Robinson, whose flashing teeth and nimble feet can stop traffic on Times Square, carries his role capably, but the balance of the cast suffers in this ill-contrived story.

Alan Dwan's direction does little to aid the weak yarn.

AD TIPS: The plot is similar to 'IMITATION OF LIFE;' plug that angle. Feature Trevor and Robinson. Spots catering to colored trade can sell it much stronger.

HANNA (Hollywood)

SHORT SUBJECTS

FROM PHILLY
By "Jaywalker"

STRIKE! . . . The U.M.P.T.O. members are reported to have decided definitely to continue the strike against Paramount for an indefinite period. Contrary to the belief of some that the indies would bow out of the fight at the end of this month, they are more determined than ever to hold their lines until Par. comes across with the six pictures in question and radically modifies its terms for the 1937-38 season. Up-state, as well as Philly, exhibs are rejecting all Par. shipments. It certainly shapes up like a struggle to the finish, with Par. holding plenty of film that may never get a play in this territory outside of the Warner and Commerford circuits, and the few indie strike-breakers . . . HARRY FRIED is reported planning a big expansion move. Prominent financial interests are said to be interested with the Main Liner in the construction of from 9 to 12 new theatres in non-competitive spots . . . SAM ROSEN will be honored by Monogram with the naming of the SAM ROSEN–W. RAY JOHNSTON date drive for Oct. and Nov. . . . SAM PALEN is now selling for Monogram in the city . . . MATT PRESBY, Preferred booker, and HARRY DRESSLER, head of 20th Century's shipping dept., are vacationing together this coming week . . . SAM HYMAN vehemently denies the report in these columns that he will build on the site of the old Cambria Athletic Club. He has leased the property for boxing and has no intention of building, says Sam . . . GEORGE KLINE and DAVE STARKMAN have joined hands in a new theatre game venture. It is operated by a stereopticon device on the screen . . . JIM CLARK is touring the south on business. Expected back Friday . . . MURRAY BEIER wants it known that rumors to the effect that he will not release any more Frankie Darro features or Kermit Maynard westerns are false. Beier's Preferred has 3 more Darros and 4 Maynards due from Ambassador Pictures and will release one of each during September . . . Finals in the contest to select Miss Philadelphia will be held at the Bellevue-Stratford Hotel Sept. 1. Admission will be by invitation only. OSCAR NEUFELD has all details—as usual! . . . HERMAN RUBIN, the Paramount salesman, was spotted walking on the A.C. boardwalk ALL BY HIMSELF last Sunday. Bids were let out this week for the new Columbia Exchange . . . FILM BULLETIN'S editorials were prominently included in the bill of complaint filed by Paramount in the strike injunction case . . . MORRIS WAX skips the opening of the local hayfever season next Friday by dashing up to the White Mts., where he stays for about a month . . . HARRY LA VINE is quite enthusiastic about Republic's RAMON NOVARRO pic. The star is the most important name yet included in a Rep. cast . . . Nomination for the quietest spot in town—the Paramount exchange!

FROM BOSTON
By Barclay

Pledge cards, vowing accedance to Allied's sit-down stand against Paramount, continue to come daily to the 20 Shawmut Street office of ARTHUR K. HOWARD, business manager of the Independent Exhibitors, Inc., and local captain of the theatre owners' offensive against the "offensive" major. News of the Paramount legal reprisals elsewhere did not deter local Allied leaders. A conference with Paramount attornies resulted in the statement that they had heard nothing from headquarters about moving in the strike situation. "All we know is what we've read," it was said . . . The black crepe is out for Bank Night in Connecticut. The trouble came about when DAVID MAGLIORA, using a proxy-card system at the Rialto in Windsor Locks, was convicted in Superior Court in Hartford of violating the anti-lottery law. He was fined a sawbuck. Bank Night, which had kept out of the case for one reason or another (one being that it felt MAGLIORA was definitely over the lottery line with his proxy plan) was boosted by the pants out of most of the Nutmeg State. ROY HEFFNER, B.K. head in N.E., is talking a test case to reinstate the so-called big-time box-office stimulant for small-time exhibs if enough theatremen vow, on the dotted line, to shun the company of bad, bad infringements . . . STEVE BROIDY, who resigned from Republic to put Monogram on the local map, reports that the Boston office is leading the distributor's sales drives in its class . . . New Hampshire theatremen may as well continue to snooze late Sundays. A bill to permit a 4.00 P.M. opening on winter Sabbaths kerplunked . . . JOE COHEN, booker for MORRIS POUZZNER, betook himself to Connecticut and the M.P.T.O. golf match and returned with the trophy. It was a champagne bucket. Joe is experimenting with beer . . . The GEORGE S. RYAN–E. M. LOEW litigation, not yet concluded, has recessed. The anti-trust attorney is suing the circuit owner for sixty grand in fees. Papers were introduced showing that LOEW first promised Attorney RYAN thirty-three per cent of whatever settlement he could get from Paramount on an anti-trust action. The lawyer's fee was later set at forty grand straight. When a deal was signed by both sides, in which LOEW agreed to call it quits for approximately $200,000, LOEW, according to the statement of EDWARD PARK, lawyer assisting in the case and at present engaged in other LOEW litigations, stalled off Paramount while trying to get Mr. RYAN to call it quits, in turn, for thirty grand. Charging "bad faith" inasmuch as the non-performance of the agreement with the major was concerned, RYAN withdrew from the case and LOEW later settled for about $65,000 . . . MARTHA RAYE, assisted by "Wee Willie Winkie," broke every record but two during her recent week at the Metropolitan. The Wahoo gal from the Paramount prairies knocked over the tops for the biggest opening morning, the biggest opening Thursday, the biggest all-time morning, the biggest week for attendance, and the biggest day. She walloped the last mark two days in a row

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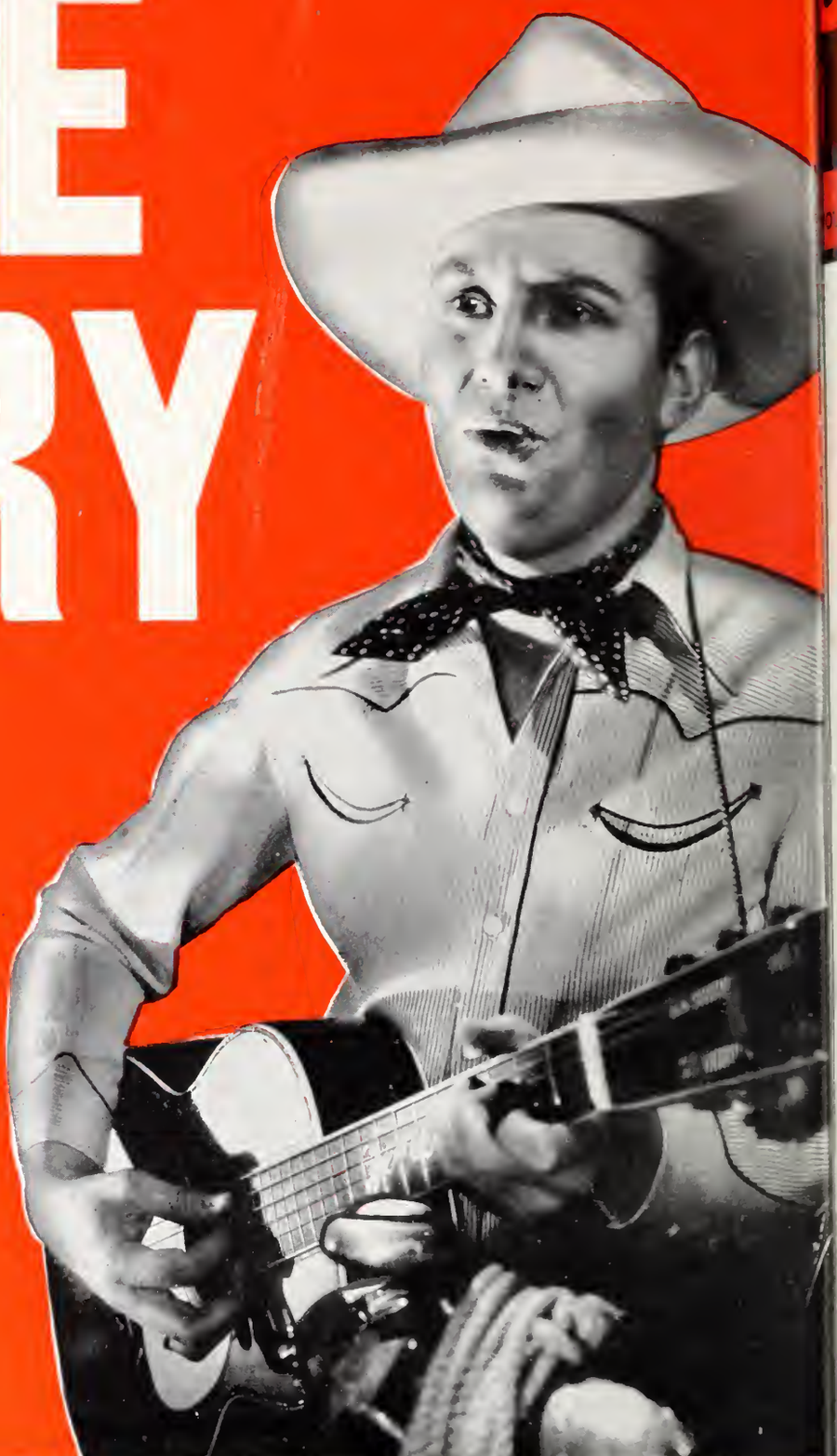
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Independent EXHIBITORS
FILM BULLETIN

OL. 3. No. 44 SATURDAY, AUGUST 28, 1937 PRICE, 15 CENTS

WE DENY
THESE FALSE RUMORS!

A report is being circulated to the effect that this publication's editorial campaign against Paramount Pictures is inspired, directed and controlled by certain individuals, other than the Editor, for their personal aggrandizement. It is also being "rumored" that FILM BULLETIN is subsidized by Allied States Association and that every word appearing herein is either written or approved by Allied leaders.

We vehemently and categorically deny these stories. We nail them for what they are—deliberate attempts to injure the prestige of this paper and to check its growth as the mouthpiece of America's independent theatre owners.

Is only the film company's side of a trade problem or dispute to find its way into the trade press? We have dared say no! We are so badly versed in this industry's cardinal principles and policies that we actually believe independent exhibitors have a right to form and exchange opinions. For that reason the word has gone out from some source to tear us down. It seems that certain people in film business shudder to see the Truth in print!

We took the leadership in the Paramount strike campaign of our own initiative and after a careful analysis of the facts. We were conclusively convinced that that company had adopted the most arrogant and onerous anti-exhibitor policy in the history of the industry—and that's saying a mouthful!

The fact that we have remained steadfast in support of Allied States Association cannot be attributed to anything other than our conviction that this organization constitutes the one hope at present for unification of the independents' forces in this nation. Further, that its leaders have evidenced their sincerity and competence in the fight to win independent exhibitors a square deal in the trade.

FILM BULLETIN IS INDEPENDENT! As independent of Allied or any outside individuals as it is of Paramount. The Editor, alone, is responsible for its policy and for every word that appears in its pages. We take orders from no one; from neither Allied leaders nor film executives.

Our independence is our pride. MO WAX.

ZUKOR SEES 'A FALSE ALARM' Editorial
PRODUCTION RECORD — REVIEWS

A TRADE PUBLICATION FOR INDEPENDENT EXHIBITORS
—AND DEDICATED TO THE PROTECTION OF THEIR INTERESTS

WHAT HAS PARAMOUNT PRODUCED SO FAR FOR THE '37-'38 SEASON?

Have you looked over Paramount's production record so far for the 1937-38 season? Lest some exhibitors fear that they may be losing a fortune by joining the strike against this company, it might be well to analyze its performance to date.

The five "big" pictures already released by Paramount are HIGH WIDE AND HANDSOME, SOULS AT SEA, ARTISTS AND MODELS, DOUBLE OR NOTHING and ANGEL. Of these, our Hollywood reviewer has classed only ARTISTS as a real boxoffice hit. DOUBLE OR NOTHING is one of the weakest Crosby vehicles in some time, with Martha Raye suffering from poor material. (See review in this issue). HIGH WIDE AND HANDSOME and SOULS AT SEA, while both are of the "spectacle" variety, do not shape up as strong boxoffice attractions generally. They are best for rural locations.

These five pictures were all contained in Paramount's Work Sheet for 1936-37. Thousands of customers last season were promised those pictures, but they are not being delivered to them. No, Paramount needed them badly to make its '37 '38 product look better, so a little sleight of hand has converted them into new season releases, leaving a few thousand sucker exhibitors holding the bag—and damn mad about it!

Scanning the FILM BULLETIN Production Record for data on Paramount's recent and current production activities, we find such patently "quickie" material as the following:

SOPHIE LANG GOES WEST. This is the poorest Lang pic so far. (See review in this issue.)

ON SUCH A NIGHT. Melodrama of the 1916 type. Cast: Grant Richards, Karen Morley, Roscoe Karns. (See review in this issue).

BULLDOG DRUMMOND COMES BACK. The first of a series of Drummond stories, patterned after the Charlie Chan series. John Howard plays Drummond and John Barrymore, the inspector.

PARTNERS IN CRIME. A mystery-comedy, with a weak cast. Lynne Overman, Roscoe Karns and Muriel Hutchinson (?).

THE BARRIER. A western, with Leo Carrillo, Jean Parker and Jimmy Ellison. Produced by Harry Sherman, maker of Hopalong Cassidy series.

TEXAS TRAIL. Hopalong Cassidy.

ARIZONA AMES. A western, with Gilbert Roland, Marsha Hunt.

LOVE ON TOAST. Romantic-comedy, with this "smash" cast: Stella Ardler (?), John Payne, Grant Richards.

WELLS FARGO. Historical drama, with Joel McCrae, Frances Dee, Bob Burns. The story traces the development of transportation in America.

BLOSSOMS ON BROADWAY. Musical-comedy, with Edward Arnold, Shirley Ross, John Trent and the Radio Rogues.

BULLDOG DRUMMOND'S REVENGE. Same stars as the other Drummond. They seem to be making these very fast!

THRILL OF A LIFETIME. Musical, with "boxoffice" names like Eleanore Whitney, Johnny Downs, Betty Grable, Leif Erickson.

THE BUCCANEER. Another historical-drama, with Fredric March, Franciska Gaal, Akim Tamiroff.

HOLD 'EM NAVY. Comedy. with Lew Ayres, Mary Carlisle, John Howard

BORN TO THE WEST. Western, with John Wayne, Johnny Mack Brown.

CITY HALL SCANDAL. Detective-comedy, with John Barrymore, Lynne Overman, Louise Campbell.

There is much in this list to mull over for those who feel it will pay them to encourage Paramount's unfair and rapacious policy by breaking the strike ranks and rushing in to buy. Take away those first five pictures, to which last season's buyers have a just claim, and Paramount's showing thus far for '37-'38 is a sorry one indeed.

And what of the few pictures that look good? Is there any guarantee that they won't be pulled out and held for '38-'39?

Paramount was greedy enough to withhold about ten pictures promised on last season's contracts. It isn't a company to trust!

ADOLPH ZUKOR SEES 'A FALSE ALARM' -- AND 100 INDEPENDENTS MEET IN PHILA.!

Just a few days back Adolph Zukor entertained the trade press boys at dinner (we were NOT invited!) and is reported to have told them that the Paramount strike is "a false alarm." The *Film Daily* reports that Mr. Zukor "declined to discuss the situation in detail on the grounds that he was not familiar with the matter."

"Not familiar?" We'd say that Adolph was downright ignorant of what is taking place throughout the country in this matter of such vital concern to his company.

In Philadelphia this Friday approximately 100 independent exhibitors, operators of some 200 theatres, met to consider a plan for further action to combat Paramount's "holdback" policy and its cockeyed demands for 1937-38.

The leaders of the United M.P.T.O., the local organization, sat on the rostrum, but they weren't given much chance to speak. The rank and file exhibitors, big and small, did the talking and Mr. Zukor should have been present to hear them!

Their principal purpose in being present was to affix their signatures to a paper granting a committee power of attorney to negotiate with Paramount for them on '37-'38 deals.

All, except one, of those men present paraded to the rostrum and signed of their own free will. Signatures had come in by mail from many out-of-town men.

That, in itself, was a remarkable demonstration. But, Mr. Zukor might have been more than a little impressed by the feeling of those men, feeling of anger and determination. They were tired of being kicked around like cheap footballs by Paramount and they were saying so.

We counted no less than 17 men, who rose and voiced their forthright opinions of Paramount's grab policy. Some of those are known to be exhibitors who seldom complain, who are quite gentle souls, as exhibitors go. Some of them were publicly opening their mouths against film selling practices for the first time in their lives.

One man declared, "I've played Paramount for four successive seasons, but I don't care if I never play them again. I just don't like the way they do business."

Another shouted, "Isn't it about time we won the right to be treated like decent business men?" And the applause told him it was about time!

Toward the close of the meeting, a younger man, operator of a large theatre, stepped forward and asked for the right to speak.

"I've never played Paramount Pictures and I never would on the basis they do business," he started. "But, I am contributing to this fight fund and I want to sign that power of attorney, because I feel that my business is as much involved as that of any Paramount-playing exhibitor. For far too long we've been bullied by the major film companies, who operate on the theory that we should be permitted just to exist. We run down to their offices to buy *their* pictures, instead of their salesmen calling on us. They use one of us against the other and we have fallen for that gag time and time again. We must win this Paramount fight and then we must demand that every other company deal with us like decent customers."

With sentiments such as those expressed above coming from the lips of hundreds of his company's former customers, Adolph hies himself off to Europe with a hey-nonny-nonny and a pooh-pooh.

If this is a "false alarm," we'd say Zukor wouldn't know it when his pants were on fire!"

NEWS HIGHLIGHTS

THE PARAMOUNT STRIKE

The past fortnight has witnessed no abatement of the national exhibitors' strike against Paramount Pictures. Principal centers of the strike continue to be Minneapolis, Philadelphia, Ohio, Wisconsin and Southern California. Reports from other territories indicate, however, that independents are not signing Paramount contracts for 1937-1938 and that the strike is being guided from their unit headquarters quietly.

* * *

Minneapolis.—A special strike meeting was held here last Tuesday by the Allied Theatres of the Northwest and a poll was taken of all exhibitors present on the question of continuing the date and buying strike against Paramount. Every one of the men representing over 85 theatres reaffirmed his intention of continuing to refuse to date or buy Paramount Pictures.

Final hearings on the film company's petition for a temporary injunction to restrain picketing of the exchange and theatres are scheduled to start August 31st.

* * *

Philadelphia.—Close to 100 independents attended a Paramount strike meeting called by the United M.P.T.O. here Friday morning and all, but one, signed a power of attorney giving to a special committee the sole right to negotiate with Paramount on any deals for '37-'38 product. The committee guarantees each exhibitor the same run as last year and prices that are no higher.

The strike was unanimously voted to be continued.

* * *

KROUSE NAMED

New York. — Lou Krouse was elected secretary-treasurer of the I.A.T.S.E., it was announced this week. He succeeds the late Fred J. Dempsey.

* * *

KUYKENDALL WARNS OF SUITS

New York.—Ed Kuykendall, president of the M.P.T.O.A., unburdened himself of a warning to major film companies that they must be prepared to face a series of anti-trust suits by the Federal Government and individual exhibitors. The Mississippian's statement appeared in an organization bulletin, issue August 21, and laid this danger to the distributors' refusal to adopt his plan for establishment of local conciliation boards.

* * *

N. J. ALLIED PROGRAM SET

New York.—The program for the annual convention of Allied Theatre Owners of New Jersey and the joint conference of Allied's Eastern Directors, to be held at the Ritz Carlton Hotel, Atlantic City, September 22, 23, 24, is as follows:

September 22—Eastern directors meet at 10.45 A.M.; first general session from 3 to 5 P.M.; party at the 500 Club in the evening.

September 23—Committee meeting in the morning; general meeting and equipment show in the afternoon; cocktail party at 7.15 P.M., and the annual banquet to follow.

September 24—Last general session at 10 A.M.; election of officers, 11.30.

* * *

PETTENGILL TO QUIT HOUSE

Washington.—Rep. Samuel B. Pettengill, sponsor of the bill to outlaw compulsory block booking by Federal statute, plans to retire from Congress in 1938, he stated here this week. However, Pettengill declared that he will put all his efforts toward enactment of the film legislation before his term expires.

* * *

THEATRE UNIONS ACTIVE

Reports from many sections of the country indicate that the A.F.L. is extremely active in unionizing front-of-the-house employes in theatres. It is generally understood that members of the projectionists union are soliciting the other employes during off hours.

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'Varsity Show' Smash Musical . . . 'Melody' Below Par . . . 'Gangway' Matthews' Best . . . Crosby's N.S.G.

VARSITY SHOW

BOXOFFICE RATING

MUSICAL COMEDY . . . Loaded with laughs in first half, good musical numbers in second half . . . Should click to big grosses . . . Rates ● ● ● or better.

Warner Bros.

120 Minutes

Dick Powell, Fred Waring & His Pennsylvanians, Ted Healy, Rosemary Lane, Priscilla Lane, Walter Catlett, Johnny Davis, Buck & Bubbles, Sterling Holloway, Lee Dixon, Edward Brophy

Directed by William Keighley

Warners have a hit VARSITY SHOW is composed of a socko comedy first half and a socko musical second half the whole being one of the brightest filmusicals of the year Ted Healy, handed one of the juiciest roles of his career, brings a steady volley of laughs from beginning to midpoint, after which the show is turned over to Dick Powell, Fred Waring and the other musical entertainers who provide one of the most diverting production finales it has been our pleasure to enjoy This has everything and it spells BOXOFFICE.

The yarn is more solid than most musicals boast and it does NOT have the inevitable misunderstanding between boy and girl — hallelujah! Dick Powell, a failure as a Broadway producer, is asked by students to return to his alma mater to help them put on the annual show, they thinking him a big success. He encounters difficulty with Walter Catlett, head of the dramatics department, who is running the show, until Powell's assistant, Healy, contracts mumps and passes it along to Catlett. Powell proceeds to snap up the show, but Catlett recovers and finally drives Dick back to Broadway. The students quit the school take their show to New York take possession of an empty theatre by staging a sit-down. In a hilarious finale, they win over the police and the national guard who are called out to evict them by staging the show for them. There is a romance between Powell and Rosemary Lane one of the students.

Powell has never been better. Waring's music is tops. The Lane sisters are lovely lookers and OK songstresses especially Priscilla. Buck and Bubbles do two tap specialties.

The only large scale production number is the collegiate finale and that brought rounds of applause from the preview audience on several ocassions.

William Keighley's direction gets the most out of everything only complaint from this department being that Healy's gags are allowed to come too fast A number are missed for the laughter.

AD TIPS: Sell the cast and the collegiate idea Sell Waring's Pennsylvanians big, they are popular everywhere

BARTON

Broadway Melody of 1938

Hollywood Preview

BOXOFFICE RATING

MUSICAL . . . Pretentious production and strong cast lineup assures heavy grosses . . . Fails to compare favorably with previous Melody offerings . . . Rates ● ● ● on names.

M-G-M

115 Minutes

Robert Taylor, Eleanor Powell, George Murphy, Binnie Barnes, Judy Garland, Buddy Ebsen, Sophie Tucker, Raymond Walburn, Charles Gurin, Billy Gilbert, Robert Benchley, Robert Wildhack, Willie Howard

Directed by Roy Del Ruth

The 36 and '37 versions were far superior in every department The familiar story of the young producer anxious to put on his show with the gal friend in the leading role forms the very unoriginal background for Metro's third BROADWAY MELODY production. Throughout the commonplace yarn are sprinkled a variety of musical numbers, whose only importance lie in the fact that they bring to the fore the potential starring abilities of George Murphy, Judy Garland and Sophie Tucker. It is generally disappointing filmfare which will only be saved at the boxoffice by the marquee value of the cast.

Robert Taylor is producer of a show being backed by Raymond Walburn Taylor determines to put Eleanor Powell into the lead against the protests of his associates. The show is in rehearsal when Binnie Barnes Walburn's chorus girl wife forces him to withdraw his money unless Powell is removed from the show Taylor refuses and things look pretty dark until Miss Powell enters a horse she has bought in a race Naturally the nag wins the $25,000 purse enough to put on the show and give the picture its finale

Taylor is completely lost in the proceedings which will disappoint his fans Eleanor Powell's dancing is tops, but she is weak in the romantic sequences Sophie Tucker scores solidly in a limited role which calls for the perennial SOME OF THESE DAYS and a show stopping number in the finale titled YOUR BROADWAY AND MINE Young Judy Garland renders two numbers effectively Robert Wildhack whose snoring was such a hilarious moment in last years MELODY delivers a lecture on sneezing equally loaded with laughs

Roy Del Ruth's direction lacks sparkle

AD TIPS Sell this as a bigger and better BROADWAY MELODY Feature the comic Mention Wildhack Benchley Ebsen in addition to the stars

HANNA [San Francisco]

GANGWAY

BOXOFFICE RATING

MUSICAL COMEDY . . . Best Jessie Matthews vehicle to date . . . Star dances and sings thru snappy yarn in delightful fashion . . . Rates ● ● +.

Gaumont British

85 Minutes

Jessie Matthews, Barry Mackay, Nat Pendleton, Olive Blakeney, Noel Madison

Directed by Sonnie Hale

This is not far the most American of Jessie Matthews' films. It is handled in a snappy style and its fortunes are a lively movie in which the plot counts little something more than a mere excuse for the lovely star to sing and dance. She does both exceedingly well and audiences on this side of the Atlantic are bound to take her to their heart if her future vehicles improve at the same rate GANGWAY should get nice business everywhere

Jessie is seen as a reporter on a London paper, who is given the assignment of getting a story from a temperamental American actress She is mistaken for Sparkles a notorious thief by detective Barry Mackay and by American gangster Nat Pendleton When she hides in a trunk she finds herself a stowaway on an American bound boat. Here she is taken in hand by the mob and made to aid them in robbing a wealthy woman of her jewels She is to dance at a night club while the job is done but she outwits the gang and brings on the police and Mackay who has followed her because he both suspects and loves her

Miss Matthews dancing is a delight to behold although the numbers are routine Nat Pendleton is outstanding in a sympathetic gunman role Noel Madison does one of his well-known gangster bits The others are adequate

AD TIPS Sell the star She is the Queen of Dance The story idea is worth mentioning Mention Pendleton in all copy

BARTON

F-L-A-S-H PREVIEW
From Hollywood

Something to Sing About

Grand National
90 Minutes
James Cagney

Slick fun entertainment planned to please all classes. Cagney seen as a band leader who becomes a star but in picture reveals himself as a crooner and dance man. The comedy should attract those not interested in new talent. Lacks like star to be a big box office

(Complete review will appear in next issue of FILM BULLETIN)

(More boxoffice ratings on page 6)

(CONTINUED FROM PAGE 5)

REVIEWS

DOUBLE OR NOTHING

—Hollywood Preview—

BOXOFFICE RATING

MUSICAL . . . Not up to par of recent Crosby vehicles . . . Story lightweight and somewhat dull . . . Rates ● ● ● — on Crosby and Raye names.

90 Minutes
Bing Crosby, Martha Raye, Andy Devine, Mary Carlisle, William Frawley, Benny Baker, Samuel S. Hinds, William Henry, Fay Holden, Gilbert Emery, Walter Kingsford
Directed by Theodore Reed

The marquee value of Bing Crosby and Martha Raye will get DOUBLE OR NOTHING good grosses, but it shapes up as something less than satisfactory. The story idea was a clever one, but its handling is most commonplace. Further, Miss Raye's material is below par and Crosby's songs are hardly of hit calibre.

An eccentric millionaire dies leaving a provision in his will that his executors plant 21 purses, each containing a $100 bill with a return address. Those who return the bills are given five thousand dollars and the first to double it within thirty days is to get the remainder of the estate. Four are returned, those found by Crosby, Raye, Devine and Frawley. The other three lose their money, chiefly because of plots hatched by conniving relatives of the dead man, in whose hands Mary Carlisle is an unwitting tool. Crosby uses his money in a night club venture, contrives to thwart the relatives, is given the money and discovers Miss Carlisle really loves him.

Most of the laughs are due to Andy Devine's raucous delivery. Mary Carlisle is a listless heroine. In supporting roles William Frawley and Fay Holden score.

Theodore Reed's direction is uninspired and routine.

AD TIPS: Sell Crosby and Raye. The "Find the Button" story idea can be exploited.

HANNA (Hollywood)

MAKE A WISH

—Hollywood Preview—

BOXOFFICE RATING

MUSICAL . . . Latest Bobby Breen vehicle best to date . . . Good family fare . . . Rates ● ● ● — for naborhoods.

RKO
75 Minutes
Bobby Green, Basil Rathbone, Marion Claire, Henry Armetta, Ralph Forbes, Leon Errol, Donald Meek, Herbert Rawlinson
Directed by Kurt Neuman

Good mass entertainment! Young Bobby Breen, his acting more subdued and polished his voice in superb fettle, provides a treat for the family trade in MAKE A WISH. With a story of nice sentiment and ballads by Oscar Strauss, the youngster has a field day that will delight his old adherents and win him new ones. The script is faulty only in its comedy sequences, which fail to jell. However, this will detract but little from the enthusiasm of those who come to hear the silver-voiced boy warble. It is a strong attraction for naborhoods and rural locations.

At a summer camp Bobby is befriended by Basil Rathbone, a well known operetta composer, who is writing a show. The boy's voice inspires him to do his finest work. Bobby's mother, Marion Claire, a former actress, comes to the camp with her fiance, Ralph Forbes. Rathbone falls in love with her and his music almost induces her to return to the stage to appear in his new operetta. However, Forbes convinces her to give up the idea and come away with him. Bobby goes, too. Rathbone is heartbroken to lose them both and dejectedly gives his butler the third and last act of the play and disappears. Henry Armetta and Leon Errol, would-be song writers get hold of the play, re-write the music and have it produced. It is a flop until Bobby and his mother tell the producer that they know the original and the play becomes a hit. Forbes leaves Miss Claire and Rathbone reappears to claim his play and his love.

Rathbone has his first sympathetic role in many a moon and handles it handsomely. Miss Claire's debut is marred by bad photography and ungainly clothes.

Kurt Neuman's direction captures perfectly the human qualities of the story, but he misses out on the final musical sequence.

AD TIPS: Play up Breen. Feature the music by Strauss. Mention Rathbone's first sympathetic role.

HANNA (Hollywood)

ALL OVER TOWN

—Hollywood Preview—

BOXOFFICE RATING

BOXOFFICE . . . Olsen and Johnson click handsomely . . . Gags and situations makes top notch fun . . . Rates ● ● + where comedy is liked.

Republic
60 Minutes
Ole Olsen, Chic Johnson, Mary Howard, Harry Stockwell, Franklin Pangborn, James Finlayson, Eddie Kane, Stanley Fields, Fred Kelsey
Directed by James Horne

Olsen and Johnson come through with a highly amusing comedy, which should firmly establish them with picture audiences. The story is all that is needed to hold together the varied collection of gags and situations, many of them quite hilarious. This Republic offering is strong enough to take top billing wherever comedy clicks.

The comics play a broken down vaudeville team, owners of a trained seal, Sally. Other residents of the theatrical boarding house where they live, believe the pair have inherited a fortune and prevail upon them to produce a show. When a murder is committed in the theatre, the owners move out the scenery and costumes. They finally manage to track down the murderer and get the show on the radio instead.

Adequate support is given the comics by Franklin Pangborn as a dress designer and Fred Kesley as a detective. There is only the merest suggestion of romantic interest.

James Horne's direction, built for laughs, is excellent, especially in the slapstick sequences.

AD TIPS: Sell the team as one of the funniest in pictures.

LEE (Hollywood)

BAD GUY

—Hollywood Preview—

BOXOFFICE RATING

MELODRAMA . . . Punchy action yarn . . . Bruce Cabot scores . . . Rates ● ● on own in action spots; good dualler.

M-G-M
65 Minutes
Bruce Cabot, Virginia Grey, Edward Norris, Jean Chatburn, Cliff Edwards, Charles Grapewin, Warren Hymer, John Hamilton
Directed by Edward Cahn

This is an engrossing melodrama, which should fit nicely into supporting duty on any double bill. The story is off the beaten track and has well laid suspense, which builds corefully to an exciting finish. The acting is generally good and production outstanding for this type of low budgeted icture. Lack of names makes it dual fare for the deluxe houses, but it can be easily sold to solo in action and smaller nabe spots.

Bruce Cabot is sentenced to die as the murderer of a gambler. His brother, Edward Norris, contrives to have the sentence commuted to life imprisonment. In the penitentiary, Cabot's knowledge of hot wires saves the building, and wins him a parole. Free again, he continues his worthless life, eventually finding himself in jail again for parole violation. He even tries to steal his brother's girl friend, Virginia Grey. Norris helps him escape, but, in eluding the police, Cabot is killed by a high tension wire. Norris is arrested, but treated leniently by the police and given back to Miss Grey.

Cabot gives a strong performance in the title role, and Edward Norris extracts great sympathy from his role of the devoted brother. Supporting players are satisfactory, especially Cliff Edwards, who provides the needed comedy relief.

Edward Cahn's direction builds firmly and effectively to the suspenseful climax.

AD TIPS: Sell title and story.

VINCENT (Hollywood)

SOPHIE LANG GOES WEST

—Hollywood Preview—

BOXOFFICE RATING

DETECTIVE . . . Far below standard of previous Sophie Lang pictures . . . Dual bill material only . . . Rates ● ● —.

Paramount
75 Minutes
Gertrude Michael, Lee Bowman, Sandra Storme, Larry Crabbe, Barlow Borland, Robert Cummings, Jed Prouty, C. Henry Gordon, Rafael Corio
Directed by Charles Reisner

The title should be "Sophie Lang Whitewashed!" Paramount leans back so far to remain within the limitations of the Hays Decency Code that the character of SOPHIE LANG is mutilated beyond recognition. The result is a trite, dull jewel thief yarn that will not entertain many people. If Sophie isn't to be permitted even to look a bit wicked, it would be wiser to forget her in the future.

(Continued on page 14)

Flaming love drama of the Tropics!

MOVITA and WARREN HULL

"PARADISE ISLE"

FILMED IN SAMOA!

With
WILLIAM DAVIDSON
JOHN ST. POLIS
GEORGE PILTZ
Directed by **ARTHUR G. COLLINS**
Associate Producer
DOROTHY REID
From Cosmopolitan story
"THE BELLED PALM"
by **ALLAN VAUGHAN ELSTON**
Adapted by **MARION ORTH**

PRAISE FROM THE PRESS!

"A natural for word-of-mouth and steady growth at the box-office . . . beautifully photographed." —*VARIETY*

"Monogram makes proud debut . . . highly acceptable picture." —*BOX OFFICE*

"Gorgeously photographed . . . production well above par . . . vigorous melodrama." —*HOLLYWOOD REPORTER*

"Credit to Monogram . . . holds interest throughout." —*JAY EMANUEL PUBLICATIONS*

"PARADISE ISLE"
"CHANT OF THE SOUTH SEAS"
SONG HITS

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MAXWELL HOUSE COFFEE
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PRODUCTION RECORD

This new department is designed to provide the exhibitor with a complete and comprehensive summary of vital data on all new feature films as they go into production. This will enable you to anticipate bookings and plan for the exhibition of forthcoming pictures for which you have contracted. We hope to enlarge the scope of this service as we further learn the needs of our readers.

COLUMBIA

ALL AMERICAN SWEETHEART

(Other details in issue of August 14).

Story: This is a story of college crew races, in which Scott Colton is seen as the leading member of the crew. Patricia Farr is his girl friend, and Arthur Loft essays the role of the gangster night club owner, who does everything he can to prevent Colton's crew from winning.

* * *

I MARRIED AN ARTIST

Shooting started—August 12
Comedy-Drama
Cast: **LULI DESTE, John Boles, Helen Westley, Frances Drake, Thomas Mitchell**
Directed by Marion Gering Produced by Sidney Buchman

Story: Luli Deste is a noted Parisian dress designer who arrives in this country and in a scathing interview with the press criticizes the work of her old friend, John Boles an illustrator. He goes to her demanding a retraction, but two days later finds himself married. They attempt to get off on a honeymoon, but work and Frances Drake, Boles' prize model, intervene. After various comic interludes, the situations are all cleared and their married life is successful.

To be released on '37-'38 program.

* * *

SMOKING SIX GUNS

Shooting started—August 16
Western
Cast: **CHARLES STARRETT, Donald Grayson, Barbara Weeks**
Directed by Folmer Blangsted Produced by Harry Decker

Story: Typical western yarn, which concerns itself with the attempts of the villains to claim land illegally. Barbara Weeks supplies the romantic interest.

To be released on '37-'38 program.

* * *

RECENTLY COMPLETED: RIVER OF MISSING MEN (Details issue August 14) . . . WOMEN OF THE NIGHT (Issue July 31 . . . August 14) . . . PARK AVENUE DAME (Issue July 31).

IN PRODUCTION: I'LL TAKE ROMANCE (Details issue July 31).

GRAND NATIONAL

RECENTLY COMPLETED:—HERE'S FLASH CASEY (Details issue July 31) . . . WALLABY JIM OF THE ISLAND (Issue July 31) . . . SOMETHING TO SING ABOUT (Issue July 3) . . . RENFREW OF THE MOUNTED (Issue July 17)

No production until August 30th.

PARAMOUNT (continued)

HOLD 'EM NAVY

Shooting started—August 23
Comedy-Drama
Cast: **Lew Ayres, Mary Carlisle, John Howard, Benny Baker, Richard Denning, Elizabeth Patterson**
Directed by Kurt Neuman Produced by General Office

Story: Not available; see next issue.

To be released on '37-'38 program.

* * *

RECENTLY COMPLETED: BULLDOG DRUMMOND'S REVENGE (Details issue August 14) . . . BUCKAROO (Issue July 31) TEXAS TRAIL (Issue July 17) . . . PARTNERS IN CRIME (Issue July 31) . . . THE BARRIER (Issue July 17).

IN PRODUCTION: THE BUCCANEER (Details issue August 14) . . . THRILL OF A LIFETIME (Issue August 14) . . . BLOSSOMS ON BROADWAY (Issue July 31, August 14) . . . WELLS FARGO (Issue July 31) . . . LOVE ON TOAST (Issue July 31).

REPUBLIC

TRIGGER TRIO

Shooting started—August 13
Western
Cast: **Ray Corrigan, Ralph Byrd, Max Terhune, Sandra Corday, Cornelius Keith, Hal Taliaferro, Buck.**
Directed by William Witney Produced by Sol Siegel

Story: A cattle disease breaks out in an area, part of which is owned by Corrigan, Byrd and Terhune. Concerning itself with the attempts of the boys to prevent one of the heavies from chasing his cattle through the quarantined area, the story also provides a romance between Sandra Corday and Corrigan.

To be released on '37-'38 program.

* * *

PORTIA ON TRIAL

(Other details issue August 14)

Story: A story of mother love. Frieda Inescourt is a popular woman attorney who is brought into a case closely affecting her own life. Walter Abel is the understanding district attorney, and Heather Angel, the young woman accused of killing Neil Hamilton.

* * *

RECENTLY COMPLETED: FOOLS IN PARADISE (Details issue July 17) . . . HEART OF THE ROCKIES (Issue July 17) . . . BOOTS AND SADDLES (Issue July 17) . . . TREASURE HUNT (Issue July 31) . . . TROUBLE FOR TWO (Issue July 31).

IN PRODUCTION: MANHATTAN MERRY-GO-ROUND

UNITED ARTISTS

GOLDWYN

IN PRODUCTION: ADVENTURES OF MARCO POLO (Details issue July 3) . . . HURRICANE.

WANGER

RECENTLY COMPLETED: 52nd STREET I MET MY LOVE AGAIN (Details issue July 3) . . . STAND IN (Issue July 3).

SELZNICK

RECENTLY COMPLETED: PRISONER OF ZENDA . . . NOTHING SACRED (Details issue July 3).

IN PRODUCTION: THE ADVENTURES OF TOM SAWYER (Details issue July 3).

UNIVERSAL

BOSS OF LONELY VALLEY

Shooting started—August 11
Western
Cast: **BUCK JONES, Muriel Evans, Harvey Clark, Walter Miller**
Directed by Ray Taylor Produced by Buck Jones

Story: The story of cow country forgers, who by falsifying records gain control of the various ranch lands. Buck Jones is the instigator of a move to rid the country of these criminals. He does it in familiar Western style, meanwhile winning the love of pretty Muriel Evans.

To be released on '37-'38 program.

* * *

MIGHTIER THAN THE SWORD

Shooting started—August 16
Comedy
Cast: **Wendy Barrie, Walter Pidgeon, Kent Taylor, Dorothea Kent, Samuel Hinds, Hobart Cavanaugh, George Barbier**
Directed by S. Sylvan Simon Produced by Edmung Grainger

Story: Wendy Barrie, a wealthy heiress, wins publisher Walter Pidgeon's newspaper as a result of a libel suit. She installs her society friends as reporters, the result being these people know so much gossip the paper requires two front pages, making it a huge success. She oversteps her bounds, however; the publisher starts a libel suit and wins back the paper Meanwhile they have fallen in love.

To be released on '37-'38 program.

* * *

IN PRODUCTION: CARNIVAL QUEEN (Details issue July 17) . . . BEHIND THE MIKE (Issue July 17) . . . ADVENTURE'S END (Issue July 17) . . . MIDNIGHT RAIDERS (Issue July 31) . . . SUDDEN BILL DORN (Issue July 31) . . . THE WESTLAND CASE (Issue August 14) . . . BLONDE DYNAMITE (Issue August 14).

IN PRODUCTION: MERRY GO ROUND OF 1938 (Details issue

METRO-GOLDWYN-MAYER

BAD MAN OF BRIMSTONE

Shooting started—August 23
Outdoor Melodrama
Cast **WALLACE BERRY, Virginia Bruce, Larry Doyle, Lewis Stone, Joseph Calleia, Bruce Cabot, Guy Kibbee, Cliff Edwards, Mitchell Lewis, Warren Hymer, Arthur Hoyle**
Directed by J. Walter Ruben Produced by Harry Rapf
Story: Not available; see next issue.
To be released on '37-'38 program.

* * *

THE LAST GANGSTER

Shooting started—August 23
Melodrama
Directed by Edward Ludwig
Cast: **EDWARD G. ROBINSON, James Stewart, Lionel Stonder**
Story: Not available; see next issue.
To be released on '37-'38 program.

* * *

IN PRODUCTION: LIVE, LOVE AND LEARN (Details issue July 31) . MADAME X (Issue July 31) . . . DOUBLE WEDDING (Issue Juuly 17).
RECENTLY COMPLETED: THE BRIDE WORE RED (Details issue July 31) THE WOMEN MEN MARRY (Issue July 31).

MONOGRAM

STARS OVER ARIZONA

Shooting started—August 10
Western
Cast **JACK RANDALL, Kathleen Eliot, Horace Murphy, Warner Richmond**
Directed by R. N. Bradbury Produced by R. N. Bradbury
Story: Jack Randall is sent by the governor to bring law and order into a small town in Arizona. He finds himself in conflict with Richmond, who is virtual dictator of the place. Randall calls upon a gang of ex-convicts to help him. Richmond and his men are run out of town. Randall wins the girl.
To be releosed on '37-'38 program.

* * *

RECENTLY COMPLETED: ATLANTIC FLIGHT (Details issue July 17) A BRIDE FOR HENRY (Issue August 14)

PARAMOUNT

CITY HALL SCANDAL

Shooting started—August 16
Detective
Cast **JOHN BARRYMORE, Lynne Overman, Louise Campbell, Chorles Bickford, Elizabeth Potterson, Evelyn Brent, Cecil Cunningham, Barlowe Borland**
Directed by Ralph Murphy Produced by General Office
Story: Not available, see next issue.
To be released on '37-'38 progrom.

* * *

BORN TO THE WEST

Shooting started—August 20
Western
Cast **John Wayne, John Mock Brown, Morsho Hunt, Sid Saylor, Monte Blue, John Patterson, Nick Lukots**
Directed by Charles Barton Produced by General Office
Story: Not available; see next issue.
To be released on '37-'38 program.

(Continued in next column)

R K O - RADIO

HIGH FLIERS

Shooting started—August 12
Comedy
Cast: **BERT WHEELER, ROBERT WOOLSEY, Lupe Velez, Marjorie Ford, Jack Carson, Charles Judels, Frank M. Thomas, George Irving, Margaret Dumont, Herbert Clifton**
Directed by Eddie Cline Produced by Lee Marcus
Story: Wheeler and Woolsey operate a beach airplane concession. Believing them to be real pilots, a gang of crooks dupe them into flying ostensibly to take pictures of the coronation. They discover they have been employed to pick up stolen jewelry and crash their plane on what turns out to be the estate of the people from whom the valuables were stolen. After various difficulties, it is revealed a kleptomaniac is responsible for the theft. Lupe Velez plays a Spanish maid.
To be released on '37-'38 program.

* * *

LOVE IN A BASEMENT

(Other details issue August 14)
Story: A remake of RAFTER ROMANCE. James Dunn is the poor artist truck driver who rents a room by night, and Whitney Bourne, the waitress who sleeps in it during the day. They accidentally meet one day, discover each other's identity and, after the familiar obstacles, are happily married

* * *

RECENTLY COMPLETED: FORTY NAUGHTY GIRLS (Details issue July 17) . SATURDAY'S HEROES (Issue July 17) . DON'T FORGET TO REMEMBER (Issue July 17) . . FIGHT FOR YOUR LADY (Issue July 17) . . . A LOVE LIKE THAT (Issue July 17).

IN PRODUCTION: A DAMSEL IN DISTRESS (Details issue July 3, August 14).

20th CENTURY-FOX

DANGEROUSLY YOURS

Shooting started—August 11
Drama
Cast: **Cesar Romero, Phyllis Brooks, Jane Darwell, Alan Dinehart, Notalie Carson, John Harrington, Douglas Wood, Albert Conti**
Directed by Malcolm St. Clair Produced by Sol Wurtzel
Story: Cesar Romero is a Secret Service Agent, assigned to track down a gang of famous jewel thieves, of which Phyllis Brooks is a member. The action takes place on a boat, where Brooks contrives to steal a gem belonging to Douglas Wood, a dealer, en route to America. Romero catches her and the rest of the gang, but when she turns states evidence and reforms, they are free to marry.
To be released on '37-'38 program.

* * *

45 FATHERS

(Other details issue August 14)
Story: Jane Withers is adopted by a group of bachelors, who hold an election to see who is to be responsible for her. Thomas Beck wins. Many complications arise and Jane is kidnapped. However, young Beck marries Louise Henry and the child legally becomes their own.

* * *

RECENTLY COMPLETED: WESTERN GOLD (Details issue July 17) LOOK OUT, MR. MOTO (Issue July 31)

IN PRODUCTION: IN OLD CHICAGO (Details issue July 3) ALI BABA GOES TO TOWN (Issue July 3) LIFE BEGINS IN COLLEGE (Issue July 17)

WARNER BROTHERS

LARGER THAN LIFE

Shooting started—August 18
Comedy
Cast: **FRANK McHUGH, Cora Witherspoon, Jane Wyman, Diane Lewis**
Directed by Lewis Seiler Produced by Bryan Foy
Story: When Cora Witherspoon, mother of Jane Bryan's fiance, Frank McHugh, attempts to force him into marriage to his daughter, she makes the mistake of dragging him to an auction sale, where, instead of buying furniture for their home, he purchases a statue of a beautiful girl. The girl who posed for it is Diane Lewis, socially prominent daughter of a Senator. The Senator fears the statue will get into the hands of his political enemies, so offers McHugh a huge sum of money for it. Gangsters enter the scene, attempting to force McHugh to ask $150,000 of the Senator for the statue. A museum also bids for the statue, so to outwit the gangsters, McHugh sells the statue. He thereby ingratiates himself into the prominent family and is free to marry Miss Lewis.
To be released on '37-'38 program.

* * *

HOLLYWOOD HOTEL

(Other details issue August 14)
Story: Dick Powell comes to Hollywood to seek fame and fortune in the movies. His chance comes when Lola Lane refuses to attend the premiere of her own picture and Powell is chosen to accompany Rosemary Lane, who poses as the missing star. He makes a big hit at the inevitable after-theatre party. Lola hears of this and squashes his and the girl's chances, but eventually things come out all right for both of them.

* * *

GOLD IS WHERE YOU FIND IT

Shooting started—August 23
Drama
Cast **GEORGE BRENT, OLIVA DE HAVILAND, Claude Rains, Margoret Lindsay, Tim Holt, Jr., Russell Simpson, John Litel, George Hoyes, Morcia Rolston, Willie Best**
Story: Not available; see next issue
Directed by Michael Curtiz Produced by Sam Bischoff
To be released on '37-'38 progrom.

* * *

RECENTLY COMPLETED: WITHOUT WARNING (Details issue August 14) ONE MORE TOMORROW (Issues July 31 August 14) OVER THE GOAL (Issue July 17) SERGEANT MURPHY (Issue July 31) MISSING WITNESS (Issue July 17) TWO PLATOONS (Issue July 17) EXPENSIVE HUSBANDS (Issue July 17)

IN PRODUCTION: TONIGHT'S OUR NIGHT (Details issue July 17).

Keep Abreast of Production!

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FILM BULLETIN'S PRODUCTION RECORD

is the Most Complete and Accurate Information Available

What the Newspaper Critics Say

Excerpts Culled From the New Film Reviews by the Most Reputable Critics in Leading Newspapers

LIFE OF EMILE ZOLA
(Warner Bros.)

". . . A great picture, a work of art . . ."
Winsten, N. Y. POST

". . . Muni's acting distinguished and impressive Brilliant, straightforward drama . . ."
Boehnel, N. Y. WORLD-TELEGRAM

". . Rich, dignified, honest and strong, is at once the finest historical film ever made and the greatest screen biography . . . Paul Muni's portrayal of Zola is, without doubt, the best thing he has done . . ."
Nugent, N. Y. TIMES

". . . As a portrayal, it ranks even higher than his (Muni's) memorable impersonation of Pasteur . . ."
Barnes, N. Y. HERALD TRIBUNE

SHE'S NO LADY
(Paramount)

". . . The stuttering complications of a plot about jewel thieves and insurance agents are stripped of whatever echoes of suspense and excitement they might conceivably have by as dull chit-chat as ever cluttered a sound track . . . Paramount has wasted no talent on the offering . . ."
Barnes, N. Y. HERALD TRIBUNE

". . . Falls pretty flat, because neither as satire nor as straight melodrama does it possess much in the way of entertainment . . ."
Boehnel, N. Y. WORLD-TELEGRAM

". . . Eligible to compete for the Academy's annual booby awards (if any) . . . For the worst dialogue of the year and for the most-often-used story . . ."
B. R. C., N. Y. TIMES

LONDON BY NIGHT
(M-G-M)

". . . First rate shocker, with plenty of fog, disguises, shots in the dark and mysterious figures to make you white around the gills and enough comedy at exactly the right intervals to relieve the strain . . ."
Boehnel, N. Y. WORLD-TELEGRAM

". . . Unpretentious screen entertainment will do, in spite of certain tedious stretches, the usual cliches attending the regulation film mystery, and action that does not always have point . . ."
Tazelaar, N. Y. HERALD TRIBUNE

". . . There is mystification and to spare, three actual murders, two faked ones, and a dog that helps solve things . . ."
Winsten, N. Y. POST

IT CAN'T LAST FOREVER
(Columbia)

". . . Introduces some conspicuously dull specialty numbers, glimpses of the alleged inner workings of journalism and radio, a lumbering love story and a belated shot of melodrama . . . Trivial and tedious . . ."
Barnes, N. Y. HERALD TRIBUNE

". . . Attempts to be smart and chattily bright, and it mostly misses . . . Its romantic episodes are almost nil . . . Exposes radio racket . . ."
Thirer, N. Y. POST

". . . Well paced comedy, captures the attention and keeps up a lively interest, mainly because it moves along so rapidly and has a plentiful sprinkling of laughs . . ."
R. B. C., BALTIMORE SUN

You Can't Have Everything
(20th Century-Fox)

". . . Besides starring the screen's nuttiest comedians (Three Ritz Brothers), the picture is of import in that it marks the film debut of Gypsy Rose Lee, of burlesque strip-teasing fame, under the name of Louise Hovick . . ."
Pullen, CLEVELAND DEALER

". . . Filled with comedy and music . . . Decorated with very talented principals, some tickling tunes from Gordon and Ravel, and abundance of the stooge comedy that the youthful movie fan finds makes good swing along entertainment . . ."
Kelley, WASH. TIMES

". . . A pleasantly unoriginal item . . . Embellished by the daffy Ritz Brothers, by Alice Faye, by some comedy sequences, that are really funny and by some good music . . ."
MacArthur, WASH. STAR

". . . Has an arm-long roster of stars and featured players, glittering succession of splendid scenes, interspersed plentifully with the insane antics of the Ritz Brothers . . ."
R. B. C., BALTIMORE SUN

THINK FAST, MR. MOTO
(20th Century-Fox)

". . . Peter Lorre cast as a Japanese detective in new murder thriller . . . His performance is slick and smooth, and in oriental mood . . . Easy and cunning . . ."
Thirer, N. Y. POST

". . . Involves action and mystery in opium smuggling plot . . . Plenty of action and bloodshed . . ."
Boehnel, N. Y. WORLD-TELEGRAM

". . . Mr. Lorre makes Mr. Moto a remarkably real character and receives capable acting support . . ."
M. D., BOSTON HERALD

". . . Mildly entertaining . . ."
Finn, PHILA. RECORD

". . . Adventures of Mr. Moto have not been related as skillfully as they were in story form . . . The talk frequently becomes ponderous—telling the audience things it already knows—and the mystery is not particularly well masked . . ."
Murdock, PHILA. LEDGER

VOGUES OF 1938
(United Artists)

". . . Looks as expensive as all get-out . . . Its entertainers are hand-picked, its fashion originals are from the very best salons and its models are the slick cover girls . . ."
J. T. M., N. Y. TIMES

". . . A swank screen extravaganza, calculated to delight the ladies with an eye-fetching array of costumes and the gentlemen with the comely models who wear them . . . Much of its success in the way of entertainment is due to the adept and agreeable performing of Joan Bennett, as a society girl turned model . . ."
Barnes, N. Y. HERALD TRIBUNE

". . . Joan Bennett is as lovely a technicolor subject as could have been chosen to display the creations . . . It's a sure-fire hit, which should keep Mr. Wanger technicolored for sure . . ."
Thirer, N. Y. POST

CONFESSION
(Warner Bros.)

". . . Story is not particularly well conceived, its tragedy growing out of a situation that a good, plain heart-to-heart talk might have cleared up in a trice, even in prissy pre-war Poland . . ."
J. T. M., N. Y. TIMES

". . . Kay Francis achieves the remarkable feat of playing the mother so woodenly that she is neither the conventionally overdrawn figure of sentimental self-sacrifice nor a character of some validity . . ."
Barnes, N. Y. HERALD TRIBUNE

". . . As the self-sacrificial murderess Miss Francis is nobly heroic to the end, and Basil Rathbone is credibly sinister . . ."
G. R., N. Y. WORLD-TELEGRAM

ONE MILE FROM HEAVEN
(Columbia)

". . . Pleasing performance by lovely, clever Claire Trevor, who plays a sob-sister sleuth in a somewhat exaggerated but nevertheless entertaining role . . . Corking good contribution from Harlem's Bill Robinson, seen as a nimble and not flat-footed copper . . ."
Thirer, N. Y. POST

". . . An unusual story . . . Lacks sincerity and authenticity . . ."
Finn, PHILA. RECORD

". . . Seems to have been strung together on leftovers . . . Couldn't decide whether it was to be a flip newspaper comedy, a gangster melodrama, a starker mother-love theme or just another song-and-dance libretto . . ."
G. G., PHILA. LEDGER

GANGWAY
(Gaumont-British)

". . . Handsomely stated affair . . . Has some catchy tunes, and presents the star in various song and dance numbers . . . Should prove diverting if you are a fan of Miss Matthews . . ."
Tazelaar, N. Y. HERALD TRIBUNE

". . . Typical musical comedy movie—but it's entertaining all the way through . . . Blithe Jessie sings and dances in a fluffy bit about mistaken identity . . ."
Thirer, N. Y. POST

". . . Treats Miss Matthews as an actress and a song plugger than simply the most graceful of female dancers . . . Slightly better than average production of its kind . . ."
B. R. C., N. Y. TIMES

MR. DODD TAKES THE AIR
(Warner Bros.)

". . . Based on Clarence Buddington Kelland's 'The Great Creator' . . . Follows the Kelland formula . . ."
J. T. M., N. Y. TIMES

". . . Another variation of the theme dealing with the country yokel who comes to the big town, makes good, goes haywire and finally comes to his senses and gives up the scheming society girl for the simple little stenographer who has loved him all the time . . ."
Boehnel, N. Y. WORLD-TELEGRAM

". . . Kenny Baker sings agreeably the popular numbers given him and is convincing as a 'punch-drunk' young simpleton who is made uncomfortable by the fame showered upon him . . ."
Tazelaar, N. Y. HERALD TRIBUNE

HOLLYWOOD

By DAVID J. HANNA

THE INDIES ARE BUSY!

Your correspondent has been vacationing, so it was more or less a shock, when upon returning to the film city, our mind still cobwebbed with languid thoughts of Mt. Shasta, Vancouver and Victoria, to find Hollywood a veritable beehive of activity. Especially among the Independents, from whom little has been heard of late.

REPUBLIC

Over at Republic excitement is still raging over the unprecedented week's business taken in by the company's exchanges during the past seven days. Over a half million dollars was gleaned in theatre rentals from various parts of the country, the highest take ever recorded for the studio and said to be the greatest of any Independent company in the history of the motion picture industry.

A goodly portion of this sum is understood to have come from rentals on HIT PARADE. This musical played some of the ace first runs throughout the country and clicked nicely. At present, Republic is busy preparing its second large scale musical, MANHATTAN MERRY-GO-ROUND, which will boast the finest cast ever assembled in an Indie production. Phil Regan, Ann Dvorak, Cab Calloway, Ted Lewis, Leo Carrillo, Henry Armetta, Kay Thompson and Her Swing Choir, Joe Di Maggio, the famed Yankees ball star, and Tamara Geva are among the better known names.

This studio will also have on its '37-'38 program another HIT PARADE, with a lineup of stage and film stars aimed to outstrip this year's PARADE.

Tycoon Herbert J. Yates has taken a personal hand in Republic's production and he is determined to deliver at least a half dozen BIG shows this season that will take the Republic trade mark into the biggest theatres in the country. Republic is definitely on the march forward!

* * *

GRAND NATIONAL

Grand National, for instance, has eight scripts finished and set for shooting. Six writers are working on screen plays in preparation for a stepped-up fall production schedule to meet the company's 65 feature program for the year.

Betty Laidlow and Robert Lively, Grand National contract writing team, have turned in DYNAMITE, the "on again, off again" Cagney picture. It is really believed that this long-promised production will get under way soon.

Albert J. Cohen and Hans Kraly have completed WITH PLEASURE MADAME, the Anna Sten vehicle which Eugene Frenke expects to put before the camera within five weeks.

Three scripts, written for Tex Ritter, Grand National's singing cowboy, by Edmund Kelso, await the star's return from a ten-week personal appearance tour next Sunday. Carroll Graham has turned in the completed screen play for SO THIS IS HOLLYWOOD, B. F. Ziedman's production, and Richard English, having finished FACE THE FACTS for Stuart Erwin, is turning his attention to another Erwin feature which is titled SIGNALS OVER. FACE THE FACTS, we have just learned, has been re-titled MR. BOGGS BUYS A BARREL. We hope it's switched back to the original.

Other pictures upon which the finishing touches are being given include RETURN OF THE SHADOW, two WALLABY JIM productions and HONOLULU HONEYMOON.

* * *

CONN

Another busy independent producer is Maurice Conn, who is rapidly washing up the few remaining films on his '36-'37 program. Completed are ROARING SIX GUNS, which stars Kermit Maynard; YOUNG DYNAMITE, a Frankie Darro-Kane Richmond action melodrama. Now shooting is Pinky Tomlin's third musical under his long term deal with Conn, titled THANKS FOR LISTENING. Maxine Doyle plays the feminine lead, with Aileen Pringle also featured. Scheduled to go before the cameras within the next couple of weeks are THE FIGHTING CADET, and RECKLESS CHANCES.

With the completion of these and three other untitled productions, Conn will be free to embark on the extensive program of 36 pictures which he has planned for next year.

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MONOGRAM

From Monogram comes the highly interesting news that E. B. Derr, long one of the most respected men in the independent field, has joined that organization and will produce four pictures this forthcoming season. First will be WOLF CALL by Jack London, followed by QUEEN OF THE YUKON, COUNTRY FAIR and MY OLD KENTUCKY HOME.

Six other scripts are in preparation at this enterprising studio, all of which are scheduled for immediate production. Among them is LAND OF THE SKY BLUE WATER, which will feature the famous music of Charles Wakefield Cadman.

* * *

MORE ABOUT COLOR!

Another item in this department about color and the writer will be accused of holding stock in Technicolor . But after viewing Walter Wanger's "VOGUES OF 1938," we feel that another word or two cannot be considered superfluous.

Here is color such as artists must dream about. Completely natural, there is nothing blatant or glaring to distract in any way from the film's natural qualities. Exquisitely beautiful are shots of the models in the latest fashions, a display which makes the spectacular fashion show of "ROBERTA" look like a picket line.

What success "VOGUES" will meet at the boxoffice is difficult to say. Its story is slim, the specialties only fair; facts which minimize its entertainment value, thus lessening its boxoffice draw.

But one thing is evident, whether viewed in a deluxe, neighborhood or action house, audiences will be impressed with the color and start calling for more. For that alone, Mr. Wanger may take a bow.

Scenes from . . . and a few vital facts about . . . the new films.

P R E V



ROARING TIMBER! . . . Jock Holt was the most respected and feared logger in the whole timber country, but he revolted when a gal took over her dad's business and tried to boss him. ROARING TIMBER is he-man melodrama by Columbia. Grace Bradley, Ruth Donnelly and J. Farrell MacDonald assist Holt.







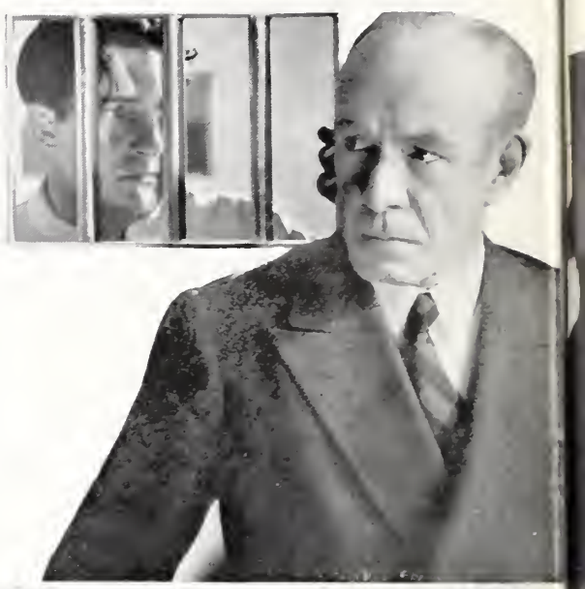




ATLANTIC FLIGHT! . . . Dick Merrill and Jack Lambie made aviation history with their trans-Atlantic flight. Now Monogram has made their epic achievement the basis for a film story, with the real life heroes the reel heroes. Paula Stone and Weldon Heyburn are also in the cast. It's ready for release.









THE MAN WHO CRIED WOLF! . . . A famous actor pla
ning to murder the man who had stolen his wife ye
before, disturbs the police by "confessing" crimes h
never committed. He is regarded as a "nut." When h
does kill the man, his own son is accused of the crim
and the actor cannot convince anyone that he, himse
did it. Lewis Stone is THE MAN WHO CRIED WOLF. To
Brown and Barbara Read support him in this new Un
versal release.



I E W S

The stills are selected for their descriptive value to exhibitors.







THE SHADOW STRIKES! . . . The Shadow—Nemesis of the Underworld! Grand National brings the famous magazine and radio character to the screen in the person of Rod La Rocque. This is the first of a series of four SHADOW mystery-melodramas.





THE SHEIK STEPS OUT! . . . There's a heart-throb in store for the ladies here Ramon Novarro returns to the screen after two years' absence—and in a desert romance. This is Republic's scoop, a current release.









VOGUES OF 1938! . . . Beautiful girls in beautiful clothes—filmed in beautiful Technicolor That's the background for Walter Wanger's comedy-romance VOGUES OF '38 Warner Baxter Joan Bennett Marsha Auer are the top names United Artists releases, of course







R E V I E W S

SOPHIE LANG GOES WEST

(Continued from page 6)

This time Sophie Lang, played by Gertrude Michael, is after a diamond belonging to an Indian rajah, C. Henry Gordon, who acts as though he would really enjoy having the gem stolen in order to collect the insurance. She meets Lee Bowman, a one-time jewel thief, now engaged in writing for motion pictures. Sophie falls for him and by the end of the first reel is a reformed woman. The jewel of course is stolen and Sophie has a difficult time convincing Bowman it was not one of her jobs. It gets bounced about in a highly ridiculous manner, but eventually Buster Crabbe is revealed to be the real thief.

Miss Michael tries her best, but making Sophie a "goody goody" thief is hardly becoming. Lee Bowman is lost in the proceedings as is the rest of the cast. Sandra Storme, the British model, does better on magazine covers than on the screen.

Director Charles Reisner must have been bewildered by the script; it shows in his work.

AD TIPS: Sell this on the strength of previous Lang pictures.

HANNA (Hollywood)

THE FIGHTING TEXAN

—Hollywood Preview—

BOXOFFICE RATING

WESTERN . . . Good horse opera should please juve audiences and western fans . . . Rates ● ●.

Ambassador
58 Minutes
Kermit Maynard, Elaine Sheppard, Frank La Rue, Budd Buster, Ed Cassidy
Directed by Charles Abbott

From an original story by James Curwood, Joseph O'Donnell has written an unusually good western story to drape the capable shoulders of Kermit Maynard, who is rapidly coming into his own among the Western stars. Replete with gun fights, chases and the usual western trimmings it is generally OK entertainment for the shoot 'em up houses.

Story has Kermit purchasing, sight unseen, a half interest in a ranch owned by a friend of long standing. Shortly after his arrival, the pal is killed. Kermit sets out to avenge his murder, meets pretty Elaine Shepard and falls in love with her, although he believes her father Frank La Rue, the murderer. However it all comes out in good order in the end, for Budd Buster, a range detective, uncovers the real murderer and La Rue's name is cleared. Thus the two unite for the finish.

Consistenly improving in his acting, Maynard's performance in this is head and shoulders above anything he has done heretofore. Elaine Sheppard is a pretty blonde ingenue and La Rue and Buster lend competent support.

Abbott's direction is snappy.

AD TIPS: Sell this as by James Oliver Curwood,—"Master Writer of Outdoor Stories!"

LEE (Hollywood)

ON SUCH A NIGHT

—Hollywood Preview—

BOXOFFICE RATING

MELODRAMA . . . Weak story has flood scene for selling angle . . . nameless cast makes it second rate dualler . . . Rates ● +.

Paramount
71 Minutes
Grant Richards, Karen Morley, Roscoe Karns, Eduardo Cianelli, Milli Monti, Alan Mowbray, Esther Dale, Robert McWade, John Alexander, John Wray, Frank Reicher
Directed by E. A. Dupont

Poor! This is oftimes incoherent, loosely constructed and anciently melodramatic. It is "quickie" from every angle. Although stock shots of the Spring flood have been inserted liberally, the film lacks punch. Absence of marquee names marks this definitely for the lower end of twin bills in only the cheaper spots.

Grant Richards is a gangster, who is taking a murder rap for Cianelli, purportedly to save his wife, actress Karen Morley, from being killed. The flood intervenes and the governor orders him removed to another prison to be hanged. En route the car collapses ond Richards is believed dead. Morley finds him, removes him from the refugee station, but sinister Cianelli is close at his heels. They all meet in the home of a Southern Colonel, Robert McWade, who offers them shelter. Here the old "saw mill," in the person of the flood enters the story. It rises higher and higher. Cianelli at the point of a gun forces them to turn down a chance at rescue.

At the last moment, Richards swims out among the debris, blows up a floodgate which relieves the pressure against the house, and five seconds later we see him and Miss Morley back in the city with their dreadful experience over and wicked Mr. Cianelli taking the rap for whatever it was that started the whole thing.

Richards overacts as does Cianelli. Hardly flattering was the camera to Karen Morley, who sometimes looks like an unfinished plaster mask. Alan Mowbray struggles with unfunny comedy lines.

Director Dupont's direction must have been inspired by those thrilling melodramas of early film days.

AD TIPS: Action houses might get some results by plugging the gangster angle.

HANNA (Hollywood)

REPORTED MISSING

—Hollywood Preview—

BOXOFFICE RATING

MYSTERY . . . Dull programmer . . . Production and performances sloppy . . . Rates ● + for dual bills.

Universal
65 Minutes
William Gargan, Jean Rogers, Dick Purcell, Hobart Cavanaugh, Michael Fitzmaurice, Joseph Sawyer
Directed by Milton Caruth

A painfully slow moving mystery melodrama. The weakly constructed screenplay is a mass of implausible situations and the performances are something less than inspired. REPORTED MISSING is second rate material for dual billing only in the cheaper nabes and grind houses.

William Gargan designs an invention to end airplane crashes. The planes crash during the first two tests. Gargan decides one of his associates is responsible for the accidents. He sets a trap for the killer by announcing that he has secured fingerprints of the culprit and is flying to Washington to have them identified. The ruse works and, in mid air, Gargan is attacked by Dick Purcell, the villain. Romantic interest is supplied by Jean Rogers.

Hobart Cavanaugh's daffy portrayal of a pilot afraid of germs is a good piece of comedy acting. The other players just so-so.

Milton Caruth's direction shows little imagination.

HANNA (Hollywood)

HOPALONG RIDES AGAIN

—Hollywood Preview—

BOXOFFICE RATING

WESTERN . . . Good Hopalong Cassidy . . . Top notch fare for western spots. Rates ● ● +.

Paramount (Sherman)
65 Minutes
William Boyd, George Hayes, Russell Hayden, William Duncan, Lois Wilde, Billy King, Nora Lane, Harry Worth, John Rutherford.
Directed by Lesley Selander

Orchids to Ralph Ravenscroft who, in his first stint as supervisor for Harry Sherman, has turned in a splendid Hopalong Cassidy. Alive with all the necessary western requirements, it moves along at a fast and suspenseful clip. It is one of the best of the series.

The yarn has Hopalong faced with the choice between love and duty; this time, the love being his brother's for the gal whose kin is head of the rustlers. There is plenty happening from start to finish to keep the kids and action fans on edge.

A youngster, Billy King, runs the others in the cast a close race for acting honors; his presence will aid the kid business.

Lesley Selander's smooth direction lends freshness to the script.

AD TIPS: Ballyhoo this as another in the most popular series of westerns.

HANNA (Hollywood)

HONEST REVIEWS!

How valuable are they to you? You get them in

FILM BULLETIN

Direct from Hollywood

SHORT SUBJECTS

FROM PHILLY
By "Jaywalker"

NO WEAKENING! . . . The Paramount strike in this territory continues in full blast. At a general meeting Aug. 16, the individual members of the U.M.P.T.O. unanimously expressed their determination to give Para the cold shoulder until it heeds their demands for a square deal. The boys in these parts are plenty sore and the past few U.M.P.T.O. meetings have been run from the floor—not from the rostrum. The rank and file of indies talk like they'll cut the business throat of any of their number who becomes a strike-breaker. It might do Adolph Zukor some good to drop in on one of these U.M.P.T.O. meetings and hear those boys express their opinions of his outfit. This fight will cost Paramount plenty of contracts—make no mistake about that! . . . The Warner trade screenings at the Aldine last Monday and Tuesday were quite successful from the attendance viewpoint. Even some exhibitors were found among those present! The following 5 pix were previewed: THAT CERTAIN WOMAN, VARSITY SHOW, BACK IN CIRCULATION, IT'S LOVE I'M AFTER, EMILE ZOLA. Most of the plaudits went to SHOW and ZOLA . . . The burlesque Troc was slated to open Aug. 21, but union (stage hands) trouble brought an indefinite postponement . . . SID SAMUELSON was in town for the WB screenings. He's booking the N. J. Hildinger circuit now . . . BEN KLEBANOFF is boasting about a new son, born the 23rd . . . LOUIS SCHLEIFER tells us he dropped 400 smackers at the Earle, Atlantic City, with the Yiddish pic, I WANT TO BE A MOTHER. It seems that LOU wanted to be an "angel"—and was! . . . Fays is slated to open Sept. 3rd. The deal by which Warners were to take over the W. Philly vaude spot fell through—for this year at least . . . Re-opening of the Nixon's-Grand has been delayed, too, because of stage hands demands . . . DAVE MOLIVER becomes an exhibitor when he opens the Rex, Reading, on the 3rd . . . JOHN BAGLEY is very ill at the Episcopal Hospital . . . Business shot way up for most of the houses in town during the first half of this rainy week just past. Lots of spots reported s.r.o. Wednesday night . . . DAVE BARRIST feels wanderlust in his bones and is lingering in front of tourist office windows these days. He may go to Egypt or Timbuctoo . . . CHARLES STEERMAN opens the Poplar with Joosh pix next Fri. . . . There is absolutely no truth to the rumor that the U.M.P.T.O. will rent the "idle" second floor of the Paramount exchange for its meetings! . . . CHARLIE GOODWIN is back from that travel jaunt looking in grand fettle and loaded with gay tales to tell the boys . . . MOE VERBIN is vacationing in A. C. . . . STRIKE FLASH! Over 100 exhibs attended an anti-Paramount meeting at the Broadwood Friday and all but one signed over power of attorney to a committee to negotiate any '37-'38 deals with Paramount. The meeting was charged with enthusiasm and the boys on the floor again urged the U.M.P.T.O. leaders to continue the fight until Para sees the light. They reiterated their intention to continue the strike for an "indefinite" period . . . Monogram honors President W. Ray Johnston and Branch Manager Sam Rosen with a date drive during the months of October and November. The popularity of these two veterans assures the success of the drive.

FROM BOSTON
By Barclay

The Independent Exhibitors, Inc., will meet on the Paramount strike in jolly olde New England on September 14 . . . JOE CIFRE, veteran of the equipment dealers in New England, now is located on both sides of Winchester Street in the district . . . MRS. ARTHUR K. HOWARD is back from a hurried trip to Arkansas, where her father died unexpectedly from a heart attack. Because of the press of business, the Allied leader could not accompany her . . . FLOYD BELL, formerly publicity head of the Metropolitan, is seriously ill after surviving several heart attacks . . . TONY ZINN, of the RKO Boston, and CAMILLE CARPENTIER are to marry soon after she leaves . . . VICTOR J. MORRIS has arrived in Hollywood to work under EDWARD MANNIX, who was his assistant when MORRIS was at Loew's Orpheum. At a luncheon tendered the veteran, who was boss on one job for twenty-seven years, VIC was presented with a check for one thousand dollars. JOE BRENNAN of the M.P.T.O. local branch, which happens to bear the name of Allied Theatres of Massachusetts, Inc., was toastmaster. ARTHUR L. TUOHY and FRANK MURPHY are at present dividing managerial duties at the first-run . . . The district will shift to sport clothes for the film outing at Pemberton Inn on August 30. JIM KENNEDY, one of the boys in the Motion Picture Salesmen's Club, which is sponsoring the occasion, has had the prizes lined up in IRVING ZUSSMAN'S window on Church Street. There are more awards than even HERMAN KONNIS'S shadow will cover. KONNIS, New England filmdom's biggest man, is prexy of the M.P.S.C. . . . DAVID AMBUTER, laboratory man and commercial sound film maker, is mourning the death of his wife . . . BILL KOSTER, seat man, will have one of the ringside seats at the Louis-Farr affray. KOSTER is a buddy of KID McCOY, regarded as the North-East's foremost heavyweight contender. McCoy expects a bout with Louis within the next few months . . . HARRY ASHER, to give the fight its film angle, is again handling the pictures of the championship bout . . . MICKEY HOCHBERG, brother of SALLY HOCHBERG, who occasionally unbends sufficiently to take a bit of dictation for ARTHUR K. HOWARD, FRANK LYDON, BILL McLAUGHLIN, JOE COHEN, DICK RUBIN and others of the local Allied gentry, has fully recovered from a recent operation . . . Ze THREE STOOGES will be among the top attractions when the RKO Boston resumes stage shows. Flesh will replace double features on September 2 . . . The Metropolitan recently received a complaint from F. M. LOEW on its summer exploitation that stated the house was showing the only stage shows in town. LOEW now has tabs at the Gayety at a thirty-five cent top. MAX FINN is doing the booking . . . TERRY TURNER was in town a few days ago . . . ELINOR HUGHES, who reviews films for the *Herald*, has been away on Cape Cod . . . JOHN CARROLL, Paramount manager, made a return to the South, where he was formerly a divisional manager for Publix. It was only a vacation, however . . . The secretary to HARRY KIRCHGESSNER, National Screen Service manager, is wearing a diamond. She is MISS BRONIE CHASES . . . Representative FRANCIS X. COYNE is going ahead with his bill to outlaw "stage names" in the state of the Puritans and the Sacred Cod. COYNE declares that he has only the welfare of the mighty masses in mind.

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*** On the stands Sept. 1st**









REPUBLIC

Independent EXHIBITORS FILM BULLETIN

VOL. 3, No. 45 SATURDAY, SEPTEMBER 11, 1937 PRICE, 15 CENTS



1 OUT OF 113!

Paramount may wonder why the nation's independents have taken so calmly the Federal Court decision upholding their right to picket non-striking exhibitors.

The answer is obvious when you scan this up-to-the-minute clipping from the Philadelphia Ledger. Of 113 independent theatres in Philadelphia and vicinity, you will find ONLY 1 playing a Paramount Picture the day on which these advertisements appeared.

Picket who?

Read Editorial: A NEEDLESS VICTORY, Page 3

COLUMBIA'S TROUBLES, Hollywood Article, Page 7

PRODUCTION RECORD — REVIEWS
NEWS HIGHLIGHTS

THE VOICE OF AMERICA'S INDEPENDENT EXHIBITORS

LET'S HOPE '100 MEN' WILL TURN THE TIDE FOR UNIVERSAL

Independent exhibitors, who well know the need for more strong production units in the industry, have been gravely disturbed by the disappointing first year of the New Universal. There can be no disputing that this company, since it passed from the Laemmles to the present regime, has turned out the weakest of all major products.

This paper recently suggested that the Universal Studio was direly in need of drastic reorganization and we still hold to that opinion. The poor quality of the product during the 1936-37 season was patently no accident, for, in our estimation, the selection of stories, their treatments and casting were generally far below the standards expected of a major company.

Indication that Universal has been having difficulty in getting much playing time for such pictures has been contained in various reports from time to time that the company is suffering acute financial difficulties. A report this week, for example, in one of the trade papers says that the release of "100 Men And A Girl" is being rushed to bring some cash into the depleted coffers of the company, and that the management may find it not easy to obtain additional financing until the quality of the product improves.

Universal has long been a favorite among independent exhibitors. In the past its sales policy was notable for its fairness and a large volume of contracts for the product was signed each year by independents. No other major enjoyed such goodwill among theatremen.

The policy of the *New* Universal has not been meeting with the same response. Casting envious glances in the direction of Metro, Paramount, et al, the new management has jacked up its terms to a degree entirely out of proportion with the type of product being delivered. The result, inevitably, must be less goodwill, fewer contracts. Instead of the old plan of selling every possible account on an individual basis, at equitable terms, the New Universal has taken up the arbitrary "national" sales policy scheme and asks twelve (12) on percentage. How "national" this plan is has not yet been learned, but in certain territories that is being offered as the "take it or leave it" policy.

We hope that Messrs Cochrane, Cowdin, Grainger and their associates will not wait until too many exhibitors say, "Leave it"!

"100 Men And A Girl" gives Universal a brilliant start for the new season. While one swallow does not make a summer, we join the independent exhibitors everywhere who hope that this picture will be the leader of many other fine Universal films to come.

For the present, however, we urge a revision of the company's sales policy.

Right now, goodwill may be the factor that will enable the company to avoid failure and it is a dangerous policy that tends to alienate the friendship of the nation's thousands of independent theatre owners.

A VICTORY NOT NEEDED!

Paramount's stupid move to break the independents' strike has failed!

In Philadelphia, United States District Court Judge Oliver B. Dickinson, on the technical ground that a Federal court has no jurisdiction in the matter, tossed out the film company's plea for an injunction to prevent exhibitors from conducting the strike or picketing the exchange and strike-breaking theatres.

We find in the Court's ruling several comments which might be read twice or thrice by Paramount's executives to their advantage. Judge Dickinson says: "The activities of plaintiff and defendants are complementary. *It is necessary that they dwell in harmony.*" Further: "The defendants do not deny that the plaintiff is subjected to a damage in the loss of business. Nor do they deny that it is intended that the plaintiff should so suffer. *This is indeed the very motive for the defendants' acts.*"

"Harmony" is an unknown word to Paramount's chieftains. The only relationship with exhibitors they desire is one in which they are privileged to ride roughshod—without semblance of protest—over the rights of those who keep their company in business. Of the second quotation it might be said that the sooner they take it seriously, the healthier it will be for Paramount!

It was characteristic of Paramount, arrogant and ruthless as it has always been, to rush into court in an attempt to bulldoze the striking exhibitors. Not pausing to investigate the basis and justice of its customers' claims, but seeking, rather, to dismember them, Paramount was following the course that has made it the most disliked film organization in the entire industry.

Still further evidence of that overbearance that permits of no retreat from its high-handed tactics is Paramount's announcement that it will appeal the Federal Court ruling. Blind to the fact that the independents no longer need or want the right to picket, that they are winning without that weapon, Paramount prepares to spend more of its stockholders' money on lawyers' fees to fight a useless battle.

As a matter of fact, the decision is meaningless. In those territories where the independents have organized strongly for this fight, picketing has been found unnecessary. Education, not intimidation, has brought the average theatreman around to the viewpoint that Paramount's policies are repugnant to fair business dealing and in contraposition to his best interests.

The U.M.P.T.O. of Eastern Pennsylvania; Allied of the Northwest; I.T.O. of Ohio, and other militant exhibitor units have effectively spread factual propaganda about Paramount among their members—common sense has done the rest.

Benjamin M. Golder, special counsel for the U.M.P.T.O. in the Philadelphia case, in addressing one of the body's meetings recently, advised the members to drop the picketing idea and concentrate on a plan of education. That this has succeeded is perhaps best demonstrated by the clipping on the front page of this issue.

MO WAX.

NEWS HIGHLIGHTS

PHILA. EXHIBS WIN OVER PARAMOUNT

Philadelphia.—U. S. District Court Judge Oliver B. Dickinson on Wednesday upheld the right of independent exhibitors to picket the Paramount exchange or theatres playing Paramount product. The ruling was handed down in the suit brought by the distributor to enjoin the theatre owners from adopting such tactics. Paramount has announced that it will appeal.

The United M.P.T.O. of Eastern Penna. has not yet decided whether it will proceed with picketing.

* * *

MINNEAPOLIS AWAITS DECISION

Minneapolis.—Leaders of the Paramount strike in this territory were heartened by news of the Philadelphia decision and are confident that the temporary injunction now preventing them from picketing soon will be lifted. Final briefs were filed Wednesday by counsel for the film company and Allied of the Northwest.

* * *

PARAMOUNT APPEALS N. D. LAW

Fargo.—A bill in equity asking the U. S. District Court here to restrain Governor William A. Langer and other state officials from enforcing the enacted theatre divorce law in North Dakota was filed by Paramount on Sept. 1st. The law, which prohibits producers or distributors from holding any interest in theatres in this state was recently passed by the Legislature. It was sponsored by Allied. Hearings will probably be held on the injunction suit this fall.

* * *

RKO PROFIT UP

Net profit of $1,448,783 was shown by Radio-Keith-Orpheum for the 26 weeks ending July 3. Its subsidiary, RKO-Radio Pictures Inc., showed $476,491 for the six months, almost double the net for the same period last year.

GOLDWYN-PARA. SCRAP SETTLED

Hollywood.—The $5,000,000 suit brought by Paramount against Samuel Goldwyn for alleged "stealing" of Gary Cooper by the latter was settled amicably, it was announced here last week. Paramount has given Goldwyn the services of Henry Hathaway, ace director, in return for Cooper's appearance in one Paramount picture.

* * *

20TH CENTURY TAKES OVER ROXY

20th Century-Fox last Thursday acquired control of famous Roxy Theatre as its first run showplace in New York. Since William Fox's exit this company has had no theatres in Manhattan. Its product has been divided between the Roxy and Radio City Music Hall during the past few years.

* * *

PARALYSIS SCARES HURT B. O.

The sudden increase in number of infantile paralysis cases in Canada and some parts of U. S. has caused health authorities to close schools and ban children's admissions to theatres until further notice. Chicago, Kansas City and Omaha are among the larger cities in this country affected by the restrictions. Toronto has barred children, too.

* * *

METRO INTO RADIO

It was reliably reported in New York this week that Metro will sponsor a huge weekly radio program starting within two months. The company has been toying with the scheme for many months, but was thought to have heeded the protests of exhibitors, who argued that it would cut heavily into their grosses. The plan is for a program controlled by the studio and including the cream of the company's talent.

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Cagney's Latest Socko B. O. . . . 'Zenda' and '100 Men' Both Big . . . 'First Lady' Has Class

Something to Sing About

—Hollywood Preview—

BOXOFFICE RATING

MUSICAL-DRAMA . . . Fast moving and engrossing filmmusical . . . Should have socko results on novel Cagney role . . . Rates ● ● ● + generally.

Grand National
90 Minutes
James Cagney, Evelyn Daw, William Frawley, Mona Barrie, Gene Lockhart, James Newill, Harry Barris, Cully Richards, Candy Candino
Directed by Victor Schertzinger

Socko entertainment for all classes! Grand National can well take a bow for this second Cagney production. It abounds with ingenious, well staged musical numbers, which embellish a well sustained human interest story. Cagney has been given a novel role, one which should win him a host of new admirers. He sings and dances expertly, while retaining his basic two-fisted characteristics. Excellently produced in all departments, this is made of the stuff that appeals to all types of audiences and with the Cagney name for marquee display SOMETHING TO SING ABOUT should be among the top grosses of the screen.

Cagney, an up and coming band leader, is signed to appear in a picture. He finishes it and immediately marries his childhood sweetheart, Evelyn Daw, with whom he leaves for a honeymoon. His picture scores a tremendous success. When finally he returns, his marriage is hushed up and a synthetic romance is created by the press department, linking him with Mona Barrie, a temperamental star. Daw leaves him and goes to New York Cagney, weary of the situation, follows her and they reunite for the finish.

Cagney is superb, distinguishing himself with his dancing and singing, of which too little is seen. Evelyn Daw sings four Schertzinger tunes delightfully, but needs more camera experience. William Frawley, in the meaty role of a Hollywood-wise press agent, supplies good comedy as does Gene Lockhart in the part of a producer. Mona Barrie is a splendid menace.

Victor Schertzinger's direction is excellently timed and fluidly knits the story and musical elements into a smooth, intelligent production.

AD TIPS: Sell Cagney in his most novel role; play up the dancing and singing angle. Label his "A New, Unrevealed Cagney!"

HANNA (Hollywood)

THE PRISONER OF ZENDA

—Hollywood Preview—

BOXOFFICE RATING

ADVENTURE-ROMANCE . . . Handsome production of thrilling story . . . Has mass entertainment qualities . . . Rates ● ● ●.

United Artists (Selznick)
100 Minutes
Ronald Colman, Madeleine Carroll, Douglas Fairbanks, Jr., Mary Astor, C. Aubrey Smith, Raymond Massey, David Niven, Lawrence Grant, Ian MacLaren, Bryan Foulger
Directed by John Cromwell

Produced, acted and directed with verve and beauty, David O Selznick has turned out one of the most thoroughly and universally entertaining films of a year. Anthony Hope's perennial story of a man who is "king for a day" stirs the imagination and puts an extra beat into one's heart—especially when it is played against eye-filling settings by people so magnificently charming and villainous as Colman, Carroll, Fairbanks, Jr., Massey and Niven. Here are all the ingredients that make for popular filmfare, for young and old, professor and mill hand. It will be ace boxoffice for all locations.

When Raymond Massey, jealous half-brother of the profligate king Rudolph V, drugs him on the eve of his coronation, the ruler's two faithful officers, C. Aubrey Smith and David Niven, prevail upon Colman, an Englishman who is the identical counterpart of Rudolph, to take his place at the coronation Even Madeleine Carroll, the king's fiancee, is deceived, but complications arise when Colman falls in love with her. Meanwhile, Fairbanks, as the disreputable Hentzau, kidnaps the drugged king and Colman must carry on the pretense. Through the jealousy of Mary Astor, Massey's sweetheart, Colman learns that the king is held prisoner at the castle of Zenda. Risking his life, he swims the moat, fights a duel with Hentzau and rescues the king. Madeleine, having learned his true identity, confesses that she loves Colman, not the king, but when he asks her to marry him and go to England, her duty to her country prevails and they part, still loving each other.

Colman plays the adventurous imposter as every lover of the story would want it played. He is the embodiment of the perfect fiction hero. Miss Carroll is beautiful and most appealing—her "warmest" performance. Fairbanks, Jr. is a swashbuckling, devilishly hateful Hentzau. The others are all grand, credit due every one.

John Cromwell's direction is swift, suspenseful and always engrossing

AD TIPS: Sell the adventurous qualities of the story. Play this up as Colman's grandest role, a hero to thrill women and men alike. Give it dignity of the socko variety, which is what the picture has.

HANNA (Hollywood)

One Hundred Men and a Girl

—Hollywood Preview—

BOXOFFICE RATING

MUSICAL . . . Delightful human interest story with fine music . . . Durbin, Stokowski and Menjou score solidly . . . Should click everywhere . . . Rates ● ● ● generally; better in class spots.

85 Minutes
Universal
Deanna Durbin, Adolphe Menjou, Leopold Stokowski, Alice Brady, Eugene Palette, Mischa Auer, Billy Gilbert, Alma Kruger, Jack Smart, Jed Prouty, Jameson Thomas, Frank Jenks
Directed by Henry Koster

A triumph of picture making! ONE HUNDRED MEN AND A GIRL has everything to satisfy the lovers of wholesome entertainment This delightfully human story embellished with the thrilling music of Wagner Liszt, Mozart and Verdi is designed to meet with the unqualified approval of picture goers everywhere Teaming the young song stress Deanna Durbin with maestro Leopold Stowkowski was a shrewd stroke. Besides being an exploitation feature of considerable possibilities, it is a perfect union of two music loving souls, a fact clearly evidenced in their work, giving the heart-warming story that deep note of sincerity which distinguishes it With proper exploitation this will be a boxoffice smash anywhere, except in action houses. Word-of-mouth advertising will be most favorable.

Deanna is the daughter of Adolphe Menjou, an unemployed musician. He finds a purse belonging to Alice Brady and uses some of the money to pay the rent, thus leading Deanna and other members of the household to believe he has landed his job with Stokowski's orchestra Deanna learns the truth and returns the purse to Brady's home The latter takes a liking to the girl and listens to her tell of the unemployment among musicians like her father Brady tells her to organize an orchestra and that she will sponsor it. 100 men are assembled, but Brady forgetting her promise, has sailed for Europe Undaunted Deanna finally takes the plan to Stokowski. He turns her down because of European engagements. But meanwhile Deanna has unwittingly given a story to the papers that Stokowski intended to conduct an orchestra of unemployed musicians. It actually happens and little Miss Durbin sings Traviata to a crowded theatre as the climax of the picture.

Graceful and poised, little Miss Durbin sings and acts with an air which might well be emulated by more experienced prima donnas. Stokowski demonstrates a finished acting technique and his voice is most pleasant on the ears. Adolphe Menjou gives a warm note to the role of the father and Mischa Auer clicks again in a comedy role The others are all competent

With unusual craftsmanship, Henry Koster has succeeded admirably, knitting the story music comedy and human interest into a fluid well paced whole

AD TIPS: Sell Deanna Durbin and Stokowski Class houses can sell the famous musical numbers, while the family trade will want the human interest story

HANNA (Hollywood)

MORE

Straight-From-the-Shoulder

REVIEWS

On the Next Page

(CONTINUED FROM PAGE 5)

REVIEWS

WIFE DOCTOR AND NURSE

—Hollywood Preview—

BOXOFFICE RATING

DRAMA . . . Interesting triangle story has strong femme appeal . . . Can hold its own in top spot in all save action spots . . . Rates ● ● + generally.

20th Century-Fox
85 Minutes
Loretta Young, Warner Baxter, Virginia Bruce, Jane Darwell, Sidney Blakmer, Maurice Cass, Minna Gombell, Margaret Irving, Gordon Elliott, Elisha Cook, Jr., Spencer Charters, Lon Chaney, Jr., Charles Judels
Directed by Walter Lang

A strong woman's picture. WIFE DOCTOR AND NURSE is a familiar, but well wrought triangle story with a new twist. It is expertly handled in story, direction and production, being at all times thoroughly engrossing and dramatic screenfare. Assuring its healthy boxoffice in the deluxes and better naborhoods are the names of Baxter, Young and Bruce. Word-of-mouth will help it considerably in the subsequents. It isn't much for action spots.

Baxter is seen as a highly successful Park Avenue physician, whose career has been aided long and capably by his expert nurse, Virginia Bruce. He marries Loretta Young, a popular young socialite, at which time Miss Bruce realizes she loves him. She leaves him but is persuaded by Loretta to return. Understanding Bruce's feelings and believing them mutual, his wife starts for Reno. At the last moment she changes her mind, returns and discovers Baxter in Bruce's apartment. It is explained that her leaving had caused him to get drunk and Bruce is attempting to straighten him out for an important operation. They realize now that both are vital parts of his life, Miss Young at home and Virginia Bruce at the office. So both decide to stick.

Baxter gives his usual warm and sincere performance, and both Miss Bruce and Miss Young deliver sympathetic, completely believable portrayals.

Walter Lang's direction deftly extracts the dramatic action from the smoothly written script.

AD TIPS: Go after the women by putting the problem up to them. Call it a different kind of triangle story. HANNA (Hollywood)

FIRST LADY

—Hollywood Preview—

BOXOFFICE RATING

COMEDY . . . Smartly contrived farce . . . Good woman's picture for class audiences . . . Rates ● ● ● — for deluxers and ● ● for nabes and action spots.

Warner Brothers
82 Minutes
Kay Francis, Preston Foster, Anita Louise, Walter Connolly, Verree Teasdale, Victor Jory, Marjorie Rambeau, Marjorie Gateson, Louise Fazenda, Henry O'Neill, Grant Mitchell, Eric Stanley, Lucille Gleason, Sara Hayden
Directed by Stanley Logan

This is definitely a class attraction. Poking bland satirical shafts at the nation's political ond judicial tycoons, FIRST LADY comes to the screen pretty much in the same form as it appeared on the stage. The production is handsome and the acting of a high order. It abounds in smart amusing dialogue which should click with intelligent audiences. Kay Francis' name should attract above average grosses in the naborhoods. It will only get by in the action and rural spots.

Miss Francis plays the granddaughter of a President and wife of Preston Foster, Secretary of State, for whom she has Presidential ambitions. Her social and much married rival, Verree Teasdale, is hitching her cart to young Victor Jory, a possible nominee. Discovering this, Francis contrives through Louise Fazenda, leader of the Peace league to swing presidential sympathy to Miss Teasdale's latest husband, Walter Connolly, a decrepit Sureme Court Justice. Surprisingly, Connolly is a popular choice. Determined to thwart Teasdale's ambitions to become First Lady, Kay discovers and produces one of Miss Teasdale's former matrimonial mistakes, and it is revealed that because of some technicality her divorce is not legal. Connolly withdraws and the nomination is given Foster.

Kay Francis bestows her comedy role with so much grace and charm as to make it the best performance of her career. Verree Teasdale almost steals the picture with her shrewdly painted portrait of an ambitious social climber. Marjorie Rambeau, Marjorie Gateson and Louise Fazenda have meaty parts which are played to the hilt by this trio of expert farceurs. Preston Foster has little to do, and Walter Connolly's broad comedy is a bit out of place. Remainder of the well assorted cast do fine work.

Stanley Logan never lets down his pace directing it with broad farcical strokes to laugh-provoking effect.

AD TIPS: Sell the angle of Kay Francis in a comedy role. Plug the successful play by George S. Kaufman. The political angle is hot, so go after it strong—a Supreme Court Justice after the Presidency!!!

HANNA (Hollywood)

Adventurous Blonde, The

—Hollywood Preview—

BOXOFFICE RATING

COMEDY-MYSTERY . . . Complicated story has good moments thanks to Glenda Farrell . . . Secondary dualler . . . Rates ● ● —

Warner Brothers
65 Minutes
Glenda Farrell, Barton MacLane, Anne Nagel, Tom Kennedy, George E. Stone, Natalie Moorhead, William Hopper
Directed by Frank MacDonald

With a less dynamic "Torchy Blane" than Glenda Farrell, this latest of the series would have been a sorry mess. Burdened with too much dialogue and involved situations, only Miss Farrell's zestful, wise-cracking performance gives the picture some zip. For dual billing in the naborhood houses, this is fair entertainment.

Hoping to dampen the spirits of Miss Farrell, her rival reporters fake a murder, tipping her off to the story, which she prints. The corpse turns out to be the real McCoy, putting Glenda one up on her hazers. Barton MacLane is again the bungling police captain, whom Glenda guides through the mass of clues, coming out, as usual, with the crime solved and a scoop for her newspaper.

Supporting cast is adequate; Frank MacDonald's direction average.

HANNA (Hollywood)

FORTY NAUGHTY GIRLS

—Hollywood Preview—

BOXOFFICE RATING

COMEDY-MYSTERY . . . Lively programmer . . . Gleason and Pitts make this good fun . . . Rates ● ◕ as dualler for nabes and rurals.

RKO
63 Minutes
James Gleason, ZaZu Pitts, Marjorie Lord, George Shelley, Joan Woodbury, Frank M. Thomas, Tom Kennedy, Alan Edwards, Alden Chase, Edward Marr
Directed by Edward Cline

One of the best of the Piper-Withers comedy murder mysteries, this is top notch program material. With a basically sound story idea, has been contrived a smooth-flowing mystery, abounding in good clean comedy and well maintained suspense. As a program accompaniment, this should prove highly satisfactory entertainment for the family trade.

On Gleason's night off, he takes Miss Pitts to the theatre where FORTY NAUGHTY GIRLS is playing. Edward Marr, press agent for the show is murdered. Gleason, of course takes charge of the proceedings with the capable assistance of ZaZu Pitts. Things become serious when Alden Chase, author of the play, is killed and members of the cast are suspected. It is finally revealed that Alan Edwards is the murderer; ;that is, after Gleason has 'bungled things sadly and Miss Pitts' feminine intuition solves the crimes.

Gleason is droll and dour as usual and ZaZu Pitts scores laughs continuously as the nosey Hildegarde Withers. Edward Marr expertly characterizes the repulsive press agent

Credit is due the well paced and shrewdly pointed direction of Edward Cline.

HANNA (Hollywood)

PARTNERS IN CRIME

—Hollywood Preview—

BOXOFFICE RATING

COMEDY-MYSTERY . . . "Quickie" has nothing for the marquee and little entertainment . . . for secondary dualling only . . . Rates ● +.

Paramount
62 Minutes
Lynne Overman, Roscoe Karns, Muriel Hutchinson, Anthony Quinn, Inez Courtney, Lucien Littlefield
Directed by Ralph Murphy

Despite the valiant trouping of Lynne Overman and Roscoe Karns, this latest of Paramount's cheap detective yarns approaches a new low in program pictures. The pointless story had a weak promise to begin with and nothing in the way of novel directorial or scripting touches was applied to liven it up. As a dualler it will have tough goings even with the least discriminating audiences.

The story has something to do with a political campaign. Someone is running for mayor, but Muriel Hutchinson is about to do some blackmailing and queer the whole works. Roscoe Karns and Lynne Overman the wandering detective, enter the scene. Overman seems to know what the whole thing is about (which is more than we do) and straightens out the situations after sixty-two minutes of aggravating seat warming by your loyal reviewer. HANNA (Hollywood)

(More Reviews on page 14)

HOLLYWOOD

By DAVID J. HANNA

COLUMBIA'S TROUBLES

That independent theatre owners throughout the country will no longer submit to the domination of Hollywood film moguls was further demonstrated this week when Columbia found itself with a healthy handful of exhibitor troubles here in Southern California.

The controversy started with Columbia's demands for a percentage deal on LOST HORIZON after yanking it for two consecutive seasons from the general program. This plus the fact that a second Capra production was promised and not forthcoming for '36-'37. When the split on HORIZON was reputedly placed at 40-60 the exhibs out here are reported to have started wholesale cancellations of Columbia product for the '37-'38 season.

Oddly enough, the move was started by the Paramount Theatre, which, while independently owned, is virtually controlled by the Zukor company. The theatre's contract, calling for fifteen of Columbia's top pictures next season, had been tentatively set and awaited only final ratification. But, when Columbia demanded that the theatre drop its stage show during the HORIZON engagement, Milton Arthur swiftly changed his plans.

This leaves Columbia in the unfortunate position of having no first-run theatre in Los Angeles. A situation which caused Jack Cohn's appearance in Hollywood, where he is in daily huddles with Columbia execs attempting to straighten out the situation and secure for Columbia a much-needed first-run spot.

As far as this observer can see, the chances of Columbia getting a theatre in Los Angeles are pretty slim. The independently owned Pantages, which would have welcomed such a deal a year or so ago, is now working on a joint booking arrangement with the RKO Hillstreet and is pretty well tied up with RKO and Universal pictures.

Thus it wouldn't surprise us a bit to see Columbia grab one of the many dark legit theatres in town as a showcase for its films.

Another headache now confronting Columbia is the pending law suit against it being brought by Frank Capra. Capra is suing the studio on two points. First, alleged neglect of the studio to pay him $100,000 called for in his '36-'37 contract and due him on February sixth of this year. The second issue being raised is the question of billing, a point, which you will recall, won for James Cagney his now historic suit against Warner Brothers.

Columbia, it is asserted, used Capra's name in conjunction with exploitation of IF YOU COULD ONLY COOK when that film was released in England. The picture was supervised by Everett Riskin and directed by William A. Seiter, Capra having nothing whatsoever to do with its making.

The general feeling here in the film city is that Mr. Capra has a cut and dried case against Columbia and will emerge as the victor. It is presumed that he will join United Artists in the capacity of a unit producer-director.

Columbia, meanwhile, is busy shopping around for another producer to replace Capra on its program. Leo McCarey recently directed THE AWFUL TRUTH for the studio and insiders report it to be one of the best comedies of the year. Current rumors have it that the Cohns have their eyes on Mr. McCarey.

As your correspondent sees the situation, unless McCarey changes his mind considerably, he will not accept the flattering terms offered by Columbia. More the pity for the studio, since his reasons for refusing the handsome deal reputedly being proffered are of a purely personal nature.

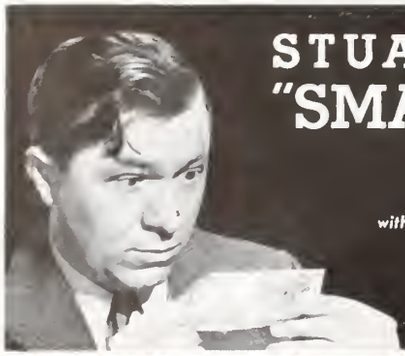
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CONN'S CAPITAL

Planning to produce 36 pictures during the '37-'38 season at a cost of $1,100,000, Maurice Conn filed this week a registration statement with the Securities and Exchange Commission. Conn is named as president of the organization, to be known as Conn Productions Inc., which will release through the Ambassador exchanges formed last May. Robert W. Morris will serve as treasurer.

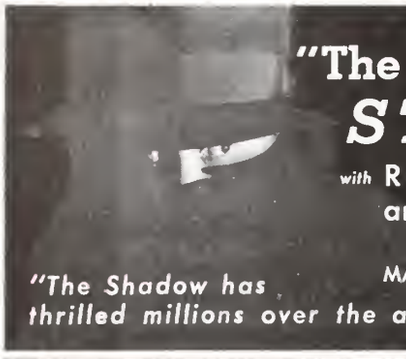
Signed on one picture deals with options for further commitments are Leo Carillo, May Robson, Sally O'Neal and Ricardo Cortez. Adding to this list of term players, which now include Frankie Darro, Kane Richmond and Kermit Maynard, are Donald Novis, Gene Austin and Cyril McLaglen. Two picture deals also with options for later assignments have been completed with Grace Bradley, Wynne Gibson and Molly Lamont.

It is generally believed that Conn will either take over or build new studio space in addition to his present leased location in order to handle the bulky program the indie leader plans for next year.



STUART ERWIN
"SMALL TOWN BOY"

with JOYCE COMPTON
JED PROUTY
A ZION MYERS Production
"A RIOT OF MIRTH"



"The SHADOW *STRIKES*"

with ROD LA ROCQUE
and LYNN ANDERS
Produced by
MAX and ARTHUR ALEXANDER

"The Shadow has thrilled millions over the air and in magazines"



BRUCE CABOT
"LOVE TAKES FLIGHT"

with BEATRICE ROBERTS
A CONDOR Production
Produced by GEORGE A. HIRLIMAN

"Blazing Romance of the Airways"



"HERE'S *FLASH* CASEY"

with ERIC LINDEN
BOOTS MALLORY
Produced by
MAX and ARTHUR ALEXANDER

"Fiction's daring news photographer"



"RENFREW *of the* ROYAL MOUNTED"

with JAMES NEWILL
and CAROL HUGHES
Produced and directed by
AL HERMAN

"Radio and Fiction's famous hero now on the screen"



"WALLABY JIM *of the* ISLANDS"

with GEORGE HOUSTON
and RUTH COLMAN
Produced by BUD BARSKY

"Collier Magazine's most colorful sea adventurer"

GRAND NAT

EDWARD L. ALPERSON *presents*

JAME

CAGN

DANCING . . . ROMANCING . A
REAL WALLOP IN HIS GRE

SOMET TO SIN ABOU

A VICTOR SCHERTZINGE PRODUCTIO

with EVELYN DAW • WILLIA

MONA BARRIE • GENE LOCKHART • JAMES NEWI
CULLY RICHARDS • CANDY CANDIDO • Willi
Tucker • Marek Windheim • Johnny Arthur • Dwi
Screenplay by Austin PARKER Orchestra Conductor C. BAKALEINKOFF Dance Arranged
Original story, music and direction by
VICTOR SCHERTZINGER • PRODUCED BY ZIO



"THE

Romance of a Broadwa

Featuring—IRENE HERVEY • ROBE
YORK GILBERT & SULLIVAN Play
ROGERS and Others • Produced a
Presented by EDWARD L. ALPERSO


TONAL Delirers
DURING SEPTEMBER
EY
ACKING A
ST ROLE!
HING
G
T
RAWLEY
ARRY BARRIS
avidson Richard
ye · Philip Ahn
arland DIXON
MYERS
Hear These
NEW SCHERTZINGER
SONG HITS
"Loving You"
"Right or Wrong"
"Something To Sing About"
"Out Of The Blue"
"Any Old Love"
GIRL SAID NO"
Wise Guy Who Fell In Love With a Dime-a-Dance Siren
ARMSTRONG • PAULA STONE • ED BROPHY • And an All Star Cast of the Original NEW
WILLIAM DANFORTH • VERA ROSS • VIVIAN HART • FRANK MOULAN • with ALLAN
Directed by ANDREW L. STONE • Screenplay by BETTY LAIDLAW and ROBERT LIVELY
GILBERT & SULLIVAN ON THE SCREEN FOR THE FIRST TIME • HEAR AGAIN:
"Three Little Maids from School" • "Poor Little Buttercup" • "The Wandering Minstrel" • "The Mikado's Song" and many others

PRODUCTION RECORD

This department is designed to provide the exhibitor with a complete and comprehensive summary of vital data on all new feature films as they go into production. This will enable you to anticipate bookings and plan for the exhibition of forthcoming pictures for which you have contracted. We hope to enlarge the scope of this service as we further learn the needs of our readers.

The date before the titles of pictures RECENTLY COMPLETED is the approximate General Release Date.
The date after titles is that of the FILM BULLETIN issue in which all details appeared.

COLUMBIA

CARNIVAL LADY

Shooting started—August 30
Murder-Mystery

Cast: **Charles Quigley, Rita Hayworth, Donald Kirk, Dwight Frye, Marc Lowrence, Arthur Loft, Marjorie Main**

Directed by C. C. Coleman, Jr.
Produced by Wallace MacDonald

Story: When her father dies, Rita Hayworth becomes the owner of a circus. One of the performers, Donald Kirk, holds some of her father's notes and threatens to take over the show unless they are paid within twenty-four hours. Before the time limit, he is mysteriously murdered. Charles Quigley, p. ap for the circus, takes charge, apprehends the culprit, meanwhile winning the love of Miss Hayworth.

'37-'38 program.

* * *

FRESHMAN FOLLIES

Shooting started—September 8
Musical-Comedy

Cast: **Charles Starrett, Joan Perry, Jimmy Durante, Walter Connolly, Gertrude Neisan, Three Stooges, Ernest Truex, Romo Vincent, Raymond Walburn, Thurston Hall, Chaz Chase**

Directed by Al Rogell Produced by Nat Perrin

Story: Unavailable, see next issue.

'37-'38 program.

* * *

RECENTLY COMPLETED: RIVER OF MISSING MEN (Details issue Aug. 14) . . . WOMEN OF THE NIGHT (Issues July 31, Aug. 14) . . . PARK AVENUE DAME (Issue July 31) . . . ALL AMERICAN SWEETHEART (Issues Aug. 14, Aug. 28) . . . I'LL TAKE ROMANCE (Issue July 31) . . . I MARRIED AN ARTIST (Issue Aug. 28).

TITLE CHANGE: THE OLD WYOMING TRAIL changed from SMOKING SIX GUNS (Completed, details issue Aug. 28).

GRAND NATIONAL

HE WANTED TO MARRY

Shooting started—September 1
Comedy

Cast: **Wallace Ford, Ray Mayer, Isabel Jewell, Mary Treen, Tully Richards, Max Hoffman, Jr.**

bewildered by the newspaper stories about Robinson, she finally comprehends the truth. The young mother meets James Stewart, a newspaper man, and they fall in love. The years pass and Stewart makes her and the boy extremely happy, until the day Robinson is released. Fellow gangsters, believing he has a fortune hidden, determine to get it. They use his son as the tool. They threaten to reveal his identity. Robinson kills the leader, who also clips him. He dies knowing the secret will be kept and his youngster will never be known as Public Enemy, Jr.

* * *

ROSALIE

Shooting started—August 30
Musical

Cast: **ELEANOR POWELL, NELSON EDDY, Ray Bolger, Ilona Massey, Frank Morgan, Edna Mae Oliver, Reginald Owen, Virginia Grey, George Zucco, Janet Beecher**

Directed by W. S. Van Dyke
Produced by William Anthony McGuire

Story: Eleanor Powell is the American-educated heiress to the throne of a tiny Balkan kingdom. She has a crush on Nelson Eddy, West Point football hero, but, on the day of a date with him, discovers she must return to her country. Eddy follows. At home, it is the King's wish that she marry the son of the Chancellor. Eddy has meanwhile proposed to her, but when he discovers her real identity, believes she has been kidding him and goes back to America. A revolution chases the Royal Family to the United States. After various complications, the romantic difficulties are straightened out, due chiefly to the ingenuity of Ray Bolger, close pal of Nelson.

'37-'38 program.

* * *

THOROUGHBREADS DON'T CRY

Shooting started—September 3
Comedy-Drama

Cast: **Mickey Rooney, Judy Garland, Ronny St. Clair, Sophie Tucker, C. Aubrey Smith, Forrester Harvey**

Directed by Alfred E. Green Produced by Harry Rapf

Story: Unavailable, see next issue.

'37-'38 program.

* * *

NAVY BLUE AND GOLD

Shooting started—September 7
Football Romance

Cast: **Robert Young, James Stewart, Tom Brown, Lionel Barrymore, Billie Burke, Barnett Parker, Alyn Curtis, Paul Kelly**

Directed by Sam Wood Produced by Sam Zimbalist

Story: Tom Brown, a prep school quarterback with a social background; Robert Young, a lazy fullback, and James Stewart, former fireman on a Navy cruiser, come to the Naval Academy, where they become roommates. Stewart meets and makes a big hit with Brown's pretty sister. The following season Young is benched because of his business. Heartrendent

and is tried for murder. MacMurray gets her acquitted and over night the pair are famous; he, an established lawyer, and she as a fiction writer. Barrymore essays the role of a nut who wants to be cut in on the proceeds.

'37-'38 program.

* * *

RECENTLY COMPLETED: 9/24—BULLDOG DRUMMOND'S REVENGE (Details issue Aug. 14) . . . BUCKAROO (Issue July 31) . . . TEXAS TRAIL (Issue July 17) . . . 10/8—PARTNERS IN CRIME (Issue July 31) . . . THE BARRIER (Issue July 17).

IN PRODUCTION: WELLS FARGO (Issue July 31) . . . LOVE ON TOAST (Issue July 31) . . . BLOSSOMS ON BROADWAY (Issues July 31, Aug. 14) . . . THRILL OF A LIFETIME (Issue Aug 14) . . . THE BUCCANEER (Issue Aug. 14).

REPUBLIC

RECENTLY COMPLETED: TRIGGER TRIO (Details issue Aug 28) . . . PORTIA ON TRIAL (Issues Aug. 14, 28) . . . 9/17—FOOLS IN PARADISE (Issue July 17) . . . HEART OF THE ROCKIES (Issue July 17) . . . 10/1—BOOTS AND SADDLES (Issue July 17) 9/30—TREASURE HUNT (Issue July 31) . . . 10/4—TROUBLE FOR TWO (Issue July 31).

IN PRODUCTION: MANHATTAN MERRY-GO-ROUND.

RKO-RADIO

HITTING A NEW HIGH

Shooting started—August 25
Musical

Cast: **LILY PONS, Jack Oakie, John Howard, Eric Blore, Edward Everett Horton, Eduardo Ciannelli, Marek Windheim**

Directed by Raoul Walsh Produced by Jesse L. Lasky

Story: Lily Pons is a night club singer in love with John Howard, a band leader. She seeks an audition with Edward Everett Horton, who is connected with the opera. Jack Oakie, his secretary, tells her to follow them to Africa, where Horton intends to hunt wild game. She does so and is introduced to Horton as some sort of a bird girl with a magnificent voice. Horton rushes her back to New York. Shortly before her debut, Howard threatens to tell the truth about her unless she returns to the band. She gives up her chance in opera and leaves with him for South America.

'37-'38 program.

* * *

RECENTLY COMPLETED: HIGH FLIERS (Details issue Aug. 28) . . . LOVE IN A BASEMENT (Issue Aug. 14, 28) . . . 9/24—FORTY NAUGHTY GIRLS (Issue July 17) . . . 10/8—SATURDAY'S HEROES (Issue July 17) . . . DON'T FORGET TO REMEMBER (Issue July 17) . . . A LOVE LIKE THAT (Issue July 17).

pal, Ray Mayer, opposes. As the ship returns to San Francisco from a cruise, Mayer contrives to have Ford brigged. He courts Miss Jewell, which results in her almost forgetting Ford. Wally discovers that Ray has been two-timing him and knocks him cold. However, their friendship is re-cemented when Mayer rescues Ford and elicits from him the promise that he will not marry, but enlists for four more years service.

'37-'38 program. Grand National hopes to develope Flagg-Quirt type of team with Ford and Mayer.

* * *

MR. BOGG BUYS A BARREL

Shooting started—September 3
Comedy

Cast: **STUART ERWIN, Helen Chandler, Toby Wing, Walter Byron, Spencer Charters, Milburn Stone**

Directed by Gordon Wiles Produced by Ben Pivar

Story: Stuart Erwin is a wizard at statistics. After winning $1,500 for guessing the number of beans in a jar in a movie theatre contest, he sets out to find romance and adventure in the seedy town of Peckham Falls. He purchases a failing barrel factory. Helen Chandler's father invents a collapsible barrel, but is double-crossed in his attempts to raise capital to market it. Miss Chandler's shrewdness in registering the patents in her own name saves the day for Erwin and papa. He gets over his infatuation for Toby Wing, snobbish daughter of the wealthiest man in town, and settles down with his barrels and Miss Chandler.

'37-'38 program. Formerly titled FACE THE FACTS.

* * *

TEX RIDES WITH THE BOY SCOUTS

Shooting started—August 30
Western

Cast: **TEX RITTER, Snub Pollard, Horace Murphy, Heeber Snow, Charles King, Forest Taylor, Marjorie Reynolds.**

Directed by Ray Taylor Produced by Edward Finney

Story: A gang of masked bandits shoot down the guards of a train in Colorado and rob it of a million dollars in gold. The press of the nation demands justice, but the criminals cannot be traced. Tex and a vast number of boy scouts track down the robbers. After various thrilling complications, the thieves are apprehended.

* * *

RECENTLY COMPLETED: 9/10—HERE'S FLASH CASEY (Details issue July 31) 9/24—WALLABY JIM OF THE ISLAND (Issue July 31) 9/3—SOMETHING TO SING ABOUT (Issue July 3) 9/17—RENFREW OF THE MOUNTED (Issue July 17).

METRO-GOLDWYN-MAYER

BAD MAN OF BRIMSTONE

(Other Details issue Aug. 28)

Story: When Dennis O'Keefe, a young prize fighter, is held up in Brimstone, he meets Virginia Bruce and decides to stay there. Wallace Beery, a notorious outlaw who rules that part of the country, recognizes O'Keefe as his son. He provides money for a "fake legacy" to send the boy to college. Meanwhile silver is struck and Beery and his cohorts assume political charge of the town. Before O'Keefe leaves, he kills Warren Hymer, brother of Bruce Cabot. Beery tells Cabot that he has killed the now absent O'Keefe. But when he returns three years later as Federal Marshal, Cabot guns for him. By mistake, he kills Guy Kibbee and is arrested by O'Keefe. A fraudulent trial is arranged by the gang. Beery backs his son and after several gun fights the gang is exterminated. Beery keeps the secret of the boy's parentage safe and, with Miss Bruce by his side, O'Keefe sets about the task of building up law and order in Brimstone.

* * *

THE LAST GANGSTER

(Other Details issue Aug. 28)

Story: Edward G. Robinson plays the role of Public Enemy No. 1, who goes to Europe to find himself a wife. He meets a lovely Russian girl (as yet unnamed), brings her back to America, where their first year is an ideally happy one. The days she tells him of the coming baby, he is arrested for income tax evasion and, after a trial, imprisoned. At first ball game, everything is cleared and the Navy runs off with the winning honors.

'37-'38 program.

* * *

RECENTLY COMPLETED: LIVE, LOVE AND LEARN (Details issue July 31) . MADAME X (Issue July 31) . . . DOUBLE WEDDING (Issue July 17) . . 9/24—THE BRIDE WORE RED (Issue July 31) . . . 9/10—THE WOMEN MEN MARRY (Issue July 31).

MONOGRAM

No new production since last issue.

RECENTLY COMPLETED: 9/24—STARS OVER ARIZONA (Details issue Aug. 28) . . . 10/1—A BRIDE FOR HENRY (Details issue Aug. 14).

PARAMOUNT

CITY HALL SCANDAL (Completed)

(Other details issue Aug. 28)

Story: John Barrymore is a distinguished physician, who carefully murders his wife. Every clue of the crime points straight at Harvey Stephens. Stephens is brought to trial and convicted, but is saved at the last moment by Lynne Overman, an easy-going newspaper reporter, who unearths the real facts. Stephens wins a reprieve and Barrymore commits suicide.

* * *

HOLD 'EM NAVY

(Other details issue Aug. 28)

Story: A football yarn laid in Annapolis, this is chiefly notable because of the unusual twist of having the last big game won, because the big hero, Lew Ayres, is NOT playing.

* * *

MEN MUST FIGHT

Shooting started—August 26
Western

Cast: **WILLIAM BOYD, George Hayes, Russell Hayden, Gwen Gaze, Hilda Plowright, John Warburton, Al Bridge, Al Hill, Earl Hodgin**

Directed by Les Selander Produced by Harry Sherman

Story: Gwen Gaze, the spoiled child of wealthy British parents, is visiting her ranch property with her aunt and John Warburton, her fiancé. She takes a fancy to Bill Boyd, foreman on the ranch, but is piqued by his apparent indifference. Warburton becomes jealous of her interest in Boyd and contrives with a gang of rustlers to dynamite a dam and trap Gwen and Boyd. At the last moment, he has a change of heart and is instrumental in saving them from their impending fate.

'37-'38 program. Another in Hopalong Cassidy series.

* * *

TRUE CONFESSION

Shooting started—September 2
Comed-Melodrama

Earl Hodgin

Cast: **CAROLE LOMBARD, FRED MacMURRAY, John Barrymore, Porter Hall, Edgar Kennedy, Richard Carle, John T. Murray, William Collier, Sr., Fritz Feld, Una Merkel, Tommy Dugan**

Directed by Wesley Ruggles Produced by Albert Lewin

Story: Carole Lombard, an inveterate liar, is married to Fred MacMurray, a struggling lawyer. Against his wishes, she becomes the secretary to John T. Murray, although she has no knowledge of typing or any secretarial duties. He is murdered and suspicion is fastened on her. Seeing an opportunity to aid her husband, she concocts a whale of a confession

BORROWING TROUBLE

Shooting started—August 24.
Comedy

Cast: **Jed Prouty, Spring Byington, Shirley Deane, Russell Gleason, Kenneth Howell, June Carlson, Billy Mahon, George Ernest, Douglass Fowley, Marvin Stephens**

Directed by Frank Strayer Produced by Max Golden

Story: Pa Jones is involved in the Big Brother movement. He becomes the advisor to the toughest kid in town, Marvin Stephens. The lad gradually changes his ways and is instrumental in preventing the robbery of the town bank by a gang, of which his older brother is a member. Shirley Deane, oldest of the Jones children, finally marries Russell Gleason in the hectic marriage ceremony which climaxes the picture.

'37-'38 program.

* * *

SECOND HONEYMOON

Shooting started—September 1
Marital Comedy

Cast: **TYRONE POWER, LORETTA YOUNG, Stuart Erwin, Marjorie Weaver, Lyle Talbot, J. Edward Bromberg, Louise Henry, Jayne Regan**

Directed by Walter Lang Produced by Raymond Griffith

Story: Tyrone Power is the ex-husband of Loretta Young. He meets her in Miami, where she is vacationing with her new husband, stuffy Lyle Talbot. Tyrone decides to give a party. Tyrone and Loretta are getting together in a slow but certain way, until Loretta is led to believe that Marjorie Weaver has married Power, although in reality she is wed to Stuart Erwin, his valet. It takes several fist fights and police officers to get things straightened out. Loretta finally realizes she has always loved Tyrone, decides to divorce Talbot and is rushed off to Havana by the impetuous Power before she changes her mind.

'37-'38 program.

* * *

RECENTLY COMPLETED: DANGEROUSLY YOURS (Details issue August 28) . . 45 FATHERS (Issue August 14, 28) WESTERN GOLD (Issue July 17) . IN OLD CHICAGO (Issue July 3) ALI BABA GOES TO TOWN (Issue July 3) 10/1—LIFE BEGINS IN COLLEGE (Issue July 17)

TITLE CHANGE: A GIRL WITH IDEAS changed from MIGHTIER THAN THE SWORD (Completed details issue Aug. 28)

UNITED ARTISTS

GOLDWYN

THE GOLDWYN FOLLIES

Shooting started—August 24
Musical

Cast: **Kenny Baker, Andrea Leeds, Adolphe Menjou, Ritz Brothers, Helen Jepson, Charles Kullmon, Phil Baker, Edgar Bergen and Charlie McCarthy, Zorino, Bobby Clark, Ella Logan, William Dollor, George Bolanchine's American Ballet**

Directed by George Marshall Produced by Samuel Goldwyn

Story: Instead of having the big musical produced on Broadway, this shows how Hollywood goes about the task of producing its musical pictures.

'37-'38 program. Goldwyn speciol.

* * *

IN PRODUCTION: ADVENTURES OF MARCO POLO (Details issue July 3) HURRICANE

* * *

WANGER

RECENTLY COMPLETED: 10/8—I MET MY LOVE AGAIN (Details issue July 3) STAND-IN (Issue July 3) . 9/24—52nd STREET.

SELZNICK

RECENTLY COMPLETED: NOTHING SACRED (Issue July 3)

IN PRODUCTION: THE ADVENTURES OF TOM SAWYER (Issue July 3)

(Continued on page 10)



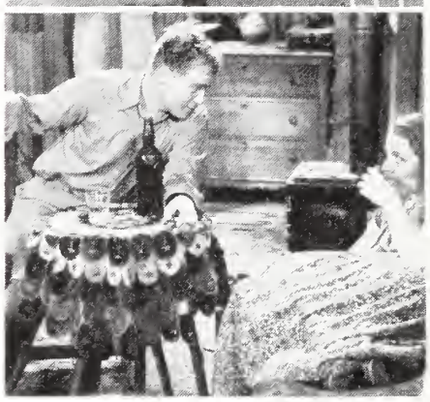
RE'S FLASH CASEY . . . Fiction's fam- scoop-sleuth comes to the screen-by rtesy of Grond National! FLASH SEY is the noted magazine chorocter, nbination cub reporter and detective. ose exploits have thrilled young and for several years. Eric Linden plays title role











FLIGHT FROM GLORY . . . A group of renegade pilots are assembled in S. America to fly rickety planes over treacherous mountain country. Trouble comes when a beautiful woman arrives. A thrilling air story by RKO, with Chester Morris, Whitney Bourne and Onslow Stevens.









100 MEN AND A GIRL . . . The critical gentry has said ma handsome things about Universal's second Deanna Durbin m ical. The girl with the silver voice is ably assisted by the no maestro Stokowski, who makes his acting bow, and such the pian veterans as Adolphe Menjou, Mischa Auer and Al Brady. The music is mostly operatic, but the story purely sen mental.





What the Newspaper Critics Say

Excerpts Culled From the New Film Reviews by the Most Reputable Critics in Leading Newspapers

Broadway Melody of 1938

(M-G-M)

". . . Fails to ring the entertainment gong very loudly . . . Brightest moments are early in the play . . . Resembles a completely cleaned-up version of 'Saratoga' with music . . ."

Marsh, CLEVELAND PLAIN DEALER

". . . Brighter, gayer and more lavish than any of its previous incarnations . . . Plot is the usual backstage business with a couple of horse races thrown in for extra reminiscence . . ."

G. G., PHILA. LEDGER

". . . So chock full of entertainment, almost impossible to single out the players . . . Charming Miss Eleanor Powell is really the main interest not even excepting Mr. Taylor . . ."

WASH. (D.C.) TIMES

PRISONER OF ZENDA

(U. A.-Selznick)

". . . So gay, witty, exciting and so thoroughly enjoyable that it definitely ranks among the exceptional pictures of the year . . . Cast succeeds in creating an atmosphere of suspense and humor, romance and tragedy . . ."

Boehnel, N. Y. WORLD-TELEGRAM

". . . Ronald Colman plays more excitingly than ever, with maximum charm, utter intrepidity, and excellent senses of romance and humor . . ."

Winsten, N. Y. POST

". . . Simply bristles with excitement . . . Grand characterization, tastefully expensive production . . . Most pleasing film in ages . . ."

J. T. M., N. Y. TIMES

THE FIREFLY

(M-G-M)

". . . All the singing anyone could ask for, but for a big and elegantly produced feature, it's pretty dull . . ." Winsten, N. Y. POST

". . . Although a lavish and tuneful production, is a wearisome offering, pedestrian in movement, stilted in dialogue, archaic in treatment and a good sixty minutes too long . . ."

Boehnel, N. Y. WORLD-TELEGRAM

". . . There are not enough songs to buoy up two hours and twenty minutes of dull doings . . . A straight operetta played straight . . ."

Barnes, N. Y. HERALD TRIBUNE

". . . The superb voices of Jeanette MacDonald and Allan Jones save the production from downright, if beautifully photographed, dullness . . ."

J. T. M., N. Y. TIMES

DOUBLE OR NOTHING

(Paramount)

". . . Lines are brisk and often funny, the continuity wabbly and the settings lively and gay . . . Piece apparently has been made with painstaking care and expense, but it fails to result in anything more than a routine screen comedy . . ."

Tazelaar, N. Y. HERALD TRIBUNE

". . . Bright and novel plot twist and amusing execution . . . A picture for anyone's pleasure . . ."

Thirer, N. Y. POST

". . . . Tuneful show—but a show which lacks buoyance and sparkle . . . Miss Raye provides the brighter moments . . ." T. M. P., N. Y. TIMES

". . . Brisk, tuneful, opulent bit of harum-scarum done in the traditional manner of Paramount musicals, which means it has a nice score, slight plot to hold together its various specialty acts and some personable and talented principals . . ."

Boehnel, N. Y. WORLD-TELEGRAM

VARSITY SHOW

(Warner Brothers)

". . . Deserves high rating for entertainment, although it suffers from undue length . . . Tuneful score, some good comedy, and a fine cast . . ."

Boehnel, N. Y. WORLD-TELEGRAM

". . . Gay stuff, tuneful, fast and glittering, works up into a riot of gayety at the finale . . . Belongs in the brighter category of Hollywood's travesties of the American scene with music . . ."

Beebe, N. Y. HERALD TRIBUNUE

". . . Some of the scenes drag and the picture as a whole seems needlessly overweight . . . Music and lyrics are slightly above average . . ."

B. R. C., N. Y. TIMES

". . . In the matter of role, Mr. Powell is pleasant and capable; in the matter of songs, he is conquered by Waring's Pennsylvanians, not getting much chance at the better tunes . . ."

Murdock, PHILA. LEDGER

". . . Story is simple as a Vitaphone comedy, but warms into action . . . Fast, clean and lively fun . . ." Marsh, CLEVE. PLAIN DEALER

THIN ICE

(20th Century-Fox)

". . . One of the brightest comedies of the year . . . Miss Henie dips and soars, looking like some Scandinavian goddess of wind and snow . . ."

B. R. C., N. Y. TIMES

". . . There is expert skating and skiing and occasional moments of laughter, but a distinctly minor league screen musical . . ."

G. P., N. Y. HERALD TRIBUNE

". . . Another musical romance, far better and more coherent than the earlier venture . . . Plot is sheer romance interspersed with comedy interludes that really help the action . . ."

E. L. H., BOSTON HERALD

". . . Delightful piece of screen entertainment . . . a pretty porous-knit narrative, but it moves along smoothly and straightforwardly . . ."

Boehnel, N. Y. WORLD-TELEGRAM

". . . Doesn't achieve quite the sparkle of 'One In a Million' principally because of plot slimness and weak comedy . . . Hardly needs more than Miss Henie's skating exhibitions to recommend it . . ."

Finn, PHILA. RECORD

LOVE UNDER FIRE

(20th Century-Fox)

". . . Undertakes the delicate job of wringing a romantic farce out of a jewel thief chase that trips down the home stretch in revolution-torn Spain . . ."

Winsten, N. Y. POST

". . . There is a sparkle that makes it ingratiating entertainment despite its hackneyed plot and other faults . . ."

TAZELAAR, N. Y. HERALD-TRIBUNE

". . . The best thing about this mediocre and very muddled opus is E. E. Clive's performance . . . Civil war in Spain supplies a rather incongruous background . . ."

Finn, PHILA. RECORD

". . . Plot is a somewhat amusing, if not too new, story about a pretty jewel thief and the Scotland Yard detective who pursues, catches and eventually marries her . . ." G. G., PHILA. LEDGER

". . . War becomes an opera bouffe for the purposes of a light-feathered romance between Loretta Young and Don Ameche, with frequent interruptions by Borrah Minnevitch's harmonica players . . ."

G. R., N. Y. WORLD-TELEGRAM

KING SOLOMON'S MINES

(Gaumont-British)

". . . Exciting adventure picture . . . Highly entertaining film, its only drawback being that it progresses at half speed sometimes instead of with the throttle wide open

H. M., WASH. (D.C.) EVENING STAR

". . . It it oversteps the bounds of probability at times it is for the purpose of giving added enjoyment . . . Story is of adventure and mystery . . . Concerns the search for the fabled mines of King Solomon in Africa . . ."

WASH. (D.C.) TIMES

". . . Improbable adventure yarn, enhanced by some impressive photography of the South African veldt country and the robust baritone singing of Paul Robeson . . . Far-fetched story of the diamond territory of a half century ago . . ."

G. G., PHILA. LEDGER

DANCE CHARLIE, DANCE

(Warner Brothers)

". . . Fast and furious enough, but not very funny, except in spots . . ."

Winsten, N. Y. POST

". . . Picture seems almost as dull as the play it satirizes, which turns out to be a great comedy hit because the audiences laugh so loud in the wrong places . . ."

B. R. C., N. Y. TIMES

". . . Aside from being dated, seems pretty trivial . . . The backstage shots are still the same old backstage shots of chorus girls in rehearsal and the opening night sequence, a stale panorama . . ."

Tazelaar, N. Y. HERALD TRIBUNE

BAD GUY

(M-G-M)

". . . Achieves good thriller effects in the usual Class B fashion that won't bear close scrutiny . . ."

Winsten, N. Y. POST

". . . Introduces Bruce Cabot as an intrepid power lineman who steels himself for his calling with extra-curricular pursuits like murder, jailbreak and love-theft . . ." J. T. M., N. Y. TIMES

". . . Not a screen masterpiece . . . A slightly tinny ring about its spectacular procedure and hazardous accomplishments . . ."

Tazelaar, N. Y. HERALD TRIBUNE

". . . Against a background of high voltages and hot wires, M. G. M. has woven a melodrama that carries a punch, peopled throughout by consistent characters, realistically portrayed . . . Should offer strong support to almost any theatre, but particularly where he-man stuff gets a good play . . ."

WASH. (D.C.) TIMES

IT'S ALL YOURS

(Columbia)

". . . Dallies with moderately amusing situations, fools around with old stuff, and always lacks necessary speed to put it over . . ."

Marsh, CLEVE. PLAIN DEALER

". . . Has frankly adopted the 'My Man Godfrey' formula which requires that all members of the cast act as if they were daft . . . Contains some fine comedy scenes . . . Madeleine Carroll gives a satisfactory performance as a comedienne . . ."

M. D., BOSTON HERALD

". . . Has a light, gay humor which is well sustained throughout, its pace never flags, and is to be recommended . . . Comedy scenes are unfailingly delightful . . ." R. B. C., BALTIMORE SUN

(CONTINUED FROM PAGE 6)

REVIEWS

Man Who Cried Wolf, The

—Hollywood Preview—

BOXOFFICE RATING

DRAMA . . . Novel idea is saving grace of weak programmer . . . Can be exploited . . . Dual fare for nabe and small houses . . . Rates ● ● if sold.

Universal
62 Minutes
Lewis Stone, Barbara Read, Tom Brown, Forrester Harvey, Jameson Thomas, Marjorie Main, Robert Gleckler, Billy Wayne
Directed by Lewis R. Foster

Given better story development and more adroit direction, this original plot might have developed into a superior "B" picture. As it stands the picture holds audience interest only throughout the first two reels, after which it flounders hopelessly until its too obvious conclusion. Performances of the principals are fairly good, but the support is incompetent. Dual fare for the smaller nabes. The title and story idea have good exploitation angles, however, and might be sold for fair grosses.

Lewis Stone is a prominent actor, who intends to murder Jameson Thomas who, he believes, murdered his wife. His plan is ingenious. Twice he goes to the police confessing murders which he did not commit. Thus when the actual killing takes place, his confession is regarded as another attempt to gain publicity. Complications ensue when Tom Brown, Stone's son is accused and convicted of murder. His frantic pleas to the police are of no avail; he is sent to an asylum for observation. The only chance of saving the boy from the chair is to find the murder weapon which has been disposed of by Stone's valet, who is killed in an auto accident. Stone escapes, combs New York for Harvey's last residence and discovers the gun in the nick of time.

Stone gives his usual sterling performance. Brown and Read are an engaging young couple. Forrester Harvey's comedy is forced and Jameson Thomas and Marjorie Main overoct their menace roles.

Foster's routine direction robs the yarn of its essentially novel angles.

AD TIPS: This title is a honey. It is bound to stir interest, so use it as a teaser far in advance. Stone has a following, so feature him.

HANNA (Hollywood)

EXPENSIVE HUSBANDS

—Hollywood Preview—

BOXOFFICE RATING

COMEDY . . . Weak laughfilm . . . Only passable material for lower billing in small nabe spots . . . Rates ● +.

Warner Brothers
60 Minutes
Patric Knowles, Beverly Roberts, Alyn Joslyn, Gordon Oliver, Eula Gay, Robert C. Fischer, Fritz Feld, Vladimir Sokoloff
Directed by Bobby Connolly

This has nothing at all to entice any customers, so it must be marked down as a secondary filler on dual bills. The basic idea in itself has some originality and ingenuity, but its trite treatment saps all semblance of novelty and makes it pretty dull stuff.

Beverly Roberts is a fading movie star, whose press agent, Alyn Joslyn decides that if she goes to Europe and annexes a titled husband, he can contrive to get a renewal of her contract. She takes his advice, goes over and marries Patric Knowles, then returns to Hollywood. Discovering he has been used, he jilts her, but after various complications, Miss Roberts leaves the screen and goes to Austria where she settles down with Knowles.

Knowles and Roberts, a promising young team, are excellently supported by Alyn Joslyn, who gives a grand performance as the p.a. But, in the main, it is a struggle with meager material and what laughs there are come chiefly thru the actor's individual characterizations.

AD TIPS: Sell the title. Tie in copy with famous cases of rich gals who brought hubbies to wear their titles.

HANNA (Hollywood)

WESTERN GOLD

—Hollywood Preview—

BOXOFFICE RATING

WESTERN . . . Slow moving . . . Story dull and lifeless . . . Rates ● + for action spots and rurals.

20th Century-Fox
56 Minutes
Smith Ballew, Heather Angel, Leroy Mason, Howard Hickman, Alan Bridge, Bud Osborne, Victor Potel, Otis Harlan, Wesley Girard
Directed by Howard Bretherton

Poor! This is 20th Century's first move in the singing cowboy field and it is a flop. While nothing but praise can be said of Smith Ballew's voice, unfortunately neither his style nor his choice of songs are of the stuff which patrons of this type of picture enjoy. As for the story, it lacks sadly the speed and thrills required of a Western. It probably won't get much playing time.

The story takes place during the Civil War, when President Lincoln is worried about gold shipments to California. Ballew is assigned the job of rounding up the bandits who are stopping the shipments. In the course of his duty he meets Heather Angel, with whom he falls in love. He ends the nefarious activities of the gang, of course.

Performances are all routine.

Bretherton's direction is clumsy and slow moving with almost no suspense until the last few moments of the picture.

HANNA (Hollywood)

BULLDOG DRUMMOND COMES BACK

—Hollywood Preview—

BOXOFFICE RATING

MYSTERY . . . Weak hodge-podge attempt at thrills . . . Second rate dualler at best . . . Rates ● +.

Paramount
64 Minutes
Directed by Louis King
John Barrymore, John Howard, Louise Campbell, Reginald Denny, E. E. Clive, J. Carrol Naish, Helen Freeman
Directed by Louis King

If this is a sample of the story material Paramount intends using for future productions built around the Bulldog Drummond character, may we suggest that they call the whole thing off. This incomprehensible yarn fails completely to capture the spirit of adventure that has made the Drummond books and pictures so popular. It may get by as lower berth material for the smaller nabes and action spots, but even in that category it must be regarded as cheap, second rate filmfare.

John Howard, as Drummond, has incurred the enmity of a couple of crooks, J. Carrol Naish and Helen Freeman. They determine to get him as well as his fiance, Louise Campbell. Then ensue the usual captures and escapes while the familiar Drummond characters enter the scene. It ends after an almost ridiculous chase over foggy British countryside.

Reminiscent of Owen McGivney's vaudeville act, Barrymore jumps in and out of the picture in various disguises, but has little to do with the actual telling of the story. With the exception of E. E. Clive and Reginald Denny, who are burdened with slim comedy, others of the cast give stilted, lifeless performances.

Louis King's direction shows haste and confusion.

AD TIPS: Sell this on strength of previous Drummond pix. Plug Barrymore.

HANNA (Hollywood)

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SHORT SUBJECTS

FROM PHILLY
By "Jaywalker"

STRIKE NEWS! . . . The Federal Court decision gave the anti-Paramount indies a shot in the arm that they hardly needed. With very few exceptions, the boys are holding the ranks firmly and really do not need picketing as a weapon. Paramount is NOT getting dates or contracts and that is what counts! A War Board meeting held Friday decided against picketing for the time being, but they may change their minds and decide to go after the few strike-breakers in the near future . . . Fays reopened Friday (10th) under Comerford management. SID STANLEY is managing and resuming his excellent exploitation stint . . . The burleque spots get going again this coming week. The Troc settled its union difficulties and throws open the doors Thurs. (16th), while the Shubert resumes the following day . . . TOM LARK of Horlachers was rushed to Taylor Hospital, Ridley Park, Friday evening for an emergency appendectomy. Came through it nicely, thanks . . . BEN AMSTERDAM, JIM CLARK and EARL SWEIGERT participated in the Variety Showmen's Beauty Parade—but won none of the prizes. They did the awarding! . . . JOHN BAGLEY is holding his own at the Episcopal Hospital. Everyone on the Street is pulling for John, one of the most popular old vets of this business . . . MIKE EGNAL, who is renovating and will reopen the old Riverside, Bristol, will rename it The Bristol. He expects to have the house ready before the first of the new year . . . HARRY SLATKO, former show man for the local Lincoln, will open the (movie—only) Rio, Chester, on Sept. 24th. This is the old Benn . . . The Lincoln, meanwhile, goes Yiddish Wed. night when the Hebrew Theatre Union opens its first show there . . . One of the most intense and "perpetual" golf tournaments of this district takes place every Saturday afternoon between ALAN SCOTT, the radio commentator, and OSCAR NEUFELD, on the one side; JOHNNY BACHMAN and BILL CLARK opposing. Roxborough Country Club is the place—and there is NO admission charge to watch the boys! . . . CHARLIE GOODWIN is a proud granddaddy since Aug. 27th, when daughter MRS. WALTER B. DUNKLE gave birth to daughter PATRICIA JUNE DUNKLE . . . BILL WOLF is handing out cigars in honor of that new male member of the Wolf family. Arrived Fri. . . . The Peoples Theatre, Millville, is being remodelled for a reopening by Warners. Rumors of a new house in the town is reported to have prompted the move . . . GEORGE AARONS, UMPTO'S sec'y-counsel, has his head buried in law books with OTTO KRAUSE, JR. of BEN GOLDER'S office, in anticipation of Paramount's appeal from the District Court ruling . . . MORRIS WAX braved the hay fever pollen for a few hours last Fri. to rush into town from New Hampshire to investigate the robbery of his home . . . AL DAVIS has joined the hand-ballers at the Broadwood to get relaxation from his efforts to please 20th Century's customers and to regain his old form . . . A rumor that life was seen stirring in the new Paramount Bldg. on 12th Street was unfounded! The Louis-Farr Fight Pix are clicking nicely in white houses. Colored spots didn't fare so well, because of disappointment in Louis' showing. MURRAY BEIER and DAVE DIETZ have been busier with bookings than the well-known one-armed paperhangers.

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FROM BOSTON
By Barclay

ARTHUR K. HOWARD has a meeting of the Independent Exhibitors slated for Tuesday, September 14th. NATHAN YAMINS, FRANK LYDON, ADOLPH BENDSLEV, DAN MURPHY, and A. K. are among those that seem set for the New Jersey Allied confab . . . A political to-do, involving too much showmanship in the clinches, may accomplish what showmen have tried to do for years; namely, close out horse racing at the Rhode Island pari-mutual emporium, Narragansett. WALTER O'HARA, big shot of New England racing, and Governor ROBERT QUINN of R. I. have locked horns. QUINN, no doubt realizing that Narragansett is O'HARA'S principal source of income, is trying to wipe him off the political map by ousting him from the track, the license of which QUINN says will become non-existent. O'HARA sez that if he goes, so does the track . . . INA RAY HUTTON has been appearing at the RKO Boston, together with MITZI MAYFAIR . . . Major circuit operators have not yet come together with the new ushers, etc., union to discuss working and wage terms. The union, claiming a membership of about three-fourths of eligible employees, is hinting at calling upon the local so-named Baby Wagner Act to bring the theatremen to recognize the organization . . . E. M. LOEW has complained to the cops that guys and gals in boats are watching the shows at his open air theatre in Lynn without benefit of tickets. The theatre is built on marshland. The police department is reported to be perplexed . . . JACK GRANARA, publicity prexy for RKO here, is taking it easy at the New Hampshire golf club, where he was caddy master some years back. JOE LONGO has the reins in both hands and all teeth . . . "Room Service" will open the Shubert-Copley or, in other words, the old Copley which the Shuberts have acquired and renovated . . . WALTER HOWE has left the Goldstein Brothers, for whom he managed the Strand in Holyoke . . . HENRY FONDA is in town in a stage show, "Blow Ye Winds" . . . MARY HEALY, assistant to JACK GOLDSTEIN when the present RKO advance man was p. a. for the RKO Boston and Keith's Memorial, has become secretary to a local newspaper publisher . . . GEORGE S. RYAN and E. M. LOEW have finally settled their differences without benefit of auditor. ATTORNEY RYAN sued the chain owner for fees due him for prosecuting LOEW'S anti-trust litigation against Paramount. The case was being heard before an auditor when LOEW settled, during a temporary recess. The sum that passed hands was not made public, but it is believed to be almost thirty-three thousand . . . GEORGE JONES returns to the local scene, without a Southern accent, to become manager of Loew's Orpheum, replacing VIC MORRIS, who is now safely on the Coast. JONES was formerly an assistant at Loew's State before taking on managerial assignments in Richmond and Wilmington . . . DICK McKAY, former M. & P. assistant publicist here, is on the Coast, where he hopes to hook in with Paramount . . . JOHN SCULLY, JR., is now booking at Grand National here. He is the son of Manager JOHN SCULLY . . . Mrs. SAM SOROKER, wife of the film and premium salesman, is seriously ill, although her condition has improved sufficiently to permit her return home from the hospital . . . The mother of BERTHA HARRIS of the M-G-M exchange is dead . . . HAROLD WINSTON has been brought here to manage the Hub, latest PESKAY interest . . . BEN ROGERS has resigned as a Grand National salesman . . . HANNAH BRAND, who went with ROY HEFFNER after HARRY ASHER closed out American Pictures, Inc., has left the district to take a position with F. M. LOEW . . . FRANCIS XAVIER COYNE has filed both his nationally publicized bill to make stage names illegal and his candidacy papers for mayor of Boston . . . The musicians and stage hands unions haven't yet mitted M. & P., Loew's, and RKO theatres here with whom their contracts ran out this month. Method of returning a fifteen per cent cut is providing some of the difficulty.

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FILM BULLETIN'S PRODUCTION RECORD

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PRODUCTION RECORD

(CONTINUED FROM PAGE 11)

UNIVERSAL

TIM TYLER'S LUCK

Shooting started—August 30
Drama
Cast: **Frankie Thomas, Frances Robinson**
Directed by Ford Beebe Produced by Henry MacRea
Story: Unavailable; see next issue.
'37-'38 program.

* * *

RENEGADE WRANGLERS

Shooting started—September 7
Western
Cast: **Bob Baker, Joan Barclay**
Directed by Joe Lewis Produced by Trem Carr
Story: A mistaken identity yarn. Bob Baker is apprehended as an outlaw. In order to prove his innocence, he is forced to round up the gang, which he does in the accepted fashion. Joan Barclay lends the femme interest.
'37-'38 program.

* * *

YOUNG MAN'S FANCY

Shooting started—August 30
Musical-Comedy
Cast: **ALICE FAYE, George Murphy, Charles Winninger, Andy Devine, Ken Murray and Stooge Oswald, Harry Stockwell, The Three Diamond Brothers, Casper Reardon, Marian and Irma**
Directed by David Butler Produced by B. G. DeSylva
Story: Unavailable; see next issue.
'37-'38 program.

* * *

RECENTLY COMPLETED: MERRY-GO-ROUND OF 1938 (Details issue July 17) BOSS OF LONELY VALLEY (Issue Aug. 28) . . . MIGHTIER THAN THE SWORD (Issue Aug. 28) . . . 9/26—CARNIVAL QUEEN (Issue July 17) . . . 9/19—BEHIND THE MIKE (Issue July 17) . . . ADVENTURE'S END (Issue July 17) . . . MIDNIGHT RAIDERS (Issue July 31) . . . SUDDEN BILL DORN (Issue July 31) . . . THE WESTLAND CASE (Issue Aug. 14) . . . BLONDE DYNAMITE (Issue Aug. 14).

WARNER BROTHERS

GOLD IS WHERE YOU FIND IT

(Other details issue August 28)
Story: Claude Rains, a Southern Colonel, is one of the great wheat ranchers in Sacramento Valley. George Brent is the mining engineer sent to take care of one of the most important mines. He falls in love with Rains' daughter, Oliva de Haviland, and is opposed by Rains. A court decision affects the miners and bloodshed is inminent. Brent manages to warn the ranchers and, although Rains is seriously injured in the ensuing fight, he finds time to relent and give his blessings to Brent and Olivia.

PATIENT IN ROOM 18

Shooting started—August 30
Murder Mystery
Cast: **Ann Sheridan, Patric Knowles, Rosella Towne, Vicki Lester**
Directed by Bobby Connolly Produced by Bryan Foy
Story: Patric Knowles, a young private detective, has a nervous breakdown and is taken to a sanitarium, where Ann Sheridan is the head nurse. During his convalescence, in Room 18, a wealthy patient is murdered. A valuable supply of radium disappears. Harlan Tucker, a doctor, is also slain. Patric, of course, untangles the evidence.
'37-'38 program.

RETURN FROM LIMBO

Shooting started—August 30
Comedy Drama
Cast: **KAY FRANCIS, Pat O'Brien, Alan Mowbray, Ralph Forbes, Grant Mitchell, John Eldredge, Gordon Oliver**
Directed by Stanley Logan Produced by Robert Lord
Story: Kay Francis is slated to marry stuffed shirt Ralph Forbes, but she changes her mind and elopes with Pat O'Brien, an up and coming advertising man. Their first year is recklessly happy, but Thurston Hall runs off to Europe with the ad company's funds. O'Brien ho'ds it together as long as he can, but is eventually forced to resign. Kay, meanwhile, has picked up some knowledge of the advertising game and proceeds on her own hook to win back some of Pat's clients. This infuriates him. They decide to divorce, but make up at the last moment. Not, however, before Pat is again on his feet and has shown Miss Francis he still knows a thing or two about advertising.
'37-'38 program.

* * *

ACCIDENTS WILL HAPPEN

Shooting started—August 31
Drama
Cast: **Gloria Blondell, Ronald Reagan, Dick Purcell, Sheila Bromley, Hugh O'Connell, Anderson Lawlor**
Directed by William Clemens Produced by Bryan Foy
Story: Ronald Reagan, an insurance adjuster, is framed by Dick Purcell and loses his job. Months of unemployment follow but Reagan is consoled by Gloria Blondell. His knowledge of the fake accident racket becomes useful and he starts his own ring. Alarmed at this inroad into their business, Purcell and Anderson Lawlor invite him to join forces. This he does and works out with them a scheme for netting a huge sum of money from the insurance company. At the trial, he does a back flip, exposes the racket and is assigned an important position with the firm.
'37-'38 program.

* * *

RECENTLY COMPLETED: WITHOUT WARNING (Details issue Aug. 14) . . . ONE MORE TOMORROW (Issue July 31) . . . SERGEANT MURPHY (Issue July 31) . . . MISSING WITNESS (Issue July 17) . . . TWO PLATOONS (Issue July 17) . . . EXPENSIVE HUSBANDS (Issue July 17).
IN PRODUCTION: HOLLYWOOD HOTEL (Details issues Aug. 14, 28) . . . TONIGHT'S OUR NIGHT (Issue July 17).

Independent EXHIBITORS
FILM BULLETIN

VOL. 3. No. 46 SATURDAY, SEPTEMBER 25, 1937 PRICE, 15 CENTS

THE VOICE OF AMERICA'S INDEPENDENT EXHIBITORS

TEXAS INDEPENDENTS WIN AN IMPORTANT VICTORY!

With the aid of the United States Government the independent exhibitors of Texas have broken the shackles forced on them by the Paramount-affiliated theatre chains in their state. The U. S. District Court in Dallas ruled Saturday that the practices of compelling independents to maintain a 25 cent minimum price and prohibiting them from double featuring constituted a violation of the Sherman Anti-Trust Law. The Court found the following guilty of conspiracy: Interstate Circuit, Inc.; Texas Consolidated Theatres, both affiliated with Paramount; Karl Hoblitzelle, president, and R. J. O'Donnell, general manager of the two chains, and the eight major film distributors.

For a number of years the lot of the independents in Texas has been unfortunate. Paramount and its associated stooges have forced dozens of them into a position from which the only retreat was to sell out. Several years ago their situation was made intolerable by the introduction of a new independent-crushing scheme.

In brief, this plan compelled all independent exhibitors to sign film contracts which required them (1) to charge no less than 25 cents admission for any film which played a Paramount first run charging 40 cents or more, and (2) to show only single features.

Perhaps the Paramount chains used their buying power to force their scheme on the other distributors; perhaps they found the majors willing accomplices. Whatever the answer, no justification can be found for the seven distributors who joined this conspiracy, for it amounted to a death sentence for many small independents. To Harry A. Cole and the other Allied leaders in Texas is due much credit for outlawing this oppressive practice. It took much labor, much time to win the Federal Government's help, but a group of desperate, determined independents did it and accomplished their end — to save their theatres from the grasping hands of avaricious Paramount.

MO WAX.

ARE THEATRE GAMES 'CROOKED'? ... Page 2
THE PARAMOUNT SITUATION ..... Page 3

ARE THEATRE GAMES 'CROOKED'?

Many exhibitors are deeply incensed about the remarks terming theatre games "crooked" made recently by Jay Emanuel, publisher of "The Exhibitor," in a Philadelphia newspaper. He was quoted by Elsie Finn, film editor of The Record, as stating that "Bingo or Bank Nights are seldom fair. There is too much opportunity for crookedness."

In elaboration, Emanuel explained, for the public's enlightenment, just how the games are "fixed" so that there will be only a limited number of winners. He told how, when the numbers became confused on one occasion, 75 people walked down the aisle of a theatre to collect prizes. He told how one theatre was recently discovered using a "light-fingered expert" to pick out the winning number, a service for which he was paid $15, while the manager pocketed the prize money.

Anyone who has knowledge, without bias, of the game situation knows that Emanuel has been grossly unjust to the vast majority of exhibitors operating games. It is not news to disclose the fact that the number of winners is limited. Doesn't the theatreman admit that when he announces that only 10 or 15 prizes will be awarded? Wouldn't it be stupid to assume anything else?

The fact is that practically every theatre distributes the winning cards fairly among the patrons on game night. They are indiscriminately spotted throughout the whole set of cards and anyone may draw one of the winners.

As for the charge of "crookedness," he has damned thousands of exhibitors for the sins of a few. The number of instances in which individual managers have been petty enough to deprive the public of a fair chance to win a prize have been remarkably few and it is no credit to Emanuel that he saw fit to quote an isolated example to accuse so many honest people.

As his own patented remedy for eliminating games and other boxoffice stimulants, the publisher mouths the same pretty phrases that are heard from the major producers so often. Here's what he says:

"In my many years as an exhibitor, I have learned that there is only one way to bring people into a picture theatre. Give them good pictures."

Mr. Emanuel *should* know better. First, premiums and games were depression-born moves on the part of exhibitors to save their theatres. There were far too many poor pictures made and hundreds of thoroughly intelligent and respectable exhibitors who adopted such means of continuing in business. Good pictures *will* remedy the situation—that is, MORE good pictures and fewer bad ones. Second, Mr. Emanuel hasn't watched his own industry closely enough, or he would know that thousands of theatres have found that they CAN bring more people into their theatres by offering the added inducement of a premium or a game.

TURN TO PAGE 7

for an Interesting Article

ABOUT PARAMOUNT'S ADVERTISING

THE PARAMOUNT SITUATION

How effective the strike against Paramount is in the East is perhaps best exemplified by the results of the annual product survey conducted by Allied of New Jersey, which was revealed at the organization's convention in Atlantic City on Friday. Figures do not lie and the following data makes mighty interesting reading for those who are inclined to dismiss the strike as ineffectual.

The questionnaire was sent to independent exhibitors along the Atlantic seaboard, *exclusive of the Philadelphia territory*, where the hold-out against Paramount is almost 100% effective. It asked which companies' product had been purchased for the '37-'38 season, terms, etc.

OF ONE HUNDRED AND NINETY-FOUR (194) THEATRES REPORTING, PARAMOUNT HAD OBTAINED CONTRACTS FROM ONLY TWENTY-NINE (29) — LESS THAN ANY OF THE OTHER SEVEN MAJOR DISTRIBUTORS!

It is obvious that if the Philadelphia territory had been included in the survey Paramount's proportionate showing would have been even more dismal. Keep in mind that there have been no threats of picketing, no concerted campaigns in the territories covered by this report. The anti-Paramount action has been completely voluntary by the individual exhibitors.

PARAMOUNT WEEPS IN COURT

It was most interesting to observe the pleading of Paramount's counsel for continuation of the restraining order after their injunction suit had been thrown out by the U. S. District Court in Philadelphia. The tenor of their remarks was that the company would be ruined if the strike were allowed to continue and picketing permitted. Match this with the casual statement from Barney Balaban, president of Paramount, that the strike would cost his company only $10,000; with Zukor's insipid comment that it is just "a false alarm." The Paramount boys should get together, but perhaps they are too worried!

In reply to our note complimenting him on the great victory he won for the anti-Paramount independents, attorney Benjamin M. Golder sent us the following statement:

"Naturally, I am gratified that the Court upheld our position in the injunction suit brought by Paramount, but let us not overestimate the importance of that victory. In the last analysis, this dispute will not be settled in a court of law.

From the exhibitors' viewpoint the vital factor must be their cooperative action. If they depend on a legal victory, I have little confidence in their ultimate success. Only by voluntary, cohesive action against Paramount can they really demonstrate to that company's executives their distaste for its policies and their determination not to do business on terms they regard as unfair.

"And, if Paramount believes for one moment that it can defeat this movement in court, it is sadly mistaken. No legal ruling is powerful enough to withstand the pressure of public opinion; nor can any decision force exhibitors to buy pictures they do not desire."

Make notes, Paramount!

WILL NOT PICKET

Anent the court victory, David Barrist, Chairman of the Paramount Defense Committee in Philadelphia, had this to say:

"While the exhibitors in this territory are highly pleased by the victory won over Paramount in the United States District Court, I would like to state that they have no intention of taking advantage of the ruling by picketing or using any form of coercion to make the movement against Paramount more effective.

"The truth of the matter is that exhibitors are lending their cooperation so voluntarily and universally that any other stringent action is unnecessary. We will win because we consider Paramount's policy unfair and their terms onerous. We need no pickets to accomplish that."

CUT NUMBER OF CHANGES

A wise plan to relieve a possible product shortage created by the Paramount strike was adopted by Allied Theatres of the Northwest, who met in Minneapolis last week. It is worthy of consideration by other territories.

By extending playing time and thereby reducing the number of weekly program changes, member theatres are enabled to do without Paramount's product and not feel any pinch. Houses hitherto changing four times will make only two or three changes in the future. All others will eliminate at least one change weekly.

From the Independent Theatres Protective Association of Wisconsin and Michigan comes word that "the ranks are NOT weakening. On September 10th, the Milwaukee members of this unit again voted to continue the strike indefinitely.

Despite the insidious propaganda being spread by Paramount to give the trade the impression that the strike is not hurting and the studied neglect of the issue by most of the trade press, there is far too much conclusive evidence to the contrary to fool any but those who WANT TO BE FOOLED. Those who manage Paramount's affairs seem destined to go down in the history of the industry as its most foolhardy blunderers.

A SOUTHERNER SEES THE NEED FOR FEDERAL REGULATION

While it is true that there is no organized campaign against Paramount in many territories throughout the country, FILM BULLETIN has learned by communicating with exhibitor organizations that the strike movement is being watched closely and with deep interest by every independent body in the nation.

Typical of the sentiments held by independents everywhere are those expressed in the following letter received from M. C. Moore, president of the Southeastern Theatre Owners' Association. Mr. Moore kindly permits us the privilege of quoting from his letter on the condition that we "make it plain that it is not official, only the opinion of an independent, circuit opposition, exhibitor." He states that while he personally has no fight with the film companies, he knows many exhibitors who have.

Says Mr. Moore:

"The exhibitors in the four states which we represent are watching this very closely and are very much interested in the outcome. I am quite frank to state as an individual and my own personal opinion, I think this will have a big effect on other companies, and as this is the first time we have shown any concerted fight, I am sure that the producers will be more careful.

"I am enclosing resolutions which this association adopted in Birmingham, also the Tri-States of North and South Carolina and part of Tennessee have since adopted the same thing word for word. I have every good reason to believe that M.P.T.O.A. will pay a lot of attention to this resolution at its next board meeting and annual convention. I have had hundreds of requests for copies, and from the Hays organization also, and from Congress, so maybe some day we will get up enough strength to do something.

"This is the only business that I know of where the buyer is dictated to so much as we are and told what to do, when to do it, and how to do it, and I for one feel that we will have to show some fight or else go down as Rome did.

"I have been to numerous conventions, both national and local, and have talked till I was blue in the face and no plan could be worked out that would meet with the approval of even a small percentage of the independent exhibitors present, so we simply arrived at the decision that to survive we would have to have Federal regulations that would make each of us stay in line as well as the film companies, as you and I both know full well that there is a lot of dirty linen hanging on all our clothes lines, so it is impossible to get concerted action along any one line, so let's let Uncle Sam handle it and make everybody stay in line. It will be a bitter remedy but we have an awful disease, and a complete cure is well worth the medicine."

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'Stage Door' Fine Film . . . 'Ebb Tide' Big, But ? at B. O. . . . 'Double Wedding' Swell Comedy

STAGE DOOR

—Hollywood Preview—

BOXOFFICE RATING

COMEDY-DRAMA . . . Excellent screen versian of popular play . . . Tap flight entertainment far all save actian houses . . . Hepburn and Rogers pravide strang marquee draw . . . A hit picture in all departments . . . Rates ● ● ●.

RKO
83 Minutes
Katharine Hepburn, Ginger Ragers, Adolphe Menjau, Gail Patrick, Constance Callier, Andrea Leeds, Samuel S. Hinds, Lucille Balle, Franklin Pangbarn, William Corsan, Pierre Watkin, Grady Suttan, Frank Reicher, Phyllis Kennedy, Eve Arden, Ann Miller, Margaret Early, Jean Rauveral, Elizabeth Dunne. Cast af stage play: Katharine Alexander, Ralph Farbes, Mary Farbes, Huntley Gordan
Directed by Gregory La Cava

One of the better pictures of the season, STAGE DOOR is an engrossing combination of comedy, drama and human interest; a story which is bound to interest filmgoers from every walk of life. Artfully produced and flawlessly directed by Gregory La Cava, it emerges as a fine blending of comedy and tragedy. Little of the Ferber-Kaufman stage play has been retained, a fact which oddly enough enhances considerably the dramatic import of the story. The absence of the usual romantic interest will hardly detract from its appeal, it being more than compensated for by the names of Hepburn, Rogers, Menjou. It should reap a well-earned reward through the boxoffice.

The action of the story takes place in the Footlights Club, a boarding house where aspirant legitimate actresses live while searching for the "opportunity" awaiting them in New York's theatres. Into this scene comes Katharine Hepburn, the wealthy daughter of a Western Wheat King. To her the theatre is a business; an art in which success comes, not through emotional ability, but because of one's business head. The varied assortment of other girls resent her ideas, particularly Ginger Rogers, the hard-boiled hoofer. In order to discourage his daughter's theatrical aspirations, her father, Samuel S. Hinds, backs producer Adolphe Menjou's show in the hopes that Hepburn will fail. During rehearsals, her performance is amateurish and stilted. On opening night, however, Andrea Leeds, a promising young actress who had counted upon this part to win fame, kills herself. Rogers comes to the dressing room and accuses Hepburn of murder. At Constance Collier's entreaty she plays the part, inspired by the dead young girl, and brings down the house with her great performance.

Misses Hepburn and Rogers are given stellar billing, but it is the others, behind whose wise-cracking exteriors we view the hopelessness, the glamour, the tragedy and happiness of the theatre, are the characters who make STAGE DOOR the fine picture it is.

AD TIPS: Sell Hepburn and Rogers. Call it "Greater than the Play!" Plug Menjou and Patrick.

HANNA (Hollywood)

EBB TIDE

—Hollywood Preview—

BOXOFFICE RATING

SEA DRAMA . . . Spectacular Technicolor praduction alternately exciting and dull . . . Story wanders . . . Will require strong selling due to lack of names . . . Rates ● ● +.

Paramount
90 Minutes
Oscar Hamalka, Frances Farmer, Ray Milland, Lloyd Nalan, Barry Fitzgerald, Charles Judels, Charles Stevens, David Torrence, Lina Basquette
Directed by James Hogan

Had some effort been made to tighten the script of this sea adventure story Paramount might have had an important picture here. As it is, EBB TIDE meanders too much, the characters are not definitely drawn and it sags badly in too many spots. The dialogue is laboriously slow on occasions, confusing on others. The events, some of which are quite spectacular and exciting, seem unrelated. From a story by Robert Louis Stevenson, the film captures a fair degree of the mystic adventuresome spirit of the author's work aided scenically by Technicolor. It is strictly a man's picture, and that means only fair boxoffice returns, principally action and rural locations. Lack of one topnotch name won't help it any either.

Oscar Homolka, a degraded sea captain; Barry Fitzgerald, an unscrupulous cockney, and Ray Milland, an erstwhile British gentleman, are thrown together on a South Sea Island. A quarantined ship arrives off the mainland, her captain dead. Homolka is asked to navigate the vessel with its cargo of champagne to Sydney. Homolka agrees, then decides to sail for Peru, sell the cargo and ship and start life anew. Milland reluctantly agrees to the plan, too, although Frances Farmer, daughter of the dead captain, seeks to have him force Homolka to head for Sydney. Fitzgerald gets Homolka drunk on the champagne. A typhoon hits the vessel and Homolka orders all the food thrown overboard. They reach an uncharted island, where they encounter Lloyd Nolan, a deranged trader who has amassed a huge fortune in pearls. Fitzgerald and Homolka plan to rob him, but both are killed. Farmer and Milland escape the maniacal Nolan and set sail together on the ship.

Homolka scores a solid success in his American screen debut. Barry Fitzgerald the Irish player, delivers a superb performance as the distasteful limey. Lloyd Nolan is best of the others. Both Milland and Miss Farmer fail to register, the fault being with the script.

Director James Hogan handled the sea storms admirably, but he failed miserably in telling the story. It is much too disconnected to satisfy.

AD TIPS: Sell it as a spectacle. Feature Robert Louis Stevenson the typhoon at sea ond the odventure.

HANNA (Hollywood)

DOUBLE WEDDING

—Hollywood Preview—

BOXOFFICE RATING

COMEDY . . . Zestful, spirited laughfilm . . . Tap flight entertainment . . . Powell-Lay combinatian assures goad grosses . . . Rates ● ● ●; less far actian spots.

M-G-M
85 Minutes
William Powell, Myrna Lay, Flarence Rice, John Beal, Jesse Ralph, Edgar Kennedy, Sidney Taler, Mary Gordon, Barnett Parker, Katherine Alexander, Priscilla Lawsan, Bert Roach
Directed by Richard Tharpe

A delightful comedy DOUBLE WEDDING is an insane, bawdy mixture of slapstick farce and satire in the vein of MY MAN GODFREY. It has been expertly handled in all departments at all times a thoroughly hilarious and welcome bit of nonsense. Sheer delight are the low comedy characterizations handed William Powell and Myrna Loy. The combination assures strong boxoffice returns generally. Word-of-mouth advertising will help lots in the subsequent spots.

Myrna Loy is the domineering business woman, who is bent on marrying off her sister, Florence Rice to John Beal. That is until William Powell, a would-be motion picture director with a bit of painting ability arrives in town with his trailer. He attempts to teach Rice and Beal to act. Miss Loy hears of this and immediately squelches their histrionic desires. She is led to believe that Powell is in love with Florence when the girl suddenly announces she will not marry Beal. Then ensue complications, which cause Powell to actually decide to marry Florence hoping he can get Myrna instead. He finally does but only after Beal has gotten drunk, the police are called to quell a riot and Myrna knocks him out several times.

Playing their roles with only the slightest restraint Powell and Loy come through with two of the merriest giddiest performances the screen has ever seen. Florence Rice is a good ingenue and stooges expertly for the laughs. John Beal turns in a swell characterization as her Milquetoast fiance. The support is A-1.

Thorpe's speedy direction maintains the grand spirit of insanity which is suggested in the first reel and gradually increases to the final fade-out.

AD TIPS: Sell the Loy-Powell combination. Feature this as their gayest picture. Catchline: MR. AND MRS. THIN MAN GO MAD IN DOUBLE WEDDING!

HANNA (Hollywood)

MORE

Straight-From-the-Shoulder

REVIEWS

On the Next Page

REVIEWS

(Continued from page 5)

MADAME X

Hollywood Preview

BOXOFFICE RATING

DRAMA . . . Remake of the old tear-jerker not impressive . . . Should attract fairly strong femme trade . . . Rates ● ● +.

M-G-M
75 Minutes
Gladys George, John Beal, Warren William, Reginald Owen, William Henry, Henry Daniel, Philip Reed, Lynne Carver, Emma Dunn, Luis Alberni
Directed by Sam Wood

Although Metro has tried to inject new vitality into this decadent piece of melodramatics, it still creaks. Today the maudlin story of unnecessary sacrifice seems not so tragic as foolish. However, it is likely that there are enough women who can imagine themselves in the role of mother Madame X to bring this new version pretty good grosses. As a matter of surmise, the naborhoods might get surprising returns. Gladys George plays the role with some restraint, fortunately, and is ably supported by John Beal and Warren William. The production is in handsome M-G-M fashion.

The story, little changed from the original, records the disintegration of Miss George, wife of staid Warren William, who refuses to forgive her infidelity and casts her out of his house. Afraid to resort to the courts less she taint her son's name, she goes to seed. Eventually she reveals her identity to Henry Daniel, who plans to fleece William, now an important government official. She shoots Daniel. Her son, John Beal, is appointed by the state to defend her. Then, the famous courtroom scene, during which she tells her life's story, without mentioning names, to prevent William who has recognized her from coming to her aid. She collapses and dies, after kissing the son for whom she sacrificed so much.

In addition to the three principals, outstanding performances are turned in by Daniel, the heavy, and Reginald Owen, in a welcome bit of comedy relief.

Sam Wood's direction builds rather slowly, but surely, to the big climax scene.

AD TIPS: Sell the mother-love-sacrifice theme to the limit. Plug George's performance as the greatest of a long line.

HANNA (Hollywood)

A BRIDE FOR HENRY

Hollywood Preview

BOXOFFICE RATING

COMEDY . . . Pleasantly diverting laugh-film . . . Worthy of dual billing in best locations . . . Rates ● ●.

Monogram
55 Minutes
Anne Nagel, Warren Hull, Henry Mollison, Claudia Dell, Betty Ross, Lyle Moraine, Harry Harvey, Harrison Greene
Directed by William Nigh

A lively, amusing comedy. This ingeniously contrived story has good entertainment value to please all classes of filmgoers. It has been given a first class production, is well directed and played in spritely manner by the finely assorted cast. Good for dualling anywhere.

Anne Nagel is an heiress, about to marry Henry Mollison. At the church the groom fails to appear, so Miss Nagel hastily summons the stolid family attorney, Warren Hull, and marries him instead. Hull, it turns out, has long been in love with her, but lacked the guts to do anything about it. Mollison returns to the scene, while Hull burns, but since Nagel is already planning a divorce he finds himself powerless. However, Mollison soon begins to size up the gals in the hotel. Claudia Dell takes a fancy to him, again leaving Nagel out in the cold. She decides she sort of likes Hull and returns to his arms.

Nagel is delightful as the temperamental heiress, playing her role with verve and finesse. Hull is grand as the drone who warms into an ace high lover, and Mr. Mollison expertly farces his caddish role.

William Nigh chalks up another fine directorial job, guiding his cast through their paces in swift, comic style.

AD TIPS: Sell the title and the story idea of the "worm who turned."

HANNA (Hollywood)

THE WRONG ROAD

Hollywood Preview

BOXOFFICE RATING

DRAMA . . . "Surprise" picture with novel story, excellent performances . . . Should click handsomely with family trade . . . Worthy of top billing . . . Rates ● ● +.

Republic
62 Minutes
Richard Cromwell, Helen Mack, Lionel Atwill, Horace MacMahon, Russ Powell, Billy Bevan, Marjorie Main, Joseph Crehan
Directed by James Cruze

Republic has turned out a surprise film. THE WRONG ROAD is an engrossing, intelligent human interest story that will appeal mightily to all classes. The plot is novel and shrewdly pointed to teach a powerful moral

(Continued on page 10)

SHOCKS



You can't laugh off the shock of uncomfortable seats! ! ! ! !



They are transmitted to your balance sheet! Let us show you how SEAT COMFORT in American Seating Chairs expresses itself as PROFIT COMFORT at the bank.

Ask us

ABOUT RESEATING YOUR THEATRE

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Branch Offices and Distributors in All Trade Areas

COMFORT: THE GREATEST STAR OF THEM ALL

HOLLYWOOD

By DAVID J. HANNA

THE ZEALOUS ZUKOR!

Much space has been devoted of late in the friendly trade press to the "sage" observations of Adolph Zukor on what is wrong with the motion picture industry and what is needed to make his company richer. Not infrequently, oddly, Mr. Zukor's remarks find their way into the sheets containing pages upon pages of Paramount advertising containing "flash" reports of "terrific" business being done by Paramount Pictures throughout the length and breadth of the wide world.

How much the current strike against the company by independent exhibitors has had to do with this sort of publicity we can only surmise, but the type of advertising being employed by Paramount to excite theatremen has struck us as the most blatant, false ballyhoo yet attempted in the industry.

It was some consolation to find that we were not alone in this opinion when we read the interesting factual remarks of Welford Beaton in his Hollywood Spectator concerning Zukor's published observations and the current advertising technique being used by Paramount. We would like to reprint the article in full, but space limitations prohibit. However, we have his permission to quote from his enlightening comments.

Discussing the Paramount advertisement which stated that "HIGH, WIDE AND HANDSOME is the biggest picture Paramount has ever produced, the picture that London, New York and Los Angeles is raving about," Mr. Beaton reminds us that *Variety* reported the following shortly after it opened at the Astor Theatre, New York: "A DISAPPOINTING ROADSHOW ATTRACTION; LAST WEEK $4,700." Any film that brings less than $10,000 per week is regarded as a decided flop at the Astor!

The Los Angeles *Times* published this statement: "The huge production has won wide acclaim and capacity houses here." In the third week of the run *Variety* had this to say about the business being done by HIGH, WIDE: "Playing to lowest grosses in history of this house, third week's outlook is pretty dismal; second week finished brutal $3,900."

Says Welford Beaton: "What part does such high, wide and handsome lying as the Paramount advertising and exploitation indulged in, play in breaking the attendance habit? The chief asset of any business concern is the confidence its customers place in its appraisal of its product. Here we have Paramount lying in its advertisement aimed at its first customers, the exhibitors; and lying also in its publicity aimed at its ultimate customers, those who buy tickets at the box-office. When an individual obtains money under false pretenses, he is sent to jail if proven guilty. When Mr. Zukor's company does it, it is regarded in film circles as a procedure so commendable that all the other film producing organizations indulge in it. I will grant there is some element of truth in the Paramount advertisement from which I quote, for undoubtedly those who paid to see the picture raved about the poor return they got for their money, but that is not the kind of money the fiction writer had in mind when he wrote the ad. The film industry as a whole spends many millions of dollars each year in advertising and not one word of any picture advertisement is believed by anyone. But the poor old wolf goes right ahead, quite unaware his sheep's clothing is worn too thin to conceal his identity."

The basic reason for this Paramount chiding from Mr. Beaton came from Mr. Zukor's observation, that the motion picture habit is no more. "Today," says Zukor, "the industry is dependent on customers out shopping for shows."

On this Mr. Beaton writes, "While the public's lack of confidence in any claim the producers themselves make for their product played a small part in breaking the attendance habit, it was but a small part. Knowledge that the habit is broken is of no value to the industry unless it is coupled with knowledge of its cause. Therefore Mr. Zukor's sage observation is of no value to anyone unless coupled with the reason for the stopping.

"Looking for that reason, the first thing we find is that in the days of silent pictures, we cared little what was showing at our favorite film theatres; we went regularly, had the habit of going; the box-office could depend upon so much revenue from us each week. The next point to settle is the reason for our indifference to what was showing. This means delving into motion picture fundamentals. WE FIND WE WERE NOT ENTERTAINED BY WHAT WE SAW ON THE SCREEN. WE ENTERTAINED OURSELVES. The screen gave us the strongest illusion of reality ever achieved by an art, and it pleased us because we pleased ourselves with it.

"When sound came to the screen, everything was changed. Hollywood went into an entirely new business. It made a fundamental change in the nature of its product. It dismissed imagination, its greatest box-office ally, and itself told the stories we hitherto had told ourselves. It eliminated the music which had created the mood of what it had shown, and strived unsuccessfully to manufacture moods in the studios. It changed its form of entertainment from emotional to intellectual; it made us listen to stories with our ears instead of permitting us to tell them with our imagination. All this made it necessary for us to shop around for such pictures as we thought would entertain us. In the silent days we took the children, for they could imagine things to please them just as we did, but we could not take them to the talkies which left nothing to the imagination. They, too, had to shop. The talking device, which could have been used as a practical aid to screen art, was used to murder it. And to this day not a producer who used to make silent pictures is aware of the fact that he is now in a totally different business. It is gracious of Mr. Zukor to acknowledge we now shop for our screen entertainment, but it would mean more to the holders of the stock in his company if he would make an effort to ascertain and understand the reason why."

PRODUCTION RECORD

This department is designed to provide the exhibitor with a complete and comprehensive summary of vital data on all new feature films as they go into production. This will enable you to anticipate bookings and plan for the exhibition of forthcoming scope of this service as we further learn the needs of our readers.pictures for which you have contracted. We hope to enlarge the

The date before the titles of pictures RECENTLY COMPLETED is the approximate General Release Date.
The date after titles is that of the FILM BULLETIN issue in which all details appeared.

COLUMBIA

COLLEGE FOLLIES OF 1938

Changed from FRESHMAN FOLLIES
(Other details issue Sept. 11)

Story: When Charles Starrett, a reigning Western star, decides to go back to college to finish his education, the plan is opposed by his manager, Walter Connolly. Starrett is determined, but the persistence of Connolly's trickery and the antics of his stooge finally force him to leave. He has meanwhile fallen in love with the dean's daughter, Joan Perry, and after some difficulties straightens out the romantic problems with her.

* * *

FORGOTTEN WOMAN

Shooting started—September 15
Drama

Cast: **Wynn Cahoon, Scott Colten, Mayo Methot, Sarah Padden, Arthur Loft, Mary Russell, Margaret Irving, John Tyrell, Dick Curtis**

Directed by Lambert Hillyer Produced by Wallace MacDonald

Story: Mayo Methot, an underworld moll, double-crosses her gang and is sent to prison. The mob attempt to get her paroled in order to facilitate their finding of the money which she has hidden. Sarah Padden, head of the prison, refuses to allow the gangster controlled board to free her. The gang then attacks the woman through her daughter, Wynn Cahoon, and by incriminating her in a crime attempt to force Padden into paroling Methot. After various complications things are finally righted through the efforts of Scott Colten, Miss Cahoon's fiance.

'37-'38 program.

* * *

RECENTLY COMPLETED: CARNIVAL LADY (Issue Sept. 11) . . . I MARRIED AN ARTIST (Issue Aug. 28) . . . THE OLD WYOMING TRAIL (Issue Aug. 28) . . . ALL AMERICAN SWEETHEART (Issues Aug. 14, 28) . . . 10/31—RIVER OF MISSING MEN (Issue Aug. 14) . . . WOMEN OF THE NIGHT (Issue Aug. 14) . . . 10/16—PARK AVENUE DAME (Issue July 31) . . . I'LL TAKE ROMANCE (Issue July 31).

GRAND NATIONAL

FRONTIER TOWN

Shooting started—September 9
Western

Cast: **TEX RITTER, Ann Evers, Snub Pollard, Horace Murphy, Charles King, Forrest Taylor, Lynton Brent, Karl Hackett**

Directed by Ray Taylor Produced by Edward Finney

Story: Tex, a rodeo performer, gets involved with a gang of gamblers

'37-'38 program.

MONOGRAM

WHERE TRAILS DIVIDE

Shooting started—September 11 (Completed)
Western

Cast: **TOM KEENE, Elaine Stewart, Warner Richmond, Lorraine Randall, David Sharpe**

Directed by R. N. Bradbury Produced by R. N. Bradbury

Story: Tom Keene comes West to open a law office and en route is held up on the stage coach owned by his younger brother, David Sharpe. He saves the day for the other passengers, among them Elaine Stewart. Upon arriving at his destination he sees that Sharpe is in league with Warner Richmond, notorious gambler of the territory. Keene makes him see the error of his ways and cleans up Richmond and his gang.

'37-'38 program. To be released September 26.

* * *

RECENTLY COMPLETED: 10/13—STARS OVER ARIZONA (Issue Aug. 28) . . . 9/29—A BRIDE FOR HENRY (Issue Aug. 14).

PARAMOUNT

EVERY DAY'S A HOLIDAY

Shooting started—September 11
Musical-Comedy

Cast: **MAE WEST, Edmund Lowe, Charles Winninger, Charles Butterworth, Walter Catlett, Roger Imhof**

Directed by A. Edward Sutherland, Produced by Emanuel Cohen

Story: Mae West is a New York gal with a habit of selling the Brooklyn Bridge, hence the police are hot on her trail. She meets Edmund Lowe, one of the officers assigned to nab her, and from here the story proceeds in the typical Westian note, as she proceeds to extradite herself from one difficulty after another.

'37-'38 program.

* * *

THE BIG BROADCAST OF 1938

Shooting started—September 13
Musical

Cast: **W. C. FIELDS, MARTHA RAYE, Dorothy Lamour, Ben Blue, Bob Hope, Shirley Ross, Leif Erikson, Kirsten Flagstad, Tito Guizar, Stanley Fields, Rufe Davis**

Directed by Mitchell Leisen Produced by Harlan Thompson

Story: Lief Erikson is the inventor of a new type of boat which draws its power from the electric current in the air. He enters a trans-Atlantic race, but is unable to go and sends his brother, W. C. Fields. Then things [illegible] romance is between Lamour and Erikson, with Miss Lamour being persuaded by Bob Hope, radio announcer with four wives. Martha Raye plays the part of a Jinx Woman.

Shooting started September 20

bent on preventing Autrey from selling a herd of sheep. Their efforts to discredit result in his incarceration. The visitors, however, come to his rescue, especially Polly Rowles, who settles in the West with Autrey.

'37-'38 program.

* * *

RECENTLY COMPLETED: 10/18—TRIGGER TRIO (Issue Aug. 28) . . . PORTIA ON TRIAL (Issues Aug. 14, 28) . . . 9/17—FOOLS IN PARADISE (Issue July 17) . . . HEART OF THE ROCKIES (Issue July 17) . . . 10/1—BOOTS AND SADDLES (Issue July 17) . . . 9/30—TREASURE HUNT (Issue July 31) . . . 10/4—TROUBLE FOR TWO (Issue July 31) . . . MANHATTAN MERRY-GO-ROUND.

RKO-RADIO

WOMEN HAVE A WAY

Shooting started—September 8
Comedy

Cast: **MIRIAM HOPKINS, Ray Milland, Walter Abel, Henry Stephenson, Alec Craig, Guinn Williams**

Directed by Leigh Jason Produced by Edward Kaufman

Story: When Miriam Hopkins' sister dies she leaves two young daughters in the care of artist Ray Milland. With her father, Henry Stephenson, Miss Hopkins decides to gain custody of the children. Since the guardianship is strictly legal, nothing can be done about taking the children away from Milland. Disguising herself as a broken-down Bohemian, Hopkins descends upon Greenwich Village and entangles herself in the lives of the youngsters and Milland. When she discovers herself in love with the penniless artist the situation becomes more strained, but finally the youngsters go to stay with Stephenson and Hopkins and Milland are free to marry.

'37-'38 program.

* * *

HIGHWAY TO HELL

Shooting started—September 14
Action-Drama

Cast: **John Beal, Sally Eilers, Harry Carey, Frank M. Thomas, Lee Patrick, Edward Gargan, Paul Guilfoyle**

Directed by Lew Landers Produced by Maurey Cohen

Story: A story of the men who transport nitroglycerine. John Beal is the tenderfoot sent from New York to become a "soup handler." Under the guidance of wise Harry Carey, he becomes adept at the dangerous occupation and also falls in love with his pretty daughter, Sally Eilers. She refuses to marry him because of the danger of his work and despite the fact that he insists it is only to earn enough money to complete his education. Only when Carey is killed by substituting for Beal in a dangerous spot, does Beal realize the futility of such a life and frees himself from it to marry Miss Eilers.

'37-'38 program.

RECENTLY COMPLETED: [illegible] (Issue Sept. 25)

'37-'38 program.

* * *

RECENTLY COMPLETED: HE WANTED TO MARRY (Issue Sept. 11) . . . MR. BOGGS BUYS A BARREL (Issue Sept. 11) . . . 9/24—TEX RIDES WITH THE BOY SCOUTS (Issue Sept 11) . . . 9/24—WALLABY JIM OF THE ISLANDS (Issue July 31) . . . 9/17—RENFREW OF THE MOUNTED (Issue July 17).

METRO-GOLDWYN-MAYER

THOROUGHBREDS DON'T CRY

(Other details issue September 11)

Story: Deals with the attempts of Sir Aubrey Smith, British sportsman, to win the American derby for the sixteenth time. With him comes his small grandson, Ronald Sinclair. Mickey Rooney plays the jockey, who is framed by his crooked father into losing the preliminary race, thus causing old Smith's death by heart failure. Remorseful, he disappears until he learns young Ronnie is selling the horse at a ridiculous price. He returns, saves the day for his young English pal, by exposing the crooks and winning the race with a sensational ride. They return to England, wealthy and the best of friends.

To be released December 13.

* * *

THE FOUR MARYS

Shooting started—September 7
Drama

Cast: **MYRNA LOY, ROSALIND RUSSELL, FRANCHOT TONE, Walter Pidgeon, Nana Bryant, Leonard Penn, Ruth Hussey, Rita Johnson**

Directed by Richard Thorpe Produced by Louis D. Lighton

Story: Myrna Loy is in love with Walter Pidgeon, who marries wealthy Rosalind Russell. Although Franchot Tone comes into her life, she cannot forget Pidgeon. This goes on until Russell prepares to give him a divorce, but at the last moment Pidgeon is revealed as a weakling and Loy goes to Tone for a good cry. Both believe themselves to be pals, but Myrna's wise young mother, Nana Bryant, knows it is love.

'37-'38 program.

* * *

MANNEQUIN

Shooting started—September 8
Drama

Cast: **JOAN CRAWFORD, SPENCER TRACY, Alan Curtis, Mary Phillips, Leo Gorcey, Elizabeth Risdon, Oscar O'Shea**

Directed by Frank Borzage Produced by Joseph Mankiewicz

Story: Joan Crawford, the mainstay of an impoverished family, marries Alan Curtis, a tin-horn gambler. At a party they meet Spencer Tracy, a steamship magnate who has risen from the streets. They return home to discover Curtis has rented their apartment from friends and is being thrown out. He suggests that an easy way to get money would be to marry Tracy, divorce him six months later and collect a hundred thousand dollars. She realizes his cheapness and leaves him. Later she meets Tracy and does marry him, but soon is really in love with the man. Curtis attempts to blackmail her but Tracy is wiped out and Crawford has the opportunity to prove her love by helping him recoup with the jewels he has lavished on her and starting life anew in a small three-room apartment.

'37-'38 program. Ready for release about December 17.

* * *

RECENTLY COMPLETED: 10/22—LIVE, LOVE AND LEARN (Issue July 31) 10/1—MADAME X (Issue July 31) 10/16—DOUBLE WEDDING (Issue July 17) 10/8—THE BRIDE WORE RED (July 31) 10/1—THE WOMEN MEN MARRY (Issue July 31)

IN PRODUCTION: 11/19—BAD MAN OF BRIMSTONE (Issue Aug 28 Sept 11) . . . 11/12—THE LAST GANGSTER (Issue Aug 28 Sept 11) 12/24—ROSALIE (Issue Sept 11) 11/26—NAVY BLUE AND GOLD (Issue Sept 11)

Shooting started—September 23
Drama

Cast: **Anna May Wong, Phillip Ahn, Charles Bickford, Anthony Quinn, Larry Crabbe, J. Carrol Naish, Evelyn Brent, Cecil Cunningham, John Patterson, Frank Scully, Lucien Littlefield**

Story: Story not available in detail, but is said to be based on the present Japanese-Chinese conflict.

'37-'38 program. Marks the return of Anna May Wong to the screen after a long absence.

* * *

RECENTLY COMPLETED: 11/26—CITY HALL SCANDAL (Issues Aug 28, Sept. 11) . . . 11/5—HOLD 'EM NAVY (Issues Aug. 28, Sept. 11) . . . MEN MUST FIGHT (Issues Aug. 28, Sept. 11) . . . 11/26—BLOSSOMS ON BROADWAY (Issues July 31, Aug. 14) . . . THRILL OF A LIFETIME (Issue Aug. 14) . . . LOVE ON TOAST (Issue July 31) . . . 9/24—BULLDOG DRUMMOND'S REVENGE (Issue Aug. 14) . . . BUCKAROO (Issue July 31) . . . 10/8—PARTNERS IN CRIME (Issue July 31) . . . 11/12—THE BARRIER (Issue July 17).

IN PRODUCTION: WELL'S FARGO (Issue July 31) . . . THE BUCANEER (Issue Aug. 14) . . . TRUE CONFESSION (Issue Sept. 11).

REPUBLIC

ZORRO RIDES AGAIN

Shooting started—September 8
Action

Cast: **John Carroll, Richard Alexander, Jack Morgan, Robert Kortman, Roger Williams, Yakima Canutt**

Directed by William Witney and Jack English
Produced by Sol Siegel

Story: Dealing with the attempts to put through a railroad from California to Panama, John Carroll is the young nephew of the builder, who is called in to end the nefarious activities of those who are attempting to thwart the plan.

'37-'38 program.

* * *

THE DUKE COMES BACK

Shooting started—September 10
Drama

Cast: **Allan Lane, Joseph Crehan, Heather Angel, Genevieve Tobin, Frederick Burton, John Russell, George Lynn, Victor Adams, Byron Foulger, Art Lasky**

Directed by Irving Pichel Produced by Herman Schlom

Story: Allan Lane is a prize fighter who meets and marries Heather Angel. She is opposed to his fighting and prevails upon him to enter the publishing business. This he does, but the depression comes along and wipes them out. He sends her to South America and resumes his career, priming himself for a championship bout. He gets it, despite the racketeering interests who want him to throw the match; retires undefeated and resumes his publishing career.

'37-'38 program.

* * *

SPRINGTIME IN THE ROCKIES

Shooting started—September 18
Musical Western

Cast: **GENE AUTREY, Smiley Burnette, Polly Rowles, Alan Bridge, Geo. Chesebro, Ruth Bacon, Jane Hunt, Ula Love Love**

Directed by Joe Kane Produced by Sol Siegel

Story: Gene Autrey owns a dude range, to which come a group of New York entertainers. They become involved in attempts of crooked interests

RECENTLY COMPLETED: HIGH FLIERS (Issue Aug. 28) . . . LOVE N A BASEMENT (Issues Aug. 14, 28) . . . 9/24—FORTY NAUGHTY GIRLS (Issue July 17) . . . 10/8—SATURDAY'S HEROES (Issue July 17) . . . DON'T FORGET TO REMEMBER (Issue July 17) . . . 10/22—A LOVE LIKE THAT (Issue July 17).

20th CENTURY-FOX

LOVE AND HISSES

Shooting started—September 13
Musical
Directed by Sidney Lansfield, Produced by Kenneth MacGowan

Cast: **BEN BERNIE, WALTER WINCHELL, SIMONE SIMON, Joan Davis, Dick Baldwin, Wally Vernon, the Peters Sisters, Chilton and Thomas**

Story: A film musical which carries the famous Bernie-Winchell feud further into pictures.

'37-'38 program.

* * *

CHARLIE CHAN AT MONTE CARLO

Shooting started—September 20
Mystery

Cast: **WARNER OLAND, Virginia Field, Keye Luke, Sidney Blackmer, Robert Kent, Kay Linaker, Harold Huber**

Directed by Eugene Forde Produced by John Stone

Story: Descending upon the famous European resort for the first time, the Chinese detective, Charlie Chan, finds himself surrounded by a perplexing mystery which he solves in his familiarly canny manner.

'37-'38 program.

* * *

RECENTLY COMPLETED: 11/12—DANGEROUSLY YOURS (Issue Aug. 28) 11/10—45 FATHERS (Issues Aug 14, 28) WESTERN GOLD (Issue July 17) 11/26—LOOK OUT, MR MOTO (Issue July 31) . 11/15—IN OLD CHICAGO (Issue July 3) . . . 10/29—ALI BABA GOES TO TOWN (Issue July 3) . . 10/1—LIFE BEGINS IN COLLEGE (Issue July 17) . . . A GIRL WITH IDEAS (Issue Aug 28) . BORROWING TROUBLE (Issue Sept. 11).

IN PRODUCTION: SECOND HONEYMOON (Issue Sept 11)

UNITED ARTISTS

GOLDWYN

IN PRODUCTION: THE GOLDWYN FOLLIES (Issue Sept 11)

RECENTLY COMPLETED: 11/10—ADVENTURES OF MARCO POLO (Issue July 3) HURRICANE

* * *

WANGER

RECENTLY COMPLETED: 10/22—I MET MY LOVE AGAIN (Issue July 3) 10/8—STAND-IN (Issue July 3) 9/24—52nd STREET

* * *

SELZNICK

IN PRODUCTION: 10/29—THE ADVENTURES OF TOM SAWYER (Issue July 3)

RECENTLY COMPLETED: 11/19—NOTHING SACRED (Issue July 3)

(Continued on page 11)

(CONTINUED FROM PAGE 6)

REVIEWS

THE WRONG ROAD (Continued)

lesson The people are understandable humans and are played to the hilt by the three principals, Richard Cromwell, Helen Mack and Lionel Atwill. James Cruze has directed with a sensitive hand, building steadily and dramatically to the logical and highly satisfactory conclusion. Exploitation angles abound in the ingenious story. The family trade will love it and word-of-mouth advertising should help it build to above average grosses everywhere.

Richard Cromwell and Helen Mack, young and very much in love, lack only money to make their lives complete. Cromwell steals some from his bank; they admit conspiracy in the theft and both go to prison. All is done according to their plan, both misguidedly believing that by serving a prison sentence, their debt to the bank and society will automatically be paid. When they are freed Lionel Atwill, in his capacity as bank detective, attempts to get them to reveal the whereabouts of the money. This they refuse to do. Atwill, always kindly and understanding, pursues them. When a prison pal of Cromwell's attempts to steal the money, they turn it over to Atwill when he finally convinces them of the futility of such crime and leads them to the path of happiness.

Both Cromwell and Mack are excellent as the youths. Atwill gives a flawless performance as the kindly but firm detective. Lesser roles, particularly that of Horace MacMahon, are well played.

James Cruze has lost little of his directorial genius, blending the elements of the story into a strongly persuasive drama.

AD TIPS: Tie in with parents' organization and teachers on this story. Enlist the aid of juvenile court judges in your campaign. Sell it as a powerful story of youth.

HANNA (Hollywood)

STARS OVER ARIZONA

—Hollywood Preview—

BOXOFFICE RATING

WESTERN . . . Swell horse opera . . . Rates ● ● for western spots.

Monogram
65 Minutes
Jack Randall, Warner Richmond, Kathleen Eliot, Horace Murphy, Bob McKenzie, Tom Herbert, Shura Shermatovia, Ernie Adams, Hal Price
Directed by R. N. Bradbury

This Monogram western has the advantage of a well devised screen-play, plus R. N Bradbury's sure-fire direction and the pleasing presence of Jack Randall, all of which give it a high ranking in the western field. Randall, still a bit timid, is improving his acting and singing. He's definitely a "comer."

Randall is a secret agent, detailed by Arizona's governor to track down a band of lawbreakers, headed by Warner Richmond. There are the usual chases and gun fights, as Randall and Richmond match wits. Kathleen Eliot provides the necessary romantic interest, while Shura Shermatovia is seen as an alluring Mexican dancer, bent on vamping Randall.

Bradbury works it all up to a socko finale and turns out one of the rip roaringest gun fights this reviewer has ever seen. It's all good action stuff.

HANNA (Hollywood)

MUSIC FOR MADAME

—Hollywood Preview—

BOXOFFICE RATING

Weak story backgrounds Martini's voice . . . O.K. for music lovers and deluxe and class houses . . . Requires strong selling elsewhere . . . Rates ● ●; less for action spots.

RKO
77 Minutes
Nino Martini, Joan Fontaine, Alan Mowbray, Billy Gilbert, Alan Hale, Grant Mitchell, Erik Rhodes, Lee Patrick, Frank Conroy, Bradley Page, Ada Leonard, Alan Bruce, Romo Vincent, Barbara Pepper, Edward H. Robins, George Shelley, Jack Carson
Directed by John Blystone

Lacking the sparkle which made Jesse Lasky's last Nino Martini picture such delightful screen entertainment, MUSIC FOR MADAME depends for its entertainment value only on the singing voice of the star and some misplaced gags. Separately both are good; together they conflict. Slapstick hardly is in harmony with Martini's presence. The singer isn't a boxoffice draw on his own, requiring, as in the case of GAY DESPERADO, a good story, hence this new effort will fail to meet with popular approval. It must be strongly sold by the individual exhibitor to bring even moderate returns.

Martini is an Italian en route to Hollywood to seek fame and fortune in the movies. He meets a band of gangsters who use him to help them steal a pearl necklace. Since the only means of identifying them is his voice the crooks warn him never to sing again. He meets and falls in love with young Joan Fontaine, a composer who is pursuing conductor Alan Mowbray to play one of her compositions. Mowbray is more interested in Martini and intends to present him in the Hollywood bowl. Martini wants to give himself up so that Miss Fontaine can collect the reward money. Mowbray balks his efforts, he sings at the Bowl and the crooks are rounded up.

Martini still needs a few acting lessons, but his singing is top notch. Lovely melodies have been provided by Rudolph Friml and for the Bowl sequence, he sings the thrilling tenor aria from Pagliacci. Alan Mowbray gives a deft satirical note to his portrayal of the conductor. Lesser roles are well cast.

John Blystone's direction is only average, relying too much on hokum and time-worn gags.

AD TIPS: Deluxe spots can sell Martini and his singing. Action houses should emphasize the crook angle.

HANNA (Hollywood)

ATLANTIC FLIGHT

—Hollywood Preview—

BOXOFFICE RATING

DRAMA . . . Good aviation melodrama . . . Should click with the action and air-minded picture-goers . . . Has Dick Merrill name for marquee . . . Rates ● ●.

Monogram
60 Minutes
Dick Merrill, John Lambie, Weldon Heyburn, Paula Stone, Milburn Stone, Ivan Lebedoff, Lyle Moraine, Wilbur Mack, Buddy Messenger, Gertrude Messenger, Donna Harlan, Earl Dwire
Directed by William Nigh

Without Dick Merrill ATLANTIC FLIGHT would still be a topnotch aviation melodrama. With the added value of his front-page name, it shapes up as a good bet for action fans and the kids. The film has been handled with commendable care by associate producer William Berke and emerges as an always engrossing, thrill-packed air yarn that should please everyone. It's a good dualler generally.

Weldon Heyburn is the designer of a new plane which Dick Merrill is to use in a big race. Heyburn falls for a young heiress Paula Stone who is backing Ivan Lebedoff in the race against Merrill. Lebedoff contrives to sabotage the plane and Weldon is seriously injured. A serum is required, so Merrill flies to England and comes back with it, thus saving Heyburn's life and facilitating the romance between Miss Stone and his pal.

Dick Merrill is not an actor and he is wisely kept from indulging in much histrionics. Heyburn gives an excellent performance as the inventor and Paula Stone is most agreeable in her ingenue assignment. Ivan Lebedoff gives his usually excellent villianous performance, while others of the cast do good work.

William Nigh's direction is swiftly paced. He has deftly blended the stock air shots into the story structure.

AD TIPS: Sell Dick Merrill. Drag out the clippings of his recent trans-Atlantic flight. Tie in with airports and plane companies Interest the kids thru their miniature planes

HANNA (Hollywood)

YOUNG DYNAMITE

—Hollywood Preview—

BOXOFFICE RATING

ACTION . . . O.K. Darro-Richmond film . . . Should please juve audiences in action houses . . . Rates ● ● where usable.

Conn-Ambassador
57 Minutes
Frankie Darro, Kane Richmond, Charlotte Henry, David Sharpe, William Costello, Carlton Young, Pat Gleason
Directed by Les Goodwins

Followers of Frankie Darro will not be disappointed in this. Hitting and maintaining a neat pace from the start, it is replete with the usual action sequences, so twisted as to give the story some semblance of originality. Only fault lies in the highly melodramatic finish, but this might be remedied by a bit of editing.

Frankie Darro's older brother, David Sharpe is shot on his first day of duty as a state policeman by a gang of thieves who have been defrauding the government by cornering old gold. Kane Richmond another trooper, is assigned to the case, but political pressure has him switched. Frankie resolves to track down the murderer of his brother, succeeds in capturing the gang, which is headed by William Costello and turns them over to the police

Frankie gives his familiar punchy performonce and Richmond scores solidly in a well characterized role. Charlotte Henry is an attractive little miss and William Costello is a suave and menacing villain.

Les Goodwins' direction is speedy.

AD TIPS: Sell the Darro-Richmond combination Feature the old gold racket expose.

HANNA (Hollywood)

MORE REVIEWS ON PAGE 14

PRODUCTION RECORD

(CONTINUED FROM PAGE 9)

UNIVERSAL

TIM TYLER'S LUCK

(Other details issue September 11)

Story: Frankie Thomas goes into the African jungle to search for his father. Stowing away on a river steamer, he meets Frances Robinson, who is hunting Norman Willis, a notorious diamond thief. The latter was responsible for a Kimberly diamond theft, blame for which has been fixed on her brother. The pair endure many hardships, but the girl succeeds in clearing her brother's name. Frankie's father is killed, but leaves him a map disclosing the fabulously rich elephant's burial ground. Willis attempts to claim it as his own, but Frankie outsmarts him.

* * *

YOUNG MAN'S FANCY

(Other details issue September 11)

Story: Ken Murray, producer of a show, discovers that the Milk Fund Benefit is opening the same night. To arouse curiosity he arranges for a waiter, George Murphy, to pose as a wealthy Oklahoman who has purchased the theatre for an entire week. The scheme works, too well in fact, for Murphy falls in love with Alice Faye, leading lady of the show, much to Murray's consternation. He fires press agent William Gargan, who plans revenge by telegraphing Faye on opening night that Murphy is dying in Kansas City. Murray gets her on the stage for the opening number after producing Murphy and proving he is well and alive in New York.

* * *

A PRESCRIPTION FOR ROMANCE

Shooting started—September 20
Comedy-Drama

Cast: **Mischa Auer, Wendy Barrie, Kent Taylor, Dorothea Kent, Frank Jenks, Henry Hunter**

Directed by S. Sylvan Simon Produced by Edmund Grainger

Story: Henry Hunter, an embezzler, leaves his gold-digging sweetheart, goes to Budapest, whence he is pursued by detective Kent Taylor. In Budapest Taylor is mistaken for Hunter and arrested. Wendy Barrie, an attache at an American hospital, goes to Taylor's aid, believing him to be Hunter, who befriended her family at one time. Discovering he is the wrong man, she effects his release and Taylor promptly becomes violently attached to her. With the aid of Frank Jenks, a reporter, Taylor succeeds in tracking her friend down, proves his guilt after considerable effort. Mischa Auer hovers around the edge of the story as a loveable Hungarian who lives chiefly by his wits.

'37-'38 program.

* * *

RECENTLY COMPLETED: 10/24—MERRY-GO-ROUND OF 1938 (Issue July 17) . . . BOSS OF LONELY VALLEY (Issue Aug. 28) . . . MIGHTIER THAN THE SWORD (Issue Aug. 28) . . . 10/3—CARNIVAL QUEEN (Issue July 17) . . . 9/26—BEHIND THE MIKE (Issue July 17) . . . ADVENTURE'S END (Issue July 17) . . . MIDNIGHT RAIDERS (Issue July 31) . . . SUDDEN BILL DORN (Issue July 31) . . . 11/7—THE WESTLAND CASE (Issue Aug. 14) . . . BLONDE DYNAMITE (Issue Aug. 14).

WARNER BROTHERS

SWING YOUR LADY

Shooting started—September 10
Comedy

Cast: **HUMPHREY BOGART, Dorothy McNulty, Louise Fazenda, Frank McHugh, Allen Jenkins, the Weaver Brothers, Nat Pendleton, Daniel Boone Savage, Eddie Acuff, Tommy Bupp**

Directed by Ray Enright Produced by Sam Bischoff

Story: The story of a wrestling promoter, Humphrey Bogart, whose amorous grappler, Nat Pendleton, falls for a lady blacksmith, Louise Fazenda, while on a barnstorming tour of the Ozarks.

'37-'38 program.

* * *

TOO MUCH OF EVERYTHING

Shooting started—September 11
Drama

Cast: **DOLORES COSTELLO, Bonita Granville, Donald Crisp, Natalie Moorhead, Lucille Gleason, Mary Doyle, Donald Briggs, Emmett Vogan**

Directed by Arthur Lubin Produced by Bryan Foy

Story: The story of a problem child, Bonita Granville, whose busy parents neglect her. Only the young family lawyer, Donald Briggs, understands her, and it is at his insistence that she is sent to the school presided over by Dolores Costello. After many disappointments, Costello finally gets the girl to see the error of her ways and changes her into a model pupil. Briggs becomes more than casually interested in Miss Costello.

'37-'38 program.

* * *

PENROD AND HIS TWIN BROTHER .

Shooting started—September 13
Comedy

Cast: **Billy and Bobby Mauch, Spring Byington, Charles Halton, Jackie Morrow, Benny Bartlett, Frank Craven**

Directed by William McCann Produced by Bryan Foy

Story: Unavailable; see next issue.

'37-'38 program.

* * *

RECENTLY COMPLETED: WITHOUT WARNING (Issue Aug. 14) . . . ONE MORE TOMMOROW (Issue July 31) . . . SERGEANT MURPHY (Issue July 31) . . . MISSING WITNESS (Issue July 17) . . . TWO PLATOONS (Issue July 17) . . . EXPENSIVE HUSBANDS (Issue July 17).

IN PRODUCTION: HOLLYWOOD HOTEL (Issues Aug. 14-28) . . . GOLD IS WHERE YOU FIND IT (Issues Aug. 28 Sept. 11) . . . PATIENT IN ROOM 18 (Issue Sept. 11) . . . ACCIDENTS WILL HAPPEN (Issue Sept. 11).

TITLE CHANGES: THIS WOMAN IS DANGEROUS—from RETURN FROM LIMBO (in production, details issue Sept. 11) . . . TOVARICH (Original title)—from TONIGHT'S OUR NIGHT (Completed, details issue July 17).

Keep Abreast of Production

FILM BULLETIN'S
PRODUCTION RECORD

is the most Complete and Accurate
Studio Information Available.

What the Newspaper Critics Say

Charlie Chan on Broadway
(20th Century-Fox)

". . . Whole film carries through with speed, variety and humor until Charlie puts the fatal finger on the unsuspected culprit . . . As usual, Warner Oland handles Charlie with silken ease . . ."
B. C., N. Y. TIMES

". . . Those who treasure Charlie Chan will find his current adventures among his most exciting . . . Story is sound, situations logical and colorful . . . Plenty of humor throughout . . ."
Finn, PHILA. RECORD

". . . A worthy addition to the amazingly long and amazingly clever Chan series . . . Chan films never lack variety in characterization, setting and comedy . . ."
Murdock, PHILA. LEDGER

DEAD END
(United Artists)

". . . Action-packed, stark in its realism, boldly direct . . . A film to be seen by those who demand the best of their movies . . ."
Finn, PHILA. RECORD

". . . Exciting melodrama and has a generous share of human interest, comedy and characterization . . . While the screen setting is very effective, movie audiences are impressed rather than overwhelmed . . ."
Murdock, PHILA. LEDGER

". . . A grim merry-go-round of eternal frustration and its characters are puppets whose lives terminate in the 'dead end' which parallels the place of their birth . . ."
Reel, CHICAGO AMERICAN

". . . The boys of the gutter duplicate their excellent stage characterizations, and steal the entire show . . . Heavy drama, telling with emphasis and feeling one of the evils of our modern social system . . ."
Marsh, CLEVELAND DEALER

100 MEN AND A GIRL
(Universal)

". . . Has been handled with redoubtable showmanship . . . Long on concert hall doings, but solidly buttressed by freshly amusing situations and delightful comic touches . . ."
Barnes, N. Y. HERALD TRIBUNE

". . . The symphonic interludes in themselves are worthy of delighted attention . . . The music is an integral part of the film . . ."
Nugent, N. Y. TIMES

". . . Splendid vocal and orchestral music, and that rarest of rare experiences, a new and rather fascinating plot . . ."
Winsten, N. Y. POST

". . . Light and entertaining and in very good taste . . . Scenario manages to keep both interest and suspense lively with exciting incidents . . ."
Finn, PHILA. RECORD

". . . One of the finest grand and glorious musical cinemas Hollywood has turned out . . . You will thrill to every moment of the story . . ."
H. M., WASH. (D.C.) STAR

BIG CITY
(M-G-M)

". . . A fast and furious knockdown for ten minutes near the end, dragout battle between a group of ex-pugilists and a gang of labor racketeers that gives the film a certain vitality, but for the rest it is feeble, fumbling, bogus attempt to show what happens to a frail little alien girl caught in the meshes of a labor war . . ."
Boehnel, N. Y. WORLD-TELEGRAM

". . . Casual, superficially diverting, singularly unimportant stuff . . ."
Nugent, N. Y. TIMES

". . . Preposterous tale directed at random, played in a variety of moods and cluttered with dull dialogue and incidental business . . ."
Barnes, N. Y. HERALD TRIBUNE

". . . An attempt of sentiment, in order to give some semblance of justification to the use of stars in the picture . . . Slows the action and seems phony . . ."
Winsten, N. Y. POST

FORTY NAUGHTY GIRLS
(RKO Radio)

". . . Since ZaZu Pitts and James Gleason play the principal roles, there is bound to be a certain amount of first rate humor . . . Long on comedy, extremely short on ingenuity, suspense and excitement . . ."
Boehnel, N. Y. WORLD-TELEGRAM

". . . Manages to be entertaining . . . Back-stage background is both authentic and exciting . . ."
Tazelaar, N. Y. HERALD TRIBUNE

". . . Rather enjoyable, and so long drawn out that you feel the author is having fun toying with the idea . . ."
B. R. C., N. Y. TIMES

ON SUCH A NIGHT
(Paramount)

". . . Does a rather good job of balancing its dramatic material against spritely comedy . . . Not enough has been made of the Mississippi flood pictures nor of the human interest stories they carried . . ."
Finn, PHILA. RECORD

". . . All adds up to a crazy yarn that has been told before in numerous plays and pictures . . . Plot, thick as it proved to be, failed to be captivating or convincing . . ."
Tazelaar, N. Y. HERALD TRIBUNE

". . . Atmosphere of a flood-stricken area under the bleakness of continual driving rain has been reproduced with such vigor and realism that allowances can be made for the cheap melodramatics of the story . . ."
B. R. C., N. Y. TIMES

THAT CERTAIN WOMAN
(Warner Bros.)

". . . Gets hopelessly involved in a series of fortuitous incidents after a promising start . . . Has what is vaguely known as audience appeal, but almost no dramatic integrity . . ."
Barnes, N. Y. HERALD TRIBUNE

". . . For all the heaviness of its theme, for all the hopeless monotony of its heroine's ill-fortune, has dramatic value, and reasonably constant interest . . . Miss Davis performs valiantly as usual . . ."
Nugent, N. Y. TIMES

". . . About as preposterous as anything that has come aolng this season, and the wonder is how the actors managed to keep a straight face while saying and doing some of the things . . ."
Boehnel, N. Y. WORLD-TELEGRAM

". . . Far from being the picture it started out to be . . . Bette Davis and Henry Fonda tear their hearts to tatters . . ."
Winsten, N. Y. POST

". . . Bette Davis has made the most of a not always believable role . . . The results do hold your attention and there is not too much deliberate playing for tears . . ."
E. L. H., BOSTON HERALD

WIFE, DOCTOR AND NURSE
(20th Century-Fox)

". . . For the most part, good fun . . . Scenes shared by Miss Young and Baxter can be compared with the best in popular, sophisticated comedies . . ."
Finn, PHILA. RECORD

". . . Gay and spirited comedy . . . Amusing entertainment . . ."
H. T. M., PHILA. LEDGER

". . . Warner Baxter turns in one of his best chores as the surgeon . . . Loretta Young has never been photographed to better advantage and her gay, romantic moments are cleverly played . . ."
Kelley, WASH. TIMES

FLIGHT FROM GLORY
(RKO-Radio)

". . . Not especially original, but has the virtue of straight, sure and forceful direction, some first-rate dramatic incidents and some really good acting . . ."
Boehnel, N. Y. WORLD-TELEGRAM

". . . Deals with airplanes in a lace valentine kind of way, despite its crack-ups, stunt flying and heart-rending romance . . ."
Tazelaar, N. Y. HERALD TRIBUNE

". . . A man's movie . . . Concerns a group of grounded American pilots, flying death-trap planes for an unscrupulous commercial agent in the Andes . . ."
Thirer, N. Y. POST

UNBIASED . . . AUTHORITATIVE CRITICISMS OF NEW PICTURES BY THE MOST REPUTABLE CRITICS ON LEADING NEWSPAPERS







DEAD END William Kingsley's stage play of life on the front and hind of a New York street has been brought to the screen by Samuel Goldwyn to the blare of critical praise Sylvia Sidney, Joel McCrae and Humphrey Bogart are the principals







THE LADY FIGHTS BACK It's all about the right to fish for salmon! Kent Taylor is sent to build a dam which would obstruct the salmon fishing of the club managed by Irene Hervey. They scrap and scrap until they kiss. Universal releases.







A BRIDE FOR HENRY The review in issue tells the story of meek mannered H the lawyer who became a lady killer Monogram comedy displays the talent Anne Nagel, Warren Hull







REVIEWS

(CONTINUED FROM PAGE 10)

SATURDAY'S HEROES

—Hollywood Preview—

BOXOFFICE RATING

FOOTBALL MELODRAMA . . . Program pigskin picture has enough sustained interest to please youthful audiences . . . Lack of names makes it secondary dualler . . . Rates ● ● —.

RKO
58 Minutes
Van Heflin, Marian Marsh, Richard Lane, Allan Bruce, Minor Watson, Frank Jenks, Willie Best, Walter Miller, Crawford Weaver, George Irving, John Arledge, Dick Hogan, Al St. John, Charles Trowbrige
Directed by Edward Killy

Although quickly (and cheaply) produced, this first of the fall football pictures is genuinely interesting program entertainment. The story is routine, but swiftly paced direction and good performances makes one lose sight of the plot's creakiness and the fact that the football stock shots are out of the newsreels. It's strictly dual bill fare, but young people will enjoy it.

Van Heflin plays the part of a star quarterback, who makes a living by scalping tickets. He is kicked off the team as a result of this and other activities, which include socking sports editor Richard Lane in the nose. After his pal, John Arledge, kills himself as a result of some underhand business, Heflin sets out to show college football up as a racket. He does a lot of preaching and finally peddles himself to another college and beats his own team in a rather interesting way. There is a negligible romance between Marsh and Heflin.

Performances are generally good, with oldtimer Al St. John scoring solidly on laughs.

Killy's direction, a bit slow at the beginning, picks up as it goes along. The game climax is handled in swift, showmanly style.

AD TIPS: Play up the angle of racketeering in college football. Is it a racket?

HANNA (Hollywood)

DANGEROUSLY YOURS

—Hollywood Preview—

BOXOFFICE RATING

CROOK DRAMA . . . Routine jewel thief yarn . . . Passable material for dualling in family houses . . . Rates ● ● —; may do better in action spots.

20th Century-Fox
62 Minutes
Cesar Romero, Phyllis Brooks, Jane Darwell, Alan Dinehart, Natalie Carson, John Harrington, Douglas Wood, Earle Fox
Directed by Mal St. Clair

This never swerving for an instant from the well-beaten path laid by previous yarns wherein the attractive femme jewel thief is pursued and falls in love with the handsome detective. Packing little punch, it winds its inconsequential way through the necessary footage in the conventional manner with the audience just one step ahead of the story. It is O.K. for the lower berth in family houses where audiences aren't fussy. Action houses may be able to solo it on the crook angle and Cesar Romero's name.

The action takes place aboard a trans-Atlantic steamer. Aboard are Phyllis Brooks, part of a jewel thief gang headed by Alan Dinehart; Douglas Wood, who is carrying a huge diamond, and Cesar Romero, who turns out to be a detective employed by an insurance company. Of course there's a nearly perfect imitation gem floating about which causes all the trouble. Wood is ostensibly killed and various complications ensue. However, it is revealed that the whole business is a gag and that detective Cesar merely wanted to round up the gang. Miss Brooks repents, is placed on parole, and thus is free to marry Romero.

Performances are average and director Mal St. Clair gives the piece an occasional bit of suspense.

AD TIPS: Feature Romero.

HANNA (Hollywood)

THIS WAY PLEASE

—Hollywood Preview—

BOXOFFICE RATING

MUSICAL . . . Slow moving musical has many dull spots . . . Rates ● ● — as dualler.

Paramount
72 Minutes
Charles "Buddy" Rogers, Mary Livingstone, Betty Grable, Ned Sparks, Jim and Marion Jordan, Porter Hall, Lee Bowman, Cecil Cunningham, Wally Vernon, Romo Vincent, Jerry Bergen, Rufe Davis
Directed by Robert Florey

What results this will have at the boxoffice depends solely on what exploitation possibilities can be milked from the dubious names of Buddy Rogers and Mary Livingstone. Judged solely on its entertainment values, this new Paramount musical is a thin, weak offering. The shallow story not only fails to hold water, but makes a fatal mistake when it asks the spectator to accept as its hero an utter cad who willingly humiliates a girl he professes to love. There are some agreeable tunes and a collection of fairly good musical interludes, but these only partially relieve the general dullness. It's dual bill stuff—no more.

Buddy Rogers is a band leader, successfully filling an engagement in a theatre owned by Porter Hall. Betty Grable comes for a job as dancer in the show, but Hall will have none of her, and she finally gets a job as an usher in the theatre. She finally convinces Rogers of her ability and gets a spot in the show. Hall fires her and Buddy resigns. Without a stage attraction, in despair Hall calls in Betty and bills her as the gal who broke Rogers' heart. With his p.a., Ned Sparks, Rogers connives to get even. He arranges a stage wedding between himself and Miss Grable, but jilts her at the last moment. She decides to marry Lee Bowman, the head usher, but Buddy comes through and the two get twined.

Rogers, still retaining his youthful charm and appeal, does his best with the ninny role but it will take stronger material than this before he can hope to regain his earlier following. Mary Livingstone needs more experience. Ned Sparks has dropped his standard monotone delivery for a lighter spiel. Specialties in the show contribute moments of welcome relief from the too tedious story.

AD TIPS: Plug Rogers and Livingstone, the latter being Jack Benny's radio and real life partner. Sell the musical numbers.

HANNA (Hollywood)

An Independent Trade Paper for Independent Exhibitors

MUST CARRY

Independent Reviews

So We Give You

HANNA

Who tells you all about the new films as he sees them in Hollywood

READ HANNA'S REVIEWS

with Confidence

SHORT SUBJECTS

FROM PHILLY
By "Jaywalker"

There is a crew of "mortgage snipers" operating around the Philly area. These illegitimate boys get wind of the expiration date of a theatre mortgage, rush down to the bank or B. & L. and try their damndest to buy the mortgage in an effort to take some other exhibitor's theatre away from him. It's this sort of thing that encourages film men to call exhibitors the things they do call them! . . . The Paramount strike continues with very few defections. All one need do to assure oneself that Para. is getting the licking of its life in these parts is to scan the listing of programs at independent houses in one of the daily newspapers. Judging from these ads, not more than three or four non-affiliated theatres are playing the company's product. And the Philly exhibs are very much encouraged by reports from other territories, which indicate that the strike is gaining — not losing — momentum . . . LEWEN PIZOR, UMPTO's prexy, is coming along nicely at Temple Hospital and will probably be back to the wars within a couple of weeks . . . The local National Screen office is celebrating two events currently: (1) the marriage of manager STANLEY GOLDBERG to his secretary NAOMI LEVYN; (2) a cute new daughter for MILT SMITH, the upstate dynamo . . . SAM LEFKO has been splashed all over the front pages of recent issues of the *Record*. He won the newspaper's "hole-in-one" golfing contest. Call at his office for the free cigars! . . HARRY LA VINE and his Republic crew have been more than normally busy these past few weeks signing new deals for the company's very promising new product . . . The Perelman double feature rehearing is slated to be heard within the next 8 weeks . . . Exhibs were called to a meeting in Fire Marshal Clinton's office this Monday. They expect to hear something about crowding theatres on game nights. Some stooge has been squawking because he doesn't like games, we hear . . . TOM LARK, Horlacher's cashier, is recuperating rapidly and should return to the office soon . . . Spotted at the Allied Convention in A. C.: HARRY LA VINE, JOE ENGEL, BEN BLUMBERG, DAVE ROSEN . . . "Dead End" rated editorial comment in the *Record* after its opening at the Aldine. A real break . . . MURRAY BEIER'S Preferred staff worked like trojans on the Louis-Farr Fight pix. BILLIE MILLER, MATT PRESBY handled what came near being a record-breaking number of bookings in splendid manner. RAY SMITH set a new sales record with the same pix . . . Monogram's W. RAY JOHNSTON-SAM ROSEN sales and date drive gets under way Oct. 3rd and runs until Dec. 4th . . . LEONARD SCHLESINGER of Warners' Theatres is reported slated for a post in N. Y., to be replaced by JACK FLYNN here . . . Local indies are powerful sore at JAY EMANUEL, publisher of "The Exhibitor," for his statement to ELSIE FINN of the *Record* accusing exhibitors of operating "crooked" games in their theatres.

FROM BOSTON
By Barclay

The Independent Exhibitors, Inc., held a special meeting in Boston Tuesday, September 28th, upon the return of a nucleus from the Eastern Regional Convention in Atlantic City. The idea of the confab, which was the first of a scheduled series to be held every other Tuesday, was to discuss various buying deals throughout New England and the rest of the country . . . DAN MURPHY, operator of the Loring Hall in Hingham, was forced to cancel his trip to the Allied meet in Atlantic City because of enforced business duties . . . JOSEPH MEKELBURG, booker for the Drive-In Theatres Corp., announces the engagement of his daughter, CAROLINE, to DR. I. H. SCHWARTZ. The couple are to be married October 19th, after which they will voyage to Palestine, where the groom has received an appointment as Professor of Medical Research . . . CHESTER SAWIN is now working for HARRY SEGAL as an Imperial salesman. SAWIN was for some years with R. C. A. . . . SAM KURSON has gone into Bar Harbor, Maine, where his theatre chain has bought the Star out from under GEORGE McKAY . . . HAROLD STONEMAN and EDDIE ANSIN, the former the treasurer of the Independent Exhibitors, have gone down on Cape Cod, where they had added four MOORE & FITZGERALD theatres to the Interstate circuit. Two of the houses are located in Hyannis, while the remaining two are in Chatham and Osterville . . . MARJORY ADAMS, HELEN EAGER, PRUNELLA HALL, and HELEN PRIM are back in Boston following a two-week trip to the West Coast. M. and P. Theatres Corporation sponsored the trek for the local film critics, and HARRY BROWNING, press agent for the circuit, went along as chaperone. PEGGY DOYLE stopped off in Chicago on her way back. The span was made both ways by plane . . . PAUL LEVI, Metropolitan Theatre publicity head, was host last week to the press at a party in honor of TOMMY DORSEY, who opened with his band at the house September 23rd. The usual pictures were taken and the usual hors d'ourves and other refreshments served . . . WILLIAM PURCELL is to transform the Ritz, a dance hall, in Manchester, N. H., into a theatre. PURCELL was formerly a manager for NATHAN YAMINS . . . LOUISE BUCKLEY has gone to Bank Night from Gaumont British . . . GEORGE KRASKA held over the "Spanish Earth" at the Fine Arts Theatre a second week . . . CHARLES KOERNER gave "Thin Ice" and "Annapolis Salute" three weeks at Keith's Memorial . . . The Paramount Strike is gaining momentum in New England, according to ARTHUR K. HOWARD. A survey of the contract situation showed that ninety per cent had not signed with the major for next year. Of the ten per cent, the majority had signed prior to issuing of strike orders. Meetings on the sit-down are drawing larger attendance now than they did when the action was first put into effect. Close scrutiny is being maintained on Allied activities in this direction in other territories . . . The town's first lady theatre manager is ALICE JORCELYN McCARTHY, who has been appointed by the Shubert's to cover that position in connection with the Boston Opera House. Miss McCARTHY is young, personable, and is sure to draw many queries from patrons as to which and what star she is and as to what she is doing in front of the house . . . LEON GORMAN has opened up the Cape theatre in South Portland. The new situation seats over 500 . . . SAM SOULE, identified with the East Boston theatre situation, was recently stricken by a heart attack.

CLEM'S
INDEPENDENT THEATRE SUPPLY HOUSE
1224 Vine Street, Philadelphia
"Everything From Street to Screen"

"Finest Theatre Painting and Decorating"
HARRY BRODSKY
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RITtenhouse 7828 ● TRInity 1189

THE FINEST
of Everything in Equipment
NATIONAL THEATRE SUPPLY COMPANY
1225 Vine Street Philadelphia

"Not a dark house in more than 20 years of film delivery service!"
NEW JERSEY MESSENGER SERVICE
Member National Film Carriers' Ass'n
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SAVE
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Coast to Coast Overnight
M. Lawrence Daily, Notary Public, Phila.
Member National Film Carriers, Inc

WANTED

BY EVERY MOTION PICTURE PRODUCER!



The producers of Hollywood have joined the exhibitors of America in clamoring for GENE AUTRY, Singing cowboy No. 1 of the screen. They all recognize the box office magic of the AUTRY name. The trade and daily papers have been full of this and that company negotiating for the services of REPUBLIC'S singing-action star.

Despite anything you may read or hear, and to set you straight...GENE AUTRY is under long-term, exclusive contract to REPUBLIC.

If you want the new GENE AUTRY 1937-38 series of Four Jubilee Specials and Four Musical Westerns (and who doesn't!) you can get them, as usual, from

REPUBLIC

4 JUBILEES . . . 4 MUSICAL WESTERNS

CALLING ALL COWBOYS
BOOTS AND SADDLES
ROLL, WAGON, ROLL
The OLD BARN DANCE

PUBLIC COWBOY No. 1
CALGARY OR BUST
SADDLE PALS
MAN from MUSIC MOUNTAIN

Independent EXHIBITORS
FILM BULLETIN

OL. 3, No. 47 SATURDAY, OCTOBER 9, 1937 PRICE, 15 CENTS

THE VOICE OF AMERICA'S INDEPENDENT EXHIBITORS

No Court Can Make You Buy Paramount Pictures !

The persistence with which Paramount has pressed its case to restrain independent exhibitors in the Minneapolis and Philadelphia territories from pursuing the "strike" must be attributed to the film company's belief that if it defeats the theatremen in court they will be demoralized and their determination to hold out for a square deal shattered.

How wrong Paramount is in that belief only time will prove. For the present note should be taken of the fact that despite the adverse decision in the temporary injunction case in Minneapolis there is no apparent breaking of the ranks in that territory or elsewhere. This, in the face of evidence that Paramount is putting on terrific pressure to sell its product in a few vulnerable situations, hoping that the old accounts will be frightened. Reports coming to the FILM BULLETIN office from exhibitor organizations throughout the country indicate that even this pressure is bringing mighty few takers.

The independents of Philadelphia have fully and unequivocally renounced all intention to picket or adopt any means for forcing anyone to join the strike. In the United States Circuit Court last Wednesday, Benjamin M. Golder, attorney for the theatre owners, brilliantly presented their case in opposition to Paramount's plea for an injunction, startling the court and opposing counsel by declaring that he is only fighting for protection of the exhibitor's right to meet, discuss and follow the dictates of their own minds and consciences in regard to Paramount.

How any court can refuse that right is unimaginable. Mr. Golder set up a wall of logic and justice which is insurmountable. Exhibitors in large numbers have a perfect right to refuse to do business with Paramount, he declared. Because they have the same contract—a contract they have found onerous.

"THEY HAVE JUST AS GOOD A REASON NOT TO PATRONIZE PARAMOUNT AS I HAVE NOT TO BUY FROM A MAN I THINK IS CHEATING ME!"

There, in Mr. Golder's words, you have the crux of this entire situation. No court can *force* any exhibitor to buy Paramount pictures. All the propaganda being disseminated to make you think otherwise is perversion of basic fact. Don't believe any of it.

MO WAX.

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REVIEWS . . . PRODUCTION RECORD . . . HOLLYWOOD

REPORT ON THE PARAMOUNT 'STRIKE'

20 CAL. EXHIBS SUE

Twenty individual suits charging Paramount with defrauding them and asking damages were filed by independent exhibitors in Los Angeles last week. The suits are based on the same claim being made by hundreds of independents thruout the nation—that Paramount violated its legal and moral obligations by refusing to deliver a number of pictures promised on the 1936-37 contract.

The other seven major distributors and the Hays Organization are included in the complaints on the ground that they conspire to "harass, embarrass and damage" independents for the purpose of eliminating them from competition with producer-affiliated theatres.

A large bloc of indies in the Los Angeles area have joined other groups in refusing to do business with Paramount for the '37-'38 season, but this sudden court move is the first legal action taken against the film company on this issue. Previous litigation in Minneapolis and Philadelphia was instituted by Paramount.

* * *

ONE CONTRACT FROM JERSEY ALLIED

From Jacob Unger, Secretary of Allied of New Jersey, comes the following report, dated Sept. 29th, on Paramount's "progress" in selling its 1937-38 product to members of that organization:

> "In reply to your inquiry of the 17th, permit me to say that there has been no general date strike against Paramount in our territory. The resistance against Paramount consists entirely of a general refusal to buy. Within the organization there are four contracts for 1937-38 Paramount product, of which three are hold-over contracts; that is, the exhibitors who have these contracts had bought two years' output in 1936-37."

* * *

THE PHILADELPHIA APPEAL

Arguments on Paramount's appeal from the U. S. District Court decision favoring the "strikers" were heard by the Circuit Court Wednesday. Attorney Wm. Schnader for Paramount pointed out to the court that the strike is nation-wide, apparently with view of strengthening case on interstate commerce factor. He quoted literature sent out by United M.P.T.O. of Philadelphia to sustain charge of coercion.

Exhibitors' counsel, Benj. M. Golder, told the court that he had no intention of disputing Paramount's claim that his clients planned to adopt picketing and other coercive action to widen the "strike." He pointed out, however, that they abandoned such plans and have resorted only to peaceful persuasion and discussion among themselves. He distingushed between primary and secondary boycotts. The former, he argued, is legal when a group of business men, having indentical problems and faced with a "common enemy," adopt similar means to protect their businesses against such an enemy—without urging the strike on persons outside their field, like the general public.

Golder made the comment that Paramount might have taken legal action to compel exhibitors to fulfill their contracts, if the company had full confidence in the legality of its position.

* * *

MINNEAPOLIS DECISION

Paramount won a temporary injunction against independent exhibitors in this territory restraining them from picketing or coercing others. Despite the sweeping limitations placed on their "strike" activities by Federal Judge Gunnar Norbye, Minneapolis independents have indicated their determination to continue "passive resistance" to Paramount's policy simply by refusing to buy. Their attitude will be entirely individual and not subject to any court decisions.

* * *

WISCONSIN INDIES MODIFY 'STRIKE'

The Independent Theatres Protective Ass'n of Wisconsin, in a bulletin dated October 2nd, suggested to its members a modification of its effective dating and buying strike against Paramount to permit completion of all 1936-37 contracts held with that company. This is no wise is to affect the boycott of Paramount for the 1937-38 season.

The I.T.P.A. also announced its intention to organize a buying committee to negotiate all business with Paramout in the future.

THE TEXAS DECISION HITS ALL CIRCUIT PROTECTION DEALS!

Examination of Federal Judge Atwell's opinion in the Dallas 25-cent minimum admission case reveals far-reaching potentialities for checking the blanket clearance system forced on distributors by the powerful affiliated circuits, it is pointed out by Harry A. Cole, leader of the Allied group in Texas who carried the fight against the two Paramount chain affiliates into court.

The decision found the Interstate Circuit: Texas Consolidated Theatres; their two chief executives, Karl Hoblitzelle and R. J. O'Donnell, and the eight major distributors guilty of conspiracy to violate the Sherman Anti-Trust Law. The case was based on the practice of prohibiting independent competitors of the two circuits from charging less than 25 cents evening admission or double featuring. Testimony revealed that the chains demanded of all film companies that they force such restrictions upon all their independent accounts.

Particular significance is attached by Cole to the following statement in the opinion:

"BEYOND EVEN THE CITING OF TESTIMONY IS THE IRREFUTABLE FURTHER FACT THAT SUCH CONTRACTS AS THE EXHIBITOR RESPONDENTS (the circuits) MADE WITH EACH OF THE DISTRIBUTOR RESPONDENTS, WAS, ITSELF, IN VIOLATION OF THE SHERMAN ANTI-TRUST LAW."

It is not stretching credulity to interpret this statement as casting reflection on the legality of the practice whereby the large circuits command unwarranted clearance and protection over less powerful competitors. Countless cases are known in which individual independent theatres offer higher rentals than directly competitive affiliated houses, but find themselves stymied because of master contracts negotiated by home office officials of the distributors and heads of the chains.

On the subject of the method of conspiracy, Judge Atwell had this to say:

"After all, a contract—agreement, conspiracy—is merely the meeting of the minds. Such meeting may be evidenced by a written instrument, or, by identical action, at a given time, with reference to the identical matter. And the testimony irrefutably establishes the fact that the same action was suggested to each party who, thereafter, so acted."

Another portion of the opinion states:

"The citizen has the right to go to another citizen to make a contract and to have that other citizen free from any inhibiting prior agreement to limit the rights of him who seeks. The subsequent small theatre exhibitor who wanted the right to show a class A film at 10 or 15 cents has a right—that right which belongs to every free man—to contract with the owner of the film, free to exercise his own judgment. This evidence shows that no such subsequent run exhibitor had a field of that sort with the distributor defendants. There had already been a pre-occupation of this very field of agreement. Some of his rights had already been taken away from him. It differs from the exercise by the distributor of the right to refuse to deal at all."

Application of these judicious remarks to some of the objectionable trade practices now in effect would go a long way toward making the film industry more congenial and less of a nuisance to the courts of the land.

NEWS HIGHLIGHTS

UNIVERSAL GOES ECONOMICAL

New York. — Faced with ever-increasing financial problems, Universal made drastic cuts in its home office staff last week, dropping over 100 employes. This is but one sign of the underlying trouble that has plagued the management since Carl Laemmle was removed from the scene.

Reports have R. H. Cochrane, president, lined up with J. Cheever Cowdin, financier and chairman of the board, in opposition to Charles R. Rogers, v.p. in charge of production. Universal's 1936-37 product was admittedly weakest of the majors by far and the company has been in a financial hole as a result. This week it was understood that the friction between the executives had been ironed out, but insiders believe it is only a temporary truce, prompted, perhaps, by the limited additional investment by banker Giannini of California.

* *

KUYKENDALL IN AGAIN!

Without much urging, Ed Kuykendall, president of the discredited M.P.T.O.A., plunged back into trade paper headlines with "advice" to both exhibitors and Paramount to settle their difficulties by compromise. Kuykendall gave the impression that he was speaking on behalf of the United MPTO of Philadelphia, which was vehemently denied by that group.

Kuykendall expressed the opinion that much of the trouble is due to exhibitors' failure to read the "technical, legalistic clauses in fine print in the Paramount contract."

Despite the space alloted the Mississippian's remarks in the press, he is little heeded by exhibitors.

* *

G-B TO REMAIN INDEPENDENT

London. — Gaumont British was certain to resist efforts of outsiders to gain control of the company for at least six months, following payment of the semi-annual preferred dividend this week. Only if the dividend is passed it is possible for preferred holders to vote their shares.

* *

ALLIED PLANS MEMBERSHIP DRIVE

An intensive drive for additional membership in present units and affiliations of outside exhibitor groups is being planned by Allied States Association, according to reliable reports. The entire country will be canvassed, territory by territory, under the direction of a central membership committee. Allied leaders are reported to feel that the temper of the nation's independents is now ripe for consideration of the values of one powerful national body.

* *

METRO ON AIR NOVEMBER 4th

Starting November 4th, and every Thursday night thereafter, Metro-Goldwyn-Mayer will present the first completely studio controlled radio program. The cast will be composed of all of the company's principal players. The weekly shows will go on from 6 to 7 P.M. Pacific Coast time, which means 7 to 8, Rocky Mountain time; 8 to 9 Central Standard and 9 to 10 Eastern Standard.

P. J. Wood, secretary of the I.T.O. of Ohio, urges the members of his Allied unit to play as many Metro percentage pictures as possible on the broadcasting nights as a means of making the distributor feel the loss of revenue he feels will result.

* *

N. Y. INDIES OFFER TO DROP GAMES

Members of the I.T.O.A. of New York have pledged themselves to eliminate theatre games, if affiliated circuit houses do likewise. A time limit until December 1st has been set for other theatres to accept this offer.

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'Perfect Specimen' Hit Comedy . . . 'Garrick' for Classes . . . 'Angel' Ditto . . . 2 Strong Inde Pix

THE PERFECT SPECIMEN

—Hollywood Preview—

BOXOFFICE RATING

COMEDY . . . Chockful of laughs . . . Novel story and ingenious situations . . . Splendid cast . . . Rates ● ● ● — where comedy is liked, less in action spots.

Warner Brothers
82 Minutes
Errol Flynn, Joan Blondell, Hugh Herbert, Edward Everett Horton, Dick Foran, Beverly Roberts, May Robson, Allen Jenkins, Dennie Moore, Hugh O'Connell, James Burke, Granville Bates, Harry Davenport, Tim Henning
Directed by Michael Curtiz

Warners have a hit in THE PERFECT SPECIMEN, which comes to the screen as one of the breeziest and most amusing comedies of the season. Expertly cast and directed, the smooth, fluid story beats a fast and furious pace from opening to the semi-slapstick finale. It has the material to please all fun-loving filmgoers and, with the marquee names of Flynn and Blondell, should get above average grosses generally, with the possible exception of action houses. Word-of-mouth advertising should help considerably.

Errol Flynn is the heir to a 30 million dollar business whose every move is dominated by his grandmother, May Robson. Joan Blondell crashes through the fence in her car one day to intrigue the "perfect specimen." In her brief visit she manages to instill enough dissatisfaction with his mode of living to cause him to sneak out the next morning in search of her. The two have one riotous adventure after the other, while poar grandma frantically calls out the police to hunt for the kidnapped heir. Events are straightened aut at the last moment when Blondell agrees to marry Flynn, and Beverly Roberts, his fiance, (by Robson's decree) is free to marry Dick Foran, Joan's ditch-digging brother, whom she really loves.

Errol Flynn gives an excellent account of himself, adroitly expressing the change from a dominated individual to an agressive, self sufficient young man. Joan Blondell gives her usual breezy performance, and Edward Everett Horton and May Robson have juicy comedy scenes together.

Michael Curtiz's direction shows keen comprehension of comedy values; never once does the director loose a laugh nor slaken his pace. A grand jab.

AD TIPS: Sell it as ane of the funniest comedies of the year. Play up the title, it's a good one

HANNA (Hollywood)

F - L - A - S - H PREVIEW
From Hollywood
Complete Review in Next Issue
THE AWFUL TRUTH
Columbia
Irene Dunne, Cary Grant
Hilarious and witty comedy every bit as good as 'THEODORA'
HANNA

THE GREAT GARRICK

—Hollywood Preview—

BOXOFFICE RATING

COSTUME COMEDY . . . Incident from life of David Garrick . . . Will delight sophisticated audiences . . . Mild attraction for nabes and action houses . . . Rates ● ● ● for class and deluxe spots; less elsewhere.

Warner Brothers
(Mervyn LeRoy production)
95 Minutes
Brian Aherne, Olivia de Havilland, Edward Everett Horton, Melville Cooper, Lionel Atwill, Henry O'Neill, Luis Alberni, Lana Turner, Marie Wilson, Linda Perry, Fritz Lieber, Etienne Giradot, Dorothy Tree, Craig Reynolds
Directed by James Whale

THE GREAT GARRICK is definitely a class attraction. Written especially for the screen by Ernest Vajda, the screenplay abounds in good comedy situations and smart dialogue which will delight the more intelligent filmgoer. Mervyn Le Roy has given the picture a flawless production, modestly correct in all the period details. The large cast of well known players do fine work in their respective roles, lending superb support to Mr. Aherne ond Miss de Havilland. For deluxe and class houses in metropolitan areas this should do good business. While naborhood audiences will require strong selling to be brought in they will be pleased by this amusing film

David Garrick, the noted English actor, before accepting an invitation to appear with the Camedie Francais, tells his British fans he is going to Paris to teach the French how to act. Members of the French troupe rent a hotel at which Garrick plans to stop and expect to humiliate him. He has been warned, however and is alert to the plot. Thus their efforts go sour, especially when Olivia de Havilland enters the scene as a young countess seeking a night's lodging. Aherne, as Garrick, believes she, toa, is an actress and mistakes her spontaneous love for him as octing. He finally lashes into the jokers; they apologize and bow to his superior acting. Olivia comes in for her share, to her amazement, and it is not until his opening night that Aherne realizes who she really is. She forgives him and he, in turn, pays a gloriaus tribute to France.

Aherne's stock will shoot skyward as a result of his expertly farced performance. Replete with just the right flourishes and alternate displays of ego and humility, it is flawless acting. Olivia de Havilland is a lovely spirited heroine. Edward Everett Horton, Melville Cooper, Luis Alberni and Etienne Giradot score solidly in well-timed comedy roles

James Whale's direction is ingratiating and pointed

AD TIPS. Sell it as a grand comedy-romance. Feature the two stars as a "Divine Lave Team

HANNA (Hollywood)

ANGEL

—Hollywood Preview—

BOXOFFICE RATING

COMEDY-DRAMA . . . Another triangle story told in "Lubitsch manner" . . . A bit dull . . . Rates ● ● + on names; more in class spots.

Paramount
89 Minutes
Marlene Dietrich, Herbert Marshall, Melvyn Douglas, Edward Everett Horton, Laura Hope Crews, Ernest Cossart, Herbert Mundin, Ivan Lebedeff, Lionel Pape, Dennie Moore
Directed by Ernst Lubitsch

ANGEL is fairly bursting with Lubitsch touches," but with the exception of the marquee value of Dietrich, Douglas and Marshall the famed director neglected to inject any BOXOFFICE TOUCHES into this pretentious production. A typicol woman's plot presenting the problem of the neglected wife in search of romance its long ond tedious telling is liable to annoy even the smartest sophisticated filmgoers, who usually relish trivia such as this. Samuel Raphaelson's dialogue is long and unwieldy, brimming over with the writer's own ideas of what the alleged "smart set" think of life and sex, but to plain ordinary folks who go to the movies for entertainment it is more incomprehensible than Plato. The deluxers and class locations should get good returns, but subsequent nobe and rurol spots will find grosses only fair.

The story opens in Paris where La Dietrich meets Melvyn Douglas at the salon of Lauro Hope Crews. They have a one night affair and she disappears without telling him her identity. Shortly later, in England he meets her husband, stuffy Herbert Marshall a foreign secretary. Marshall takes a fancy to him and invites him to lunch, where on every occasion that Mr. Marshall is called to the phone, Dietrich implores him ta forget her. Finally Marshall puts two and two together gets the jist of the whole affair and actually becomes jealous. Dietrich thinks that's swell and goes off with her husband leaving Douglas ta dream about her

Dietrich looks beautiful and Marshall is Marshall, but of the principals only Melvyn Douglas comes thru with a commendable performance. Things are much mare pleasant in the Marshall-Dietrich servants quarters where Edward Everett Horton, Ernest Cossart and Herbert Mundin brighten the scene with welcome moments of pointed comedy

Ernst Lubitsch's direction when not devoted to close-ups of Dietrich as she expounds friend Raphaelson's Freudian philosophies is devoted ta photographing such inanimate objects as doors telephones and what have you. It is below par for his handiwork

AD TIPS. Sell Lubitsch and the stars.

HANNA (Hollywood)

MORE REVIEWS on Next Page

(CONTINUED FROM PAGE 5)

REVIEWS

STAND-IN

—Hollywood Preview—

BOXOFFICE RATING

COMEDY . . . Bright Hollywood farce . . . Well directed and acted . . . Rates ● ● +.

United Artists
(Wanger)
90 Minutes
Leslie Howard, Joan Blondell, Humphrey Bogart, Alan Mowbray, Marla Shelton, C. Henry Gordon, Jack Carson, J. C. Nugent, Tully Marshall, William V. Mong
Directed by Tay Garnett

An amusing satirical story of Hollywood and its almost legendary picture business, this ranks with ONCE IN A LIFETIME as a take-off on the fantastic film city. Yarn is clever, with a host of hilarious situations, all lustily played by the hand-picked cast under the sparkling tutelage of director Tay Garnett. Entertaining from start to finish, this has the goods to please any type of audience and with the name combination of Howard and Blondell, it should have a hearty box-office reception in the deluxe and better nabe houses. Word-of-mouth response should build good grosses for subsequents.

Howard, bankers' mathematical genius, is sent to Hollywood from New York to straighten out the financial situation of Colossal Studios, which is verging on bankruptcy. He finds an insanely managed business to which books and figures mean nothing, only close-ups and billing. He meets Joan Blondell, wise stand-in, whose intimate knowledge of the industry finally enables Howard to save the business from ruin and keep three thousand workers employed The adversities are supplied by C. Henry Gordon, a competitor, and Marla Shelton an egotistical and temperamental star.

Howard squeezes every bit of humor from his juicy role. Joan Blondell's wise-cracking stand-in was made-to-order. Humphrey Bogart is excellent as an alcoholic producer and Alan Mowbray is swell in a portrayal of a director. Into the Colossal Studios come various Hollywood bit ployers, all of whom enhance considerably the laughs and human situations of the script.

Garnett's direction is fine, never swerving from the satirical basis and always building each sequence to a laugh finish.

AD TIPS: Sell the Howard-Blondell combination. Feature the comic story; call it the funniest story of Hollywood since ONCE IN A LIFETIME.

HANNA (Hollywood)

LIFE BEGINS IN COLLEGE

BOXOFFICE RATING

MUSICAL COMEDY . . . Ritz Bros. first starrer has enough laughs to please their adherents . . . Rates ● ● + where they are liked.

20th Century-Fox
94 Minutes
Ritz Brothers, Gloria Stuart, Tony Martin, Joan Davis, Fred Stone, Nat Pendleton, Dick Baldwin, Joan Marsh, Jed Prouty, Maurice Cass, Ed Thorgenson, Lon Chaney, Jr. Elisha Cook
Directed by William A. Seiter

How long it will last we cannot say, but for the present the Ritz Brothers strike this reviewer and, incidentally, lots of other people as being very funny fellows. So, LIFE BEGINS IN COLLEGE, their first starring film, must be voted good and popular comedy. Abetted by handsome Gloria Stuart, screwy Joan Davis, crooner Tony Martin and big Nat Pendleton, the Ritzes furnish us enough merriment and music to make a pleasant evening at the movies. LIFE BEGINS should get slightly above average grosses generally, possibly better than that.

The slim yarn finds the Ritzes as the campus tailors. Football coach Fred Stone, a favorite with the students, is threatened with being fired by the faculty. Nat Pendleton, an Indian halfback, joins the squad and gives the team the punch it needs. Complications arise when Joan Marsh and Gloria Stuart, daughter of the coach, become rivals for the affections of captain Dick Baldwin. Joan threatens to tell that Pendleton is a pro and therefore ineligible. The Ritzes come thru in a wow finale to win the game and make right right.

In addition to the brothers, honors go to Nat Pendleton for his adroit playing of the Indian, Joan Davis for her antics and Tony Martin for his pleasing singing. The latter is developing a heavy femme following that will count in the receipts.

Bill Seiter's direction is fairly snappy, although the shears might have been used to advantage on 15 or 20 minutes of the running time.

AD TIPS: Sell the Ritz Brothers and Tony Martin. Feature the musical comedy, football angles

BARTON

THANKS FOR LISTENING

—Hollywood Preview—

BOXOFFICE RATING

MUSICAL . . . Best of the Tomlin series . . . Has genuine entertainment . . . Should draw well due to Tomlin's recent air appearances . . . Rates ● ● +.

Conn
63 Minutes
Pinky Tomlin, Maxine Doyle, Aileen Pringle, Claire Rochelle, Henry Roquemore, Rafael Storm, Beryl Wallace, the Brian Sisters
Directed by Marshall Neilan

Head and shoulders above previous of the Tomlin musical pictures made by Maurice Conn, THANKS FOR LISTENING is a top-notch indie offering which can stand on its own entertainment merits. The story, dealing with the new rage, professional listening, is ingenious and has several good comedy sequences which come through to hilarious results. Pinky sings several new numbers, besides his own hit, "The Love Bug," and scores solidly with each rendition. Also in the musical bracket are the Three Brian Sisters, featured recently with Connie Boswell. Production is neat. It is a pleasant, amusing comedy, which should please the family trade.

Tomlin can't hold a job long enough to save any money. He is constantly being bothered by people who take up his time telling him their troubles. Into this scene comes Aileen Pringle and a couple of crooked associates. Out to get some easy money, they set Tomlin up in business as a professional listener in a swank Reno hotel. Henry Roquemore, owner of a mysterious mine, is in town and they decide to find out the location of the mine and fleece him. Pinky discovers his employers are using him to further their blackmailing business and threatens to quit Pringle avows she will incriminate Maxine Doyle, his fiancee, and Pinky is forced to go through with the plans to "take" Roquemore. While the crooks are listening to Roquemore unburdening himself over a dictagraph, Pinky endeavors to tip him off. He finally does; they lead the mob into a trap. Roquemore rewards Pinky and with Maxine he buys a long-desired duck ranch.

Much improved in his acting, Tomlin is excellent in the leading role, getting every laugh possible from his simple dialogue Doyle is an attractive heroine and old-timer. Aileen Pringle does good work as the lady crook.

Marshall Neilan's direction deftly weaves the story into a fluid and fast-moving whole.

AD TIPS: Plug Tomlin heavily as the singing star of Eddie Cantor's radio hour. Go heavy on the "professional listening" angle Action houses might sell it as an expase of the "listening" racket.

HANNA (Hollywood)

YOUTH ON PAROLE

BOXOFFICE RATING

PROBLEM DRAMA . . . Splendid story of ex-con boy and girl seeking to regain place in society . . . Well acted . . . Good exploitation potentialities . . . Rates ● ● or better, if sold.

Republic
— Minutes
Marian Marsh, Gordon Oliver, Margaret Dumont, Peggy Shannon, Miles Mander, Sarah Padden, Wade Boteler
Directed by Phil Rosen

A simple problem story told in unusually engrossing manner. Two young people, boy and girl, are convicted wrongly for theft, serve 18-month terms and are released to make their way in a world hostile to ex-convicts. Their search for jobs, brief moments of happiness and despair, are depicted with a poignancy that touches one. The effectiveness of so simple a plot must be regarded as tribute to the skillful performances of Marian Marsh and Gordon Oliver, the understanding direction of Phil Rosen. Fine jobs! The title affords strong exploitation opportunities that should bring good grosses where utilized Only point at which this lets down is the climax, which might have carried more sock However, YOUTH ON PAROLE is worthy of any major program and shapes up as strong material for the family trade.

Marsh and Oliver display talents they never revealed before. The latter looks and talks like Fred MacMurray; he should go places in the feminine hearts. Their romance is carried on like real-life stuff.

Realizing that they can never get an even break as ex-cons, they take a chance on clearing themselves by getting in with the crooks who framed them. After planning a stick-up with the gang, they tip off the cops The crooks get wise and double-cross the kids, but a surprise finish finds the mob behind bars and the kids cleared of their previous convictions

AD TIPS: Go after the problem angles "THIS MIGHT HAPPEN TO YOUR CHILDREN! . . . WHAT SHALL THEY DO?" etc. The press sheet has plenty of strong punch lines.

BARTON

MORE REVIEWS on Page 10

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MONOGRAM PICTURES

PRODUCTION RECORD

This department is designed to provide the exhibitor with a complete and comprehensive summary of vital data on all new feature films as they go into production. This will enable you to anticipate bookings and plan for the exhibition of forthcoming pictures for which you have contracted. We hope to enlarge the scope of this service as we further learn the needs of our readers.

The date before the titles of pictures RECENTLY COMPLETED is the approximate General Release Date.
The date after titles is that of the FILM BULLETIN issue in which all details appeared.

COLUMBIA

AMERICAN LEGION

Shooting started—September 30
Action
Directed by C. C. Coleman, Jr. Produced by Ralph Cohn
Cast: **Mary Russell, Don Terry, Marc Lawrence, Robert Warwick, Dick Curtis, Arthur Loft, George McKay**

Story: Not available in detail but is typical action stuff with the Legion as background.
'37--'38 program.

IN PRODUCTION: COLLEGE FOLLIES OF 1938 (Issues Sept. 11-25).

* * *

RECENTLY COMPLETED: FORGOTTEN WOMAN (Issues Sept. 11-25) . . . CARNIVAL LADY (Issue Sept. 11) . . . THE OLD WYOMING TRAIL (Issue Aug. 28) . . . ALL AMERICAN SWEETHEART (Issues Aug. 14-28) . . . 11/4—I'LL TAKE ROMANCE (Issue July 31).

TITLE CHANGES (All Completed): SHE MARRIED AN ARTIST changed from I MARRIED AN ARTIST (Issue Aug. 28) . . . 10/31—TRAPPED BY G-MEN changed from RIVER OF MISSING MEN (Issue Aug 14) . . . PAID TO DANCE changed from WOMEN OF THE NIGHT (Issue Aug. 14) . . . 10/16—MURDER IN GREENWICH VILLAGE changed from PARK AVENUE DAME (Issue July 31).

GRAND NATIONAL

RECENTLY COMPLETED: FRONTIER TOWN (Issue Sept. 25) . . . MR. BOGGS BUYS A BARREL (Issue Sept. 11) . . . 10/11—TEX RIDES WITH THE BOY SCOUTS (Issue Sept. 11) . . . 9/28—WALLABY JIM OF THE ISLANDS (Issue July 31).

TITLE CHANGES (Both Completed): SWING IT, SAILOR changed from HE WANTED TO MARRY (Issue Sept. 11) . . . 9/30—RENFREW OF THE ROYAL MOUNTED changed from RENFREW OF THE MOUNTED (Issue July 17).

METRO-GOLDWYN-MAYER

IN PRODUCTION: 11/19—BAD MAN OF BRIMSTONE (Issues Aug 28, Sept. 11) 12/24—ROSALIE (Issue Sept. 11) . . . 12/13—THOROUGHBREDS DON'T CRY (Issues Sept. 11-25) . . . 11/26—NAVY BLUE AND GOLD (Issue Sept. 11) . . . THE

RECENTLY COMPLETED: 10/29—LIVE, LOVE AND LEARN (I

REPUBLIC

THE LADY MISBEHAVES

Shooting started—October 5
Comedy-Drama
Cast: **Sally Eilers, Marcia Mae Jones, George Ernest, Mary Gordon**
Directed by Lloyd Corrigan Produced by Al Levoy

Story: Sally Eilers is married, but at a party one night she gets drunk and marries another man. The remainder of the story is about her attempts to get free of the mix-up.
'37-'38 program.

* * *

IN PRODUCTION: ZORRO RIDES AGAIN (Issue Sept. 25).

RECENTLY COMPLETED: THE DUKE COMES BACK (Issue Sept. 25) . . . SPRINGTIME IN THE ROCKIES (Issue Sept. 25) . . . 10/18—TRIGGER TRIO (Issue Aug. 28) . . . 10/18—PORTIA ON TRIAL (Issues Aug. 14-28) . . . HEART OF THE ROCKIES (Issue July 17) . . . MANHATTAN MERRY-GO-ROUND.

TITLE CHANGES (All completed): 9/17—ESCAPE BY NIGHT changed from FOOLS IN PARADISE (Issue July 17) . . . THE WRONG ROAD changed from TREASURE HUNT (Issue July 31) . . . 10/4—YOUTH ON PAROLE changed from TROUBLE FOR TWO (Issue July 31).

RKO - RADIO

HAVING WONDERFUL TIME

Shooting started—September 23
Comedy-Drama
Cast: **GINGER ROGERS, DOUGLAS FAIRBANKS, JR., Richard Skelton, Peggy Conklin, Eve Arden, Lucille Ball**
Directed by Al Santell Produced by Pan Berman

Story: From the stage success of the same name, this is the story of a girl who escapes from her job, the city and her family by going off to the Catskills for a two weeks vacation. Here she meets Douglas Fairbanks, Jr., recent law graduate, and in the amusing atmosphere of the camp they have a whirlwind romance mixed with heartbreak.
'37-'38 program.

* * *

BRINGING UP BABY

Shooting started—September 23
Comedy
Cast: **KATHARINE HEPBURN, Cary Grant, Leona Roberts, Geo**

WANGER

RECENTLY COMPLETED: 10/22—I MET MY LOVE AGAIN (Issue July 3) . . . 10/8—STAND-IN (Issue July 3) . . . 9/24—52nd STREET.

* * *

SELZNICK

IN PRODUCTION: 10/29—THE ADVENTURES OF TOM SAWYER (Issue July 3).

RECENTLY COMPLETED: 11/19—NOTHING SACRED (Issue July 3)

UNIVERSAL

IN PRODUCTION: TIM TYLER'S LUCK (Issues Sept. 11-25) . . . A PRESCRIPTION FOR ROMANCE (Issues Sept. 11-25).

RECENTLY COMPLETED: MERRY-GO-ROUND OF 1938 (Issue July 17) . . . BOSS OF LONELY VALLEY (Issue Aug. 28) . . . ADVENTURES END (Issue July 17) . . . SUDDEN BILL DORN (Issue July 31) . . . 11/7—THE WESTLAND CASE (ssue Aug 14).

TITLE CHANGES (Completed): A GIRL WITH IDEAS changed from MIGHTIER THAN THE SWORD (Issue Aug. 28) . . . 10/27—TROUBLE AT MIDNIGHT changed from MIDNIGHT RAIDERS (Issue July 31) . . . SOME BLONDES ARE DANGEROUS changed from BLONDE DYNAMITE (Issue Aug 14).

TITLE CHANGES (In Production): YOU'RE A SWEETHEART changed from YOUNG MAN'S FANCY (Issues Sept 11-25).

WARNER BROTHERS

PENROD AND HIS TWIN BROTHER

(Other details issue Sept. 25)

Story: Not available in detail, but Warners scripters have given Booth Tarkington's famous youthful hero Penrod a twin brother to provide a vehicle for the Mauch twins. They get into their familiar difficulties, while Spring Byington's hair grows greyer as the perplexed mother.

* * *

THE ADVENTURES OF ROBIN HOOD

Shooting started—September 27
Romantic Drama

RECENTLY COMPLETED: 10 29—LIVE, LOVE AND LEARN (Issue July 31) . . . 10 1—MADAME X (Issue July 31) . . . 10 15—DOUBLE WEDDING (Issue July 17) 10 8—THE BRIDE WORE RED (Issue July 31) . . . 10 10—THE WOMEN MEN MARRY (Issue July 31) . . 12 17—THE LAST GANGSTER (Issues Aug. 28, Sept. 11)

Titles will be changed on the following productions before released: THOROUGHBREDS DON'T CRY NAVY BLUE AND GOLD . . THE FOUR MARYS THE WOMEN MEN MARRY

MONOGRAM

FEDERAL BULLETS

Shooting started—October 2 (Completed)

Action

Cast: Milburn Stone, Zeffie Tillbury, Terry Walker, Selmer Jackson, Matty Fain

Directed by Karl Brown Produced by Lon Young

Story: Zeffie Tillbury, posing as a philanthropist in a small town, is really head of a gang which G-Man Milburn Stone is tracking down. Posing as a gunman just out of stir, he gains her confidence and successfully captures the criminals. Terry Walker is the attractive secretary to Tillbury, who knows nothing of her activities until she falls in love with Stone.

'37-'38 program. Release 10 20.

* * *

RECENTLY COMPLETED: 10 13—STARS OVER ARIZONA (Issue Aug 28) . . 9 29—A BRIDE FOR HENRY (Issue Aug 14) 10 13—WHERE TRAILS DIVIDE (Issue Sept 25).

PARAMOUNT

THE YELLOW NIGHTINGALE

Shooting started—September 23

Musical

Cast: **GLADYS SWARTHOUT, John Boles, John Barrymore, Claire Dodd**

Directed by H C Potter Produced by Harlan Thompson

Story: Gladys Swarthout is a young singer who comes to Budapest, hoping to gain an audition with John Boles, a popular young tenor. Through his manager she is able to do this, launches a career as THE YELLOW NIGHTINGALE, an Oriental singer, and after several romantic mix-ups, marries Boles.

'37-'38 program.

* * *

IN PRODUCTION: THE BUCANEER (Issue Aug 14) TRUE CONFESSION (Issue Sept 11) EVERY DAY'S A HOLIDAY (Issue Sept 25) . THE BIG BROADCAST OF 1938 (Issue Sept 25) DAUGHTER OF SHANGHAI (Issue Sept 25)

RECENTLY COMPLETED: WELL'S FARGO (Issue July 31) 11 26—CITY HALL SCANDAL (Issue Aug 28, Sept 11) 11 15—HOLD EM NAVY (Issue Aug 28 Sept 11) MEN MUST FIGHT (Issue Aug 28 Sept 11) 11 26—BLOSSOMS ON BROADWAY (Issue July 31 Aug 14) THRILL OF A LIFETIME (Issue Aug 14) LOVE ON TOAST (Issue July 31) 9 24—BULLDOG DRUMMOND'S REVENGE (Issue Aug 14 10 8—PARTNERS IN CRIME (Issue July 31) 11 12—THE BARRIER (Issue July 17)

TITLE CHANGE (Completed): BORN TO THE WEST (Original title) changed from BUCKAROO (Issue July 31)

She calls him next day and tells him she has just [illegible] and that he must care for it, since her aunt, May Robson, would be furious if the animal were found in the house. Through a series of incidents in which the leopard, BABY, is the instigator, he finally forgets about his marriage and falls in love with Hepburn.

'37-'38 program.

* * *

SHE'S GOT THAT SWING

Shooting started—September 3

Comedy

Cast: **Gene Raymond, Ann Sothern, Victor Moore, Helen Broderick, Billy Gilbert, William Brisbane, Alan Bruce**

Directed by Joseph Santley Produced by Albert Lewis

Story: Ann Sothern and her aunt are left penniless after the death of her father. At the doorstep are various creditors whose bills he had neglected to pay. One of them, a bookie, Victor Moore, gets her a job as secretary to Gene Raymond, a coffee manufacturer. On the strength of this, the creditors let her alone, believing she will marry him. After complications she does.

'37-'38 program.

* * *

TAKING THE TOWN

Shooting started—September 29

Comedy

Cast: **Fred Stone, Dorothy Moore, Gordon Jones, Berton Churchill, Sherwood Bailey, Paul Guilfoyle, Frank M. Thomas, Dorothy Vaughan**

Directed by Edward Killy Produced by Maury Cohen

Story: Unavailable; see next issue.

'37-'38 program.

* * *

IN PRODUCTION: A DAMSEL IN DISTRESS (Issues July 3, Aug 14) . . 10/30—HITTING A NEW HIGH Issue Sept. 11) WOMEN HAVE A WAY (Issue Sept. 25).

RECENTLY COMPLETED: HIGH FLIERS (Issue Aug. 28) . . LOVE IN A BASEMENT (Issues Aug. 14-28) . . . 9/24—FORTY NAUGHTY GIRLS (Issue July 17) . . 10/8—SATURDAY'S HEROES (Issue July 17).

TITLE CHANGES (All Completed): DANGER PATROL changed from HIGHWAY TO HELL (Issue Sept. 25) . . . 10/29—THERE GOES THE GROOM changed from DON'T FORGET TO REMEMBER (Issue July 17) . . 10/22—BREAKFAST FOR TWO changed from A LOVE LIKE THAT (Issue July 17)

20th CENTURY-FOX

IN PRODUCTION: SECOND HONEYMOON (Issue Sept. 11) LOVES AND HISSES (Issue Sept 25) . CHARLIE CHAN AT MONTE CARLO (Issue Sept 25).

RECENTLY COMPLETED: 11/12—DANGEROUSLY YOURS (Issue Aug. 28) 11/10—45 FATHERS (Issues Aug. 14-28) WESTERN GOLD (Issue July 17) . 11/26—LOOK OUT, MR MOTO (Issue July 31) . . 11/15—IN OLD CHICAGO (Issue July 3) 10/29—ALI BABA GOES TO TOWN (Issue July 3) . . . A GIRL WITH IDEAS (Issue Aug 28) BORROWING TROUBLE (Issue Sept. 11).

UNITED ARTISTS

GOLDWYN

IN PRODUCTION: THE GOLDWYN FOLLIES (Issue Sept 11)

RECENTLY COMPLETED: 11 10—ADVENTURES OF MARCO POLO (Issue July 3) HURRICANE

Directed by William Keighley Produced by Henry Blanke

Story: Based on the classical story ROBIN HOOD, this follows essentially the same pattern. Errol Flynn essays the title role, the beloved rogue of Sherwood Forest, and Olivia de Haviland, the attractive noblewoman who falls in love with him.

'37-'38 program.

* * *

BLONDES AT WORK

Shooting started—October 4

Comedy

Cast: **Glenda Farrell, Barton MacLane, Rosella Towne**

Directed by Frank MacDonald Produced by Bryan Foy

Story: Another in the Torchy Blane series with Glenda Farrell playing the popular newspaper woman and Barton MacLane in his familiar role of the dumb detective.

'37-'38 program.

* * *

IN PRODUCTION: HOLLYWOOD HOTEL (Issues Aug 14-28) . . GOLD IS WHERE YOU FIND IT (Issues Aug 28, Sept. 11) . . . THIS WOMAN IS DANGEROUS (Issue Sept 11) . . . SWING YOUR LADY (Issue Sept. 25) . . TOO MUCH OF EVERYTHING (Issue Sept 25)

RECENTLY COMPLETED: PATIENT IN ROOM 18 (Issue Sept. 11) ACCIDENTS WILL HAPPEN (Issue Sept 11) . . . WITHOUT WARNING (Issue Aug. 14) . . ONE MORE TOMORROW (Issue July 31) . . SERGEANT MURPHY (Issue July 31) MISSING WITNESS (Issue July 17) . EXPENSIVE HUSBANDS (Issue July 17) . . TOVARICH (Issue July 17).

TITLE CHANGE (Completed): SHE LOVED A FIREMAN changed from TWO PLATOONS (Issue July 17)

The Most COMPLETE

Production Studio Information Available

is

FILM BULLETIN'S PRODUCTION RECORD

(CONTINUED FROM PAGE 6)

REVIEWS

52nd STREET

—Hollywood Preview—

BOXOFFICE RATING

MUSICAL . . . Weak hodge-podge of second rate novelties . . . Won't be able to stand on its own . . . Rates ● ● — generally.

United Artists
(Wanger)
80 Minutes
Ian Hunter, Leo Carrillo, Pat Patterson, Ella Logan, ZaZu Pitts, Dorothy Peterson, Sid Silvers, Marla Shelton, Jack White, Kenny Baker, Colette Lyons, Al Norman
Directed by Harold Young

This is the first weak link in United Artists splendid run of '37-'38 pictures—and it IS a dud The opening sequences give promise of something novel in filmusicals, but is soon plunges into a groove of mediocrity from which it never emerges. The musical numbers are a series of second-rate acts, the plot is dull ond a pronounced lack of lustre permeates the whole show. It won't be able to pull average grosses on its own, but has sufficient material to satisfy on duallers.

Ian Hunter marries actress Marla Shelton over the protestations of his highly respectable sisters, Dorothy Peterson and ZaZu Pitts. He is cut off from the family and moves across 52nd Street to a house opposite. Shelton dies a few years later leaving a daughter, Pat Patterson. Meanwhile the crash hos come, ond wealthy inmates of 52nd Street have sold their homes to speakeasy operators. Hunter, wiped out, goes into the business with Leo Carrillo, and is successful. Unknown to his sisters, he is supporting them. Daughter Pat returns from school abroad and immediately wants to go to work in a night club. Sid Silvers and Jack White giver her a job, which leads to a breach between herself and Hunter. Thru Carrillo and Kenny Baker it is all ironed out. The two sisters open a night club, reconcile with Hunter and Patterson gets together with Kenny Boker.

Performances are unusually poor. Hunter is stiff, Carrillo's accent overdrawn and Patterson a lifeless heroine. ZaZu Pitts suffers with poor material and Kenny Baker is practically lost in the proceedings. Sid Silvers gets across some good comedy lines and Ella Logan has one good number. Al Norman's eccentric dancing-pantomime is the stand-out act.

Harold Young's direction doesn't accomplish onything to pull the weak script out of the ruck.

AD TIPS: Sell this as a musical history of a great street. Feature Kenny Baker and Hunter.

HANNA (Hollywood)

THE WESTLAND CASE

—Hollywood Preview—

BOXOFFICE RATING

MYSTERY . . . Fair whodunit inaugurates new series with Preston Foster . . . Should meet with approval of mystery fans . . . Rates ● ● as dualler.

Universal
62 Minutes
Preston Foster, Frank Jenks, Carol Hughes, Barbara Pepper, Astrid Allwyn, Clarence Wilson, Theodore von Eltz, George Meeker, Thos. Jackson, Arthur Hoyt, Bryant Washburn
Directed by Christy Cabanne

This well contrived murder mystery, which serves to introduce Preston Foster as the genial Detective Crane, will achieve the purpose of entertaining the family trade on the bottom half of naborhood dual bills. The picture is nicely paced and filled with chuckles at just the right spot.

Theodore von Eltz has been tried for murdering his wife found guilty and sentenced to be electrocuted His attorneys call detective Foster and his assistant, Frank Jenks, into the case. There is little time, but Foster and Jenks go about the task in a snappy, semi-comic manner, slipping thru the chain of evidence to come out on top with the real culprit just in time to save the life of an innocent man.

Foster is excellent as the sleuth and after a few more films of this type should rank high among screen snoopers. Frank Jenks comes into his own with a choice comedy role as the assistant. The supporting cast, composed chiefly of suspects, are uniformly good and manage to be convincing.

Cabanne's direction is quick-tempo.

AD TIPS: Sell this as introducing a new screen sleuth, Foster.

HANNA (Hollywood)

LIFE BEGINS WITH LOVE

BOXOFFICE RATING

COMEDY ROMANCE . . . Lightweight frolic will serve as strong dual support . . . Pleasant entertainment . . . Rates ● ● as dualler.

Columbia
69 Minutes
Jean Parker, Douglass Montgomery, Edith Fellows, Leona Maricle, Lumsden Hare
Directed by Raymond B. McCarey

Given better treatment than it deserves at the honds of its three leads, this fluffy bit from Columbia should be received amiably on dual bills. It's inconsequential stuff, but Edith Fellows is an ingratiating little devil and Jean Parker and Doug Montgomery are an agreeable romantic couple. They get it by neatly.

Montgomery is the guzzling heir to a fortune. He runs out on his family, gets stewed and promises a crowd that he will give his fortune away when he gets it, and ends up by getting a job as janitor in the nursery his family has endowed—and which pretty Jean Parker heads. Orphan "problem child" Edith Fellows imagines Montgomery an escaped convict and finally "turns him in" to his irate grandfather and fortune-hunting fiancee. At a subsequent dinner party, he explodes with a tirade against stuffed shirt society and rushes back to Jean, who pines for him.

That Fellows child is a show in herself, as ornery a brat as one can love. Jean Parker is appealing and Montgomery is boyish enough for his role. Direction is so-so.

AD TIPS: Sell it as a yarn about a rich boy who rebelled against society. Feature Fellows along with the romantic leads.

PIX

TRAPPED BY G-MEN

BOXOFFICE RATING

ACTION MELLER . . . Routine cops and robbers yarn . . . Good cast for such stuff . . . Rates ● ● for action spots.

Columbia
65 Minutes
Jack Holt, Wynne Gibson, C. Henry Gordon, Jack LaRue, Edward Brophy, Eleanor Stewart
Directed by Lewis D. Collins

There isn't much novelty in this progrommer about the G-man who joins up with the "mob" to get the low-down on their operations and hideout. It is routine melodrama right down the line, but contains enough action to satisfy the shoot-'em-up fans.

Federal agent Jack Holt gets himself bedded in the prison hospital beside Jack LaRue, the latter with a slug in his leg. Holt plans a break and lets LaRue in on it. G-woman Wynne Gibson poses as Holt's moll and engineers the escape. La Rue takes Holt to the hideout, which can only be reached by shooting the rapids of a fast stream. The gang, suspicious of Holt, watches him closely. Wynne brings the cops for an eleventh-hour rescue of the embattled fed. Holt and Gibson find they have been in love all along.

The supporting cast is above par for this type of film. C. Henry Gordon, LaRue and Edward Brophy help matters considerably. Lead performances are competent enough. Direction fair.

AD TIPS: Sell the G-man angle ond the hideaway-behind-the-rapids.

PIX

REBELLION

BOXOFFICE RATING

HISTORICAL WESTERN . . . Well made historical action story . . . A good romance and plenty of thrills . . . A "different" western . . . Rates ● ● for action houses.

Crescent (E. B. Derr)
60 Minutes
Tom Keene, Rita Cansino, Duncan Renaldo
Directed by Lynn Shores

In which hero Tom Keene as the "U. S. Army," comes to the rescue of the peons of Southern California and saves them from the lawless renegades who have been forcibly taking their haciendas away from them and forcing them into slavery and untold hardships.

Included are good scenes of Spanish dances, music, etc., the hide-out of the Mexicans who are fighting for their rights; and the usuol hard riding and shooting found in average westerns. Of course Keene wins out against terrific odds and wins the pretty Mex gal in the bargain; but there is plenty action before you get around to that

Keene is topnotch in his performance and again demonstrates that he is capable of handling stronger dramatic material than hoss opera opuses

PIX

MORE REVIEWS on Page 14





LIFE OF THE PARTY . The musical and comedy capers of a large cast of ex-stage performers constitutes the doings in RKO's LIFE OF THE PARTY. Joe Penner (without his duck), Gene Raymond, Harriet Hilliard, Victor Moore, his screen wife Helen Broderick and that garbler of our fair language, Parkyakarkus, are the principals.







THE PRISONER OF ZENDA All the adventurous part of Anthony Hope's perennially popular fiction about a young Englishman who posed as a king and won a queen's heart is caught in this Selznick version. Ronald Colman, Madeleine Carroll, David Niven, C. Aubrey Smith play the parts. UA release.













IT HAPPENED IN HOLLYWOOD The [illegible] again looks at [illegible] in this Columbia [illegible] Richard Dix plays a cowboy star who is [illegible] when sound comes in. He [illegible] into a story [illegible] ported Fay Wray as [illegible] leading lady.

What the Newspaper Critics Say

LIFE OF THE PARTY
(RKO Radio)

". . . The kind of musical film that is slight in plot, overladen with cast names—mostly from radio—and easily forgotten . . ."
L.G.D., PHILA. LEDGER

". . . Victor Moore saves a few scenes as a goofy detective on Gene Raymond's trail to keep him from marrying any gold digger . . . Helen Broderick doesn't have enough smart cracks . . ."
Pullen, CLEVELAND DEALER

". . . Some of the tunes are bright, Miss Hilliard's singing is agreeable and the colossal champagne party at the end is impressive . . . Wise cracks, gags, comics and a scrambled story . . ."
Tazelaar, N. Y. HERALD TRIBUNE

". . . So hackneyed that it even resorts to such an outmoded situation as having the lovers mistaken for honeymooners and being forced to spend the night in the bridal suite of a hotel . . ."
Boehnel, N. Y. WORLD-TELEGRAM

BULLDOG DRUMMOND COMES BACK
(Paramount)

". . . There isn't much more to recommend in the new exploits of Captain Hugh Drummond . . . John Howard is personable enough as Drummond, but cannot quite carry off the jauntiness achieved by Ronald Colman . . ."
Murdock, PHILA. LEDGER

". . . One of the most romantic sleuths in flickers makes a rather shamefaced return . . . Drummond is relegated to the nice-but-not-one-bit-exciting John Howard in a production that is foggy, both literally and metaphorically . . ."
Finn, PHILA. RECORD

". . . Mr. Barrymore has not been so baleful of eye, so wild of mien in many a picture, and evidently enjoyed his antics as abetted by the make-up artists . . ."
Phillips, Jr., WASH. STAR

It Happened in Hollywood
(Columbia)

". . . Different in its plot, well-knit, smoothly paced and fairly good entertainment of a modest sort . . . Columbia parades before the cameras the stand-ins and duplicates of many of the greats . . ."
Nugent, N. Y. TIMES

". . . Mr. Dix makes a preposterous character sympathetic and comparatively likeable, in spite of the material . . ."
Barnes, N. Y. HERALD TRIBUNE

". . . Richard Dix is sincere, Miss Wray is pretty . . . Picture is so-so, which is, apparently, all it tried to be . . ."
Winsten, N. Y. POST

ANNAPOLIS SALUTE
(RKO Radio)

". . . Account of the everyday life of a midshipman, is pretty feeble and uninspired . . . It takes more than successive 'Aye, aye, sirs,' a June hop with the customary accompanying exercises on the parade field, and a juvenile rivalry between two cadets over a winsome young lady to make a good motion picture . . ."
T.M.P., N. Y. TIMES

". . . An adolescent essay in love and loyalty it has some nice scenes of the Naval Academy of Annapolis and practically no entertainment value whatsoever . . . Feeble and filmsy narrative . . ."
N. Y. WORLD-TELEGRAM

". . . Has a patriotic fervor and a happy ending—which are two good points in a flicker of this type . . ."
Thirer, N. Y. POST

Sophie Lang Goes West
(Paramount)

". . . Thievery and skullduggery are managed with urbanity and little excitement . . . Narrative is so rambling that it permits the interjection of love interest and comic byplay at almost any point . . ."
Barnes, N. Y. HERALD TRIBUNE

". . . The confusion is terrific, beginning with that moment when Sophie Lang scoots into a hotel with the law yapping at her heels and changes from gray wig to brunette and from brunette to blonde; just why, is never made clear . . ."
Nugent, N. Y. TIMES

". . . A tangled web of snatch and counter-snatch, thievery for love and thievery for sordid gain, true diamond and phony replica, stuff and nonsense . . ."
Winsten, N. Y. POST

BACK IN CIRCULATION
(Warner Bros.)

". . . For much of the time involves engagingly reckless characters in adventurous situations . . . Doings are blithely exaggerated but they are substantially entertaining . . ."
Barnes, N. Y. HERALD TRIBUNE

". . . Director and author seem undecided whether this should be a murder mystery or another variation of the Captain Flagg-Sergeant Quirt feud, but in either case the results aren't very good . . ."
Boehnel, N. Y. WORLD-TELEGRAM

". . . Better-than-average murder mystery; lively, energetic, sometimes far-fetched, often amusing film . . ."
E. F., PHILA. RECORD

". . . Pat O'Brien is the inflammatory managing editor and he spends most of his time in bickernig with, or trailing down his star sob-sister, Joan Blondell . . ."
G. G., PHILA. LEDGER

Something to Sing About
(Grand National)

". . . Makes the grade A class . . . James Cagney's acting is blithe and easy going, holds his own in the school of tap and even manages a bit of singing . . ."
Kelley, WASH. TIMES

". . . Gay musical comedy, dialogue is amusing and plot moves along easily . . . Should enjoy wide popularity . . ."
E. L. H., BOSTON HERALD

". . . Light comedy romance with music . . . James Cagney makes his return to the local cinema front a thoroughly pleasant occasion . . ."
MacArthur, WASH. STAR

LIFE BEGINS IN COLLEGE
(20th Century-Fox)

". . . Typical college football musical, which never even pretends that boys and girls go to institutes of high education for anything but flirtations, songs, dances and football . . . Steps slightly out of the customary line in that it pays the minimum of attention to romance . . ."
Finn, PHILA. RECORD

". . . Ritz Brothers' first starring vehicle and they give it the works . . . They contribute some revamped versions of their familiar routines, but they wring the laughs . . ."
Murdock, PHILA. LEDGER

". . . There is much of the Ritz Brothers' mad fantasy and whether they are impersonating rhumba dancers, tailors, football players or Indians they make up generously for any minor shortcomings the film may have . . ."
MacArthur, WASH. STAR

MAKE A WISH
(RKO Radio)

". . . Far more agreeable film than the other Breens were . . . Reasonably fresh story, different background and a pleasing Oscar Straus score . . ."
Nugent, N. Y. TIMES

". . . Story is made up of all the stereotyped elements of conventional musical comedy librettos, the comedy relief is obvious and lacking in spirited humor . . ."
Boehnel, N. Y. WORLD-TELEGRAM

". . . Has several pleasant melodies and a lot of infantile antics . . . Has almost no dramatic substance . . ."
Barnes, N. Y. HERALD TRIBUNE

". . . Has loads of charm, and Bobby Breen's performance is his smoothest to date . . ."
Reel, CHICAGO AMERICAN

". . . Bobby Breen does what he has to do quite well, sings now and then but not all the time and does what acting is necessary . . . Basil Rathbone, in a sympathetic role, gives a restrained and sympathetic performance . . ."
E. L. H., BOSTON HERALD

UNBIASED . . . AUTHORITATIVE CRITICISMS OF NEW PICTURES BY THE MOST REPUTABLE CRITICS ON LEADING NEWSPAPERS

HOLLYWOOD

By DAVID J. HANNA

ZANUCK STAYS OUT OF RADIO

A few weeks ago, Metro Goldwyn Mayer completed negotiations with Maxwell House Coffee to sponsor the studio's weekly radio program which is due on the air within the next few weeks. Within forty-eight hours, radio-conscious Warners, almost forgotten in the heat of the Metro deal, came forth with the announcement that it too would have its fingers in a radio hour this fall, under the sponsorship of Lucky Strike.

FILM BULLETIN readers will remember the war waged on the editorial pages of this paper last year, condeming in no uncertain terms the frequent air appearances of motion picture personalities. Presented during the motion picture theatres' best business hours, these programs seriously impair boxoffice revenue of houses throughout the country. FB's and the countless exhibitor protests apparently had some effect on Hollywood moguls, for during the summer the radio issue was reviewed with considerable interest, with the following results:

The programs are to be timed so as not to interfere with good business hours. They will preview forthcoming attractions of the parent studio; each personality is to be presented judiciously and advantageously and the general welfare of the studio is to be remembered at all costs.

Thus, here in the film city we are led to believe that everything is "hotsy totsy" regarding the much discussed radio problems. Exhibitors will have a minimum of interference and studios will have the valuable exploitation.

In view of all this, we regard with extreme interest the eloquent silence of astute Darryl Zanuck on the radio issue. Of the other majors only Twentieth Century-Fox boasts any array talent worthy of the air tycoons' attention, but few of Zanuck's stars or contract players are currently on the air, and although Zanuck has made no committments regarding radio for his studio, it is doubtful that you will hear of any wholesale etherizing of 20th Century's personalities in the near future.

Zanuck is a shrewd showman and while he would be the last man in Hollywood to fail to utilize radio as an exploitation medium, he is no doubt pursuing the wiser course by steering clear of any radio entanglements until such time as their worth is proven. Perhaps he has a keen desire to maintain the friendship of exhibitors.

In a few weeks, the first studio controlled program will hit the air. We will then be able to ascertain the value of that form of exploitation in relation to its effect on theatre grosses.

Meanwhile Zanuck remains in the background, keeps control of his personalities, awaits the supreme verdict, the telltale BOXOFFICE.

* *

FLICKERS

Buck Jones, who has been riding horses and rescuing heroines for many years is soon to inaugurate a new type of action picture, according to a statement by L. G. Leonard, vice-president in charge of production for the newly formed Coronet Pictures, with whom Jones recently signed a contract, after a long affiliation with Universal. Howard Lang is president of the organization.

The western theme will not be entirely forsaken, but the stories will be tied up with last minute newspaper headlines. First of the series will be HOLLYWOOD ROUND-UP and WEST OF BROADWAY. The former deals with the making of Western pictures, while BROADWAY concerns racketeering in the Imperial Valley.

Embellishing the series of six pictures planned for Jones annually will be two specials. The first of these is currently in the process of preparation and will be titled GHOST SHIP. The yarn deals with the Soviet aviators lost in Alaska.

Leonard believes that this type of topical action story will have considerable appeal in the key cities and expects to book them as duallers in key city first run houses.

* *

Ruth Mix, pretty daughter of Tom, famous cowboy star of silent days, will soon start work in a series of six western features to be produced by George Hirliman for Grand National release. With the signing of this contract Ruth becomes the first girl engaged by Hollywood studios to play this type of role since the days of the late Ruth Roland.

On the stage since she was eleven, Miss Mix is adequately equipped for her new screen career. She sings, dances, ropes and rides with ease. Her first film is titled FURY and starts production soon.

REVIEWS

(CONTINUED FROM PAGE 10)

FLYING FISTS

BOXOFFICE RATING

PRIZE FIGHT MELLER . . . Fair Indie programmer has plenty of action . . . Rates ● ● — as dualler.

Victory
61 Minutes
Herman Brix, Jeanne Martel, Fuzzy Knight, J. Farrell MacDonald, Guinn Williams, Dickie Jones
Directed by Bob Hill

Cheaply made, but actionful leather pusher melodrama. Lack of known names in top spots is somewhat atoned for by supporting players Fuzzy Knight, J. Farrell MacDonald and Guinn Williams. It will satisfy in the lesser action houses, but needs support for drawing power.

Herman Brix, a woodsman, is discovered by Knight, manager of boxer Williams. They build him up as a potential champ until he meets cutie Martel. Her dad, an ex-pug, is invalid and she hates fighters. Brix gives the old man enough to take him to California for a cure, then walks out on his manager. He reaches California and joins MacDonald's gym. His old boss turns up with a new pug. They put him on with Brix, who accepts a bribe to flop in the third. Purpose is to get the dough for Martel's father, who needs an operation. At the last moment, he balks and puts his opponent away, thereby saving the faith of a flock of kids.

Brix, famous athlete, looks good in trunks. Performances are good enough to get by.

PIX

HERE'S FLASH CASEY

BOXOFFICE RATING

NEWSPAPER MELLER . . . Mixed with romance and affording swell candid camera tie-ups, this one moves fast and isn't hard to take. Rates ● ● as dualler for nabes; O.K. on own for action houses.

Grand National
60 Minutes
Eric Linden, Boots Mallory, Cully Richards
Directed by Lynn Shores

Snappy little programmer about candid lensers on newspapers and photo dopers, who do trick work piecing together of negatives so that socially prominent people are placed in compromising position with other people. Light romance between Mallory and Linden gets a bit of attention although most of the time it is the negative extortionists vs. alert Flash Casey. It winds up with a whirlwind rough and tumble fight after one of those fast motor chases all over town. Of course, Flash wins the gal, sob-sister on the sheet and gets a promotion by exposing the racket.

Has been nicely made, director Shores keeping things moving all the way. Linden and Mallory, naturally, do not make overstrong names for marquee; but it will fit nicely as the thriller half of a double bill. Action spots could use it alone.

AD TIPS: Tie-up with photographic equipment stores and the minnie camera idea. Have a photo contest of some kind.

PIX

OVER THE GOAL

Hollywood Preview

BOXOFFICE RATING

FOOTBALL MELLER . . . Stereotyped sports yarn will interest only rabid football fans . . . Merely passable dualler . . . Rates ● +.

Warner Brothers
62 Minutes
William Hopper, June Travis, Willard Parker, Johnny Davis, William Harrigan, Gordon Oliver, Herbert Rawlinson
Directed by Noel Smith

Without a semblance of novelty, this nameless football quickie is barely acceptable fare even as supporting material on double bills. The yarn is as hackneyed as can be, lacking suspense. The one virtue is a fairly snappy pace. OK for youngsters and college towns.

Two old friends, graduates of rival colleges, have for years made a practice of betting on the outcome of the annual football game between their alma maters. On this particular season, one of them announces he will bequeath his entire fortune to the college on which team Hopper is the star member. Before the game he dies. The college's future depends upon the money, but Herbert Rawlinson, the old rival, attempts not only to force the college into losing the game and money, but tries to grab some of it off for himself. Hopper is injured in an earlier game and his sweetheart is attempting to make him forget football, but somehow he gets in there and saves the day in the very orthodox manner.

Performances are fair and Noel Smith has wisely glossed over the yarn's weaknesses by moving it fast.

HANNA (Hollywood)

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SHORT SUBJECTS

FROM PHILLY
By "Jaywalker"

STRIKE FLASHES! . . . Rather than lessening the intensity of local exhibs' feelings against Paramount is on the increase. Despite the couple who succumbed to the lure of the filmco's high pressure gab, the strike continues in full force and effect. While they are plenty sore about those who jumped the traces, the "strikers" plan no steps in retaliation—except to scorn them. The leaders of the local strike really performed a masterful job in presenting the facts against Paramount so convincingly. Today, however, there is hardly need for aggressive leadership; the rank and file of indies are completely and individually sold on the dire importance of handing Paramount the drubbing it so richly deserves. If any timid soul mentions "compromise" to the boys he is apt to find a dozen of them down his throat. There exists a fighting mood in indie ranks such as Paramount never anticipated. They refuse to be drawn in by any bait and have settled down to a long-drawn-out battle. Paramount may find itself out of many spots in this territory for years to come. Meanwhile, the other majors and independent exchanges are reaping some benefits. Extended playing time, revivals and indie product are making the exhibs increasingly independent of Para's pictures. Prints of "Artists and Models," "Mountain Music," "Souls At Sea" and others must be rotting in the vaults of the local exchange—if they are foolish enough to keep many here. The loss is Paramount's—completely. Theatres run on as though that company never existed! . . . MIKE LESSY was troubled by one of those cashier-doorman "cooperatives" and had them arrested . . . BARNEY COHEN has left the Admiral and is looking for another connection . . . HARRY and GENE MARCUS, old-timers, are opening a new indie exchange at 1331 in a couple of weeks . . . PERCY FREIDMAN is managing Perelman's Yeadon . . . CY COHEN is selling "Lucky" . . . RALPH JORDAN stepped out of the Viola managerial post, to be replaced by CHARLES WAGNER . . . "Damaged Goods" is currently at the Walnut on a % deal with Grand National . . . Reports have Nixon's Grand being taken over by a New York syndicate. House has been shuttered so far this season due to stage hand differences . . . IRVING COOPERSMITH, ass't at the New Ideal, is out . . . Horlacher's were thrilled by a false fire alarm that brought the engines charging down to their offices Friday morning. The boys were just out for the ride! . . . Miss McLAUGHLIN has left her post as booker at Monogram . . . The Arcadia is reported having a swell week with an indie pic—Republic's SHEIK STEPS OUT. Note to Metro: Seems that lots of ladies still adore Ramon Novarro . . . Quite a few of the Para. strikers are hot about the entrance of Big ED KUYKENDALL into the picture with his freely offered advice of "compromise." They say that no one has any right to hook in their group with the disliked M.P.T.O.A. They just won't stand for it. Kuykendall told the trade sheets that he had discussed the matter with LEWEN PIZOR, prexy of the U.M.P.T.O. It's being suggested that the M.P.T.O.A. leader be told to mind his own business! . . . PIZOR, meanwhile, is recuperating from his recent illness and will be back in the front line trenches shortly.

FROM BOSTON
By Barclay

ARTHUR K. HOWARD has called the next business meeting of the Independent Exhibitors, Inc., for October 19. New England Allied is "more determined than ever to secure a reasonable adjustment from" Paramount, the business head declares. His territory is "carrying on" . . . ELIZABETH ASHE of National Screen is seriously ill following an operation . . . GEORGE RAFT was booked onto the stage of the Metropolitan on Monday and Tuesday, October fourth and fifth. The World Series brought him east . . . WILLIAM MARQUIS of the RKO Memorial has quit the theatre biz to become an engineer . . . MAY TULLY has left L. M. LOEW'S circuit . . . GEORGE HOLLAND of the *Boston American* is out of the hospital at last. Being the "fourth" Ritz Brother, in conjunction with the other three, on the stage of the RKO Boston weeks ago proved too much. A broken leg, with complications, laid him up . . . JAMES BURKE, projectionists' A. F. of L. biz mgr., has been ill with neuritis . . . CHARLES PATTERSON has been promoted to the home office stand of the Graphic Theatre Circuit in Bangor, Maine. He was at the Brandon in Brandon, Vt. . . . MAYBELLE YOUNG is in Boston from the Coast, doubling between Keith's Memorial and the Bradford Penthouse . . . JIMMY CONNOLLY arranged the plans for a 20th-Fox party at the Mayfair October fourth . . . The families of Universal's F. J. McCARTHY and A. L. HERMAN are in Europe . . . JOHN T. CLARK of M. & P. has been named staff secretary for the Boston Community Fund, a charitable affair . . . Over-heated burlesque has been losing its potentialities as a moneymaker, so ANN CORIO has turned to the film biz. She's set for a week at the RKO Boston, beginning October fourteenth. Previous undrapings in the Hub, in which she has been the feature, have been confined to the Old Howard. She gets a grand and a half and maybe a contract for other RKO spots if she clicks in a *refined* way . . . STEVE BROIDY gets to go to dinner for naught. STEVE has received an invitation to spread the napkin at the Statler at seven o'clock October 26. The business is in his honor. EDWARD MOREY, who was formerly his boss at Republic, is the chairman. M. N. WOLF is secretary. LOUIS BOAS collects the six-buck tariffs . . . Bank Night has been a bad, bad boy again. MIKE HURNEY was trundled off to court in Providence because he ran the cash giveaway at a market in the vicinity. HURNEY, who draws a Bank Night salary check, worked on the *Quincy News* when ROY HEFFNER first got his idea of spreading Bank Night to retailers. HURNEY is out and around until his trial October eight, but five hundred bucks of someone's dough remains in Rhode Island as bail . . . The Motion Picture Post of American Legion is going to dine and dance and install its officers for the seventh consecutive year. It will be at the Copley Plaza on November eight. BILL McLAUGHLIN and HARRY SMITH are in charge of the tickets . . . There's occasionally a bit of confusion at the Hub, which has been spotting Grand National on a first-run basis since opening a few weeks ago. AL WINSTON is manager. HAL WINSTON is assistant manager. All they need is a CAL. The Hub, which used to be the Park and the tinseled home of Messrs. Minsky burlesque, has gone respectable beneath a new marquee, name, and coat of paint. Biz ain't bad . . . Loew's conducted screen tests as a part of a talent-hunt tieup with Hearst locally. Someone neglected to make two prints of the results, although both Loew's State and Loew's Orpheum participated in the to-do. So the State is the only house screening the pix. "We might bicycle the print," one Loew man said, "but Boston's traffic is sort of tricky" . . . Two holdovers in town the past week. "Dead End" and "It Can't Last Forever" at the two Loew's spots and "Vogues of 1938" and "Lady Lights Back" at Keith's Memorial . . . Mr WALTER DISNEY is getting a bit of a local play. Loew's State put on

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an all-Disney show the other Saturday. The RKO Boston and Keith's Memorial are planning to book his shorts day-and-date . . . Referring to CHARLES PETTIJOHN'S "Dumb Cluck" utterance, one Allied head here sez, "We can't be such dumb clucks and stay in business after the 'workout' some of Pettijohn's pals try to give us"

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VOL. 3, No. 48 SATURDAY, OCTOBER 23, 1937 PRICE, 15 CENTS

PARAMOUNT ASKS FOR PEACE!

Paramount wants peace! It has offered terms which it hopes will end the three-months-old "strike" of independent exhibitors. These terms were worked out between Paramount officials and a committee of three representatives of the U.M.P.T.O. of Philadelphia. It is understood that they will be offered to "strikers" throughout the country.

Paramount's peace offering consists of the following:

(1) It will deliver two of the six pictures claimed by exhibitors as due on 1936-37 contracts. They are "High Wide and Handsome" and "Souls At Sea."

(2) Where exhibitors refused to date the balance of their 1936-37 releases during the strike, they will be permitted to eliminate all "clucks" in that group and any of those releases which have already played subsequent runs.

(3) The number of remaining 1936-37 short subjects to be played and their selection is entirely optional with the exhibitors.

(4) Unplayed newsreel may be cancelled entirely or exhibitor may agree to extend contract for period equivalent to duration of strike.

Paramount will make the following revisions in its 1937-38 sales policy:

(1) 40 percent pictures will be dropped to 35 per cent.

(2) Individual exhibitors are to be given choice of percentage or outright deals.

(Continued on page 4)

THE VOICE OF AMERICA'S INDEPENDENT EXHIBITORS

METRO'S CONCESSION IN CALIFORNIA

Following recent conferences between a committee of the independent Theatre Owners of Southern California and M-G-M's western division sales manager, it was reported that the film company has agreed to reduce its top group of pictures on 1937-38 contracts from 40 to 35 percent. Also, several features remaining on the '36-'37 program were reallocated to lower classifications, although exhibitor committments permitted Metro to demand higher prices.

Both the theatremen and the distributor are to be congratulated. The former for winning a reduction of the inordinate 40 percent rentals; Metro for displaying an open-minded attitude toward their customer's grievances.

As we have pointed out numerous times in the past, 40 percent pictures, when introduced as part of its regular selling policy last year, brought M-G-M more ill will than anything that company had ever done before. The additional five percent seemed to be the straw that broke the patience of hundreds of theatre owners and Metro product has remained unsold in many situations.

It is quite possible that the executives have finally decided that that extra five percent can never compensate the company for the loss of exhibitor good will. If that is so it is an intelligent decision and one that will abound to their benefit.

Nevertheless, if that concession has been made in Southern California it should be made to every M-G-M contract holder in the country. Such a voluntary step would go a long way toward removing the cause of friction between the company and its customers. Ultimately it will show, not in red, but in heavy *black* ink on Metro-Goldwyn-Mayer's ledger.

THAT RADIO ISSUE AGAIN!

Before the next issue of FILM BULLETIN is in your hands Metro-Goldwyn-Mayer will have broadcast the first of its series of weekly radio programs starring the writing, directing and acting talent of its studio. Thursday, November 4th, is the starting date, and every Thursday thereafter millions of people are expected to sit at home listening to an ether program featuring personalities made known to them on the screens of the nation's film theatres.

Undoubtedly M-G-M has no desire to harm theatre business. The argument is presented that radio competition exists anyhow and it is wiser for the studios to exercise some control over it and utilize the medium to exploit stars and coming pictures. By controlling programs in which its stars appear, the film company claims that it will protect them from suffering unfavorable public reaction to poorly suited material.

These arguments sound logical. But this radio problem is perplexing and paradoxical. It cannot be denied that the very broadcasts which are designed to advertise future releases keep a vast number of people away from theatres the nights they are aired. Thus, while a radio program might be creating a large potential audience for a coming picture, it is responsible for thousands of empty theatre seats that night—*and* who can predict how many theatres will be playing that same radio-advertised film *on the night of some future studio broadcast!* So, the subsequent broadcast will quite likely nullify completely the value of the previous air exploitation.

All this would not be so bad if only Metro were to broadcast on Thursday nights. But, what is to prevent Paramount from giving forth a studio program every Monday; 20th Century every Tuesday; RKO every Wednesday; Warner Bros. every Friday; United Artists every Saturday, with Universal and Columbia doubling up for a two-hour stretch every Sunday night? Isn't that practically what we must expect if the M-G-M programs prove successful!

The film companies would be far wiser to let radio go its way while they go their way.

DON'T BUDGE ONE INCH, MR. YAMINS!

In an "open" letter addressed to Ed Kuykendall of the M.P.T.O.A. and Nathan Yamins of Allied, Harry Brandt, president of the I.T.O.A. of New York, recently asked them to commit their respective organizations to join his unit in drafting a trade practice program for presentation to the major film distributors. Brandt expressed the opinion that a combination of ALL theatre groups, independent *and* affiliated, "will accomplish a great deal of good."

Mr. Yamins' answer to the Brandt proposal was made known to the trade this week. We reprint here in full the text of his direct and intelligent statement, revising only the sequence. The Allied president says:

"One passage in your letter frankly bothers me. You say that 'one good solid front composed of representatives of the affiliated circuits and other bona-fide independents — not packed but fairly represented—will accomplish a great deal of good.' If by this you mean the merger of Allied into such a group, I feel that I should say plainly that Allied leaders have steadfastly declined to consider any move that would affect its standing or impair its effectiveness as a national association composed solely of independent exhibitors. Allied was formed because the then existing national association had fallen under affiliated circuit control and there is not the slightest chance that Allied leaders would risk a repetition of the experience of 1928."

Mr. Yamins closes with the above paragraph, but we have placed it first because it is the most vital portion of his reply. It is a reaffirmation of the basic principle on which Allied has gained the confidence and support of its large membership, a principle comparable to democracy's guarantee of personal liberty.

The balance of the statement follows:

"My attention has been called to an open letter by Harry Brandt, president of I.T.O.A. of New York, to Ed Kuykendall, president of M.P.T.O.A. and myself, and printed in 'THE INDEPENDENT,' house organ of the I.T.O.A., for October 9.

"In reply, I desire to say that it has been the policy of Allied States Association since its inception to cooperate fully with any individual or organization on any measures for the promotion and protection of the interests of the independent theatre owners, where there appeared to be a reasonable prospect of success, and provided such measures did not violate the fundamental tenets of our organization. Allied's efforts in the 5-5-5 conferences at Atlantic City, its activities in securing a forty cent exemption in the Federal Admission Tax, and its activities in the formation of the Code of Fair Competition for the Motion Picture Industry are striking illustrations of Allied's readiness to cooperate with any organization in the interests of independent theatre owners.

"The policies of Allied are fashioned by accredited representatives of the member organizations sitting as a national board of directors. The wisdom and effectiveness of those policies depends upon the character and strength of those who mold them. If it be true, as you state, that Allied 'is not functioning on all cylinders,' it is due in large measure to the fact that groups of independent exhibitors professing the same ideals have not joined with us in formulating our policies and carrying them into effect.

"We feel, therefore, that proposals for controlling the policies and activities of Allied should originate from within the Association and should be discussed and adopted by the representatives of all truly independent bodies at a common council table and under the banner of the only national organization of independent exhibitors. The independent exhibitors could then present a united front that would be unbreakable.

"But while Allied leaders feel that independent exhibitors desiring to join hands in the common cause should first join Allied, they are by no means unwilling to cooperate with non-members on practical measures so long as there is any hope of substantial accomplishments. Allied will lend its support to any plan to secure benefits for the independent exhibitors by the methods which you favor so long as it is not called upon to abandon its program for securing redress by other methods in case such a plan fails. This support will be forthcoming without any formalities beyond submitting the plan to our board of directors for consideration.

"My belief is that if independent leaders can by informal conferences or by correspondence, with a minimum of publicity and politics, agree upon the measures which are necessary to the protection of the independent theatre owners, and a joint committee can be organized to canvass the possibilities of securing such measures without legislation, the Allied board will authorize its national officers to make the effort. It is my further belief, however, that the board will not hold its legislative program in abeyance during protracted negotiations in view of the possibility that the effort may end in frustration when it is too late to proceed with plans for legislative relief."

Yamins' position is well taken. Allied is pursuing an aggressive and definite, although long-range, plan to equalize the scales of power in the industry. It would be foolhardy to halt or scrap it every time someone got a new idea to cure it of all ills.

PARAMOUNT ASKS FOR PEACE!

(Continued from front page)

(3) Paramount will not ask the right to audit theatre books.

(4) No split figures will be asked where none existed previously.

We have no desire to gloat, but certain comments should be placed on the record.

Any amount of camouflage cannot disguise the patent fact that these terms signalize a smashing victory for the independent theatre owners of the nation who joined the strike.

This fight conclusively proved to the industry that independent exhibitors possess the qualities of courage, determination and loyalty.

The Paramount strike inevitably must have a salutary effect on the executives of any other film companies who might be tempted to regard the independents as "suckers," easily to be trampled upon.

Good will has been re-established as one of the powerful factors in an industry that had come to disregard it.

* * *

There is more than enough credit to go around among those who might rightly claim the victory as theirs. To the individual "little fellows" in the ranks, the men who withstood a barrage of threats and propaganda aimed at dislodging them from their positions, who said "they shall not pass"—and meant it!—to them, we doff our hat and say they have lifted the independent exhibitor to a far higher level than he has occupied in the eyes of the trade for many, many years.

To the Leaders: The Lewen Pizor and David Barrist of Philadelphia; the Al Steffes of Minneapolis; the Leo Wolcott of Iowa; the Ray Tesch of Wisconsin; the Robert H. Poole of Southern California—to these men who gave of their time and energy and, perhaps, their health, we say their greatest reward will come in the satisfaction of knowing they performed a difficult job extremely well.

To those who aided them and the leaders in other territories who supported the strike quietly, but nonetheless effectively; to the Pete Wood, who first brought together the various units at the Washington meeting; to the Abe Sablosky and Charles Segall, who sat with Pizor on the settlement committee—to these we commend the appreciation of the men in the ranks.

As for FILM BULLETIN, we feel our part has been not small. If we have further earned our title "The Voice of America's Independent Exhibitors," this is reward enough for us.

Many harsh but truthful words have been printed on these pages about Paramount. We, too, accept Paramount's concessions as an offer for peace, but our's must necessarily be a militant peace. We stand ready to go to war again the moment Paramount forgets its promises and utterances of good will toward the independents.

MO WAX.

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'Awful Truth' A Wow! . . 'Live Love' Very Mild . . . 'Heidi' Will Hit New Low for Shirley Temple

THE AWFUL TRUTH

—Hollywood Preview—

BOXOFFICE RATING

COMEDY . . . The funniest picture in at least two years . . . Only fault is that laughs come too fast . . . Should crack boxoffice records in all except action houses . . . Rates ● ● ● ●.

Columbia
90 Minutes
Irene Dunne, Cary Grant, Ralph Bellamy, Alexander D'Arcy, Cecil Cunningham, Molly Lamont, Esther Dale, Joyce Compton, Robert Allen, Robert Warwick, Mary Forbes
Directed by Leo McCarey

Not since, and perhaps before, IT HAPPENED ONE NIGHT has the screen been blessed with a film so unrestrainedly and hilariously funny. THE AWFUL TRUTH abounds with ingeniously clever situations and witty lines from the opening scenes right down to the last flicker. It will send its audiences out of the theatres shouting its praises. It is played to the hilt by Cary Grant and Irene Dunne, and directed with an ultra-Lubitsch touch by Leo McCarey. The laughs come so fast in some spots that many lines were missed by the preview audience. This should be a record breaker.

Irene and Cary Grant are married, but when Grant returns there is a misunderstanding over a night spent in the country with her singing teacher. They agree to a divorce. Then each starts to win back the other by feigning affection for other people. Miss Dunne annexes Ralph Bellamy, an unpolished, but wealthy westerner, and Cary goes for night club singer Joyce Compton. Bellamy and his "maw" soon begin to wear on Irene and before long she has dismissed him. Meanwhile Cary is ready to marry Molly Lamont, a society girl. Irene calls on him to congratulate him and answers the phone when Molly calls. Cary insists Irene is his sister and Lamont begs him to bring her along to a dinner party that night. He offers excuses for his "sister's" inability to come and goes alone. Dunne appears, dressed in the worst possible taste. She proceeds to do a perfect imitation of Miss Compton and shocks Grant's fiancee and her parents. They leave; Dunne cleverly contrives to get him into her country home and the picture closes with a hilarious bedroom scene that will send 'em out roaring.

Both Grant and Miss Dunne should be in line for Academy Awards for their performances. While her work in THEODORA was an indication of her comedy talents, we had never suspected that Grant was capable of such a performance. He is superb and this places him in the very front rank of screen farceurs. Splendid support is provided by Ralph Bellamy, Alexander D'Arcy and your favorite dog star, Asta.

AD TIPS: Sell this as the laugh howl of the season Better than IT HAPPENED ONE NIGHT and THEODORA GOES WILD. Feature Dunne and Grant. HANNA (Hollywood)

LIVE, LOVE AND LEARN

—Hollywood Preview—

BOXOFFICE RATING

COMEDY . . . Mild laughfilm . . . Will get fair boxoffice returns on marquee value of Montgomery and Russell . . . weak for action spots . . . Rates ● ●.

M-G-M
78 Minutes
Robert Montgomery, Rosalind Russell, Robert Benchley, Helen Vinson, Monty Woolley, E. E. Clive, Mickey Rooney, Charles Judels, Maude Eburne, Harlan Briggs, June Clayworth, Barnett Parker, Al Shean
Directed by George Fitzmaurice

It is regrettable that two such fine players as Rosalind Russell and Robert Montgomery have been handed such an inferior vehicle The story has some amusing spots, but on the whole it is a wishy washy effort The spectator is always a step ahead of the picture and only the scintillating performances of the talented top players and the good supporting cast maintain interest. It is strictly program stuff, and as such will meet moderate success according to the popularity of Montgomery and Russell. Action spots can mark it unsaleable.

Montgomery is a poor artist, who meets wealthy Rosalind Russell, when she falls off a horse during a chase. They rush into marriage and go to live in Montgomery's attic Russell is enjoying herself no end, when a freak situation puts Montgomery on the first pages of the newspapers. A prominent art expert arranges an exhibition of his work; his success is instantaneous and thus the trouble starts. Under the guidance of Helen Vinson, Montgomery soon earns great sums for painting wilted dowagers and rich men's horses. Russell, seeing him shattering all his ideals, finally leaves him. Montgomery sees the error of his ways and returns to the attic with Russell.

Robert Benchley lends handsome support as a bibulous Bohemian and family friend Helen Vinson is a good "other woman."

George Fitzmaurice's direction is overage, evidencing little imagination.

AD TIPS: Sell the Montgomery-Russell team.

HANNA (Hollywood)

HEIDI

BOXOFFICE RATING

COMEDY-DRAMA . . . One of the weaker Temples . . . Uneven story misses fire . . . Will please children but not adults . . . Rates ● ● generally.

20th Century-Fox
85 Minutes
Shirley Temple, Jean Hersholt, Arthur Treacher, Helen Westley, Pauline Moore, Thomas Beck, Mary Nash, Sidney Blackmer, Mady Christians, Sig Rumann, Marcia Mae Jones, Delmar Watson, Egon Brecher, Christian Rub
Directed by Allan Dwan

HEIDI starts out in promising fashion but soon degenerates into a confused compound of slapstick comedy, forced pathos and the [illegible] a fairytale. The story [illegible] a captivating fairy tale quality [illegible] the cold lives in her grandfather's [illegible] taken and wins his cold old heart. However when she returns to the city the illusion is completely shattered and the remaining one half of the picture is decidedly weak. Children will probably like it but we hazard the guess that it will set a new low mark at the [illegible] boxoffices for a Temple picture.

Shirley Temple is brought to the mountain cabin of her grandfather Jean Hersholt. He had renounced all belief in God and man when his son married the child's mother against his wishes. Gradually Shirley wins the old recluse's affections and returns him again to attend church and mingle with people in the village. Shirley's aunt Mady Christians returns to the cabin one day and carries the child off with her to the city of Frankfort where she delivers her for a sum of money to the home of wealthy Sidney Blackmer. Marcia Mae Jones, his child is an invalid being kept in that state by her nurse, Mary Nash, who only desires to keep her job. Shirley's sunny disposition works a miracle and Marcia learns to walk. Meanwhile Hersholt has gone to the city in search of his granddaughter. Eventually he finds her but is suspected by the police of being a kidnapper and thrown in jail. After more complications he is freed and returns with Shirley and her new wealthy friends to the mountain cabin.

Shirley is cute and sings one number as the little Dutch girl in a brief fairy tale interlude. Hersholt handles the grandfather role splendidly. Arthur Treacher with his exaggerated English dialect is sadly misplaced. The story is good, but the material is weak.

AD TIPS: The story has been read by almost every child. It should be sold as a "different" Temple vehicle a fantasy of childhood, etc

BARTON

Wallaby Jim of the Islands

—Hollywood Preview—

BOXOFFICE RATING

ACTION-DRAMA . . . Only lack of names will hold this down at the boxoffice . . . Has action, drama, romance and music . . . Rates ● ● as dualler.

Grand National
58 Minutes
George Houston, Ruth Coleman, Douglas Walton, Wm. Von Brincken, Mamo Clark, Colin Campbell, Syd Saylor, Juan Torena, Nick Thompson, Warner Richmond
Directed by Charles Lamont

The first of Grand National's series of WALLABY JIM pictures with George Houston in the title role, sets a high standard for subsequent stories. Expertly produced it tells a colorful story in a picturesque South Sea background. The yarn is well sustained having verve, action and romance. There is novelty too, for despite George Houston's attractiveness, his magnificent voice and personal charm, he does NOT win the girl. As a whole it stacks up as good [illegible] entertainment.

(MORE REVIEWS on next page)

REVIEWS

(CONTINUED FROM PAGE 5)

WALLABY JIM (Continued)

ment which will click nicely with the action fans and with the family trade in naborhood theatres.

George Houston is the skipper of a trading schooner, bound for the South Seas. Pretty Ruth Coleman is on her way there to join wastrel Douglas Walton, who is one of a band of cutthroats who plot to rob Houston of his pearl beds. Of course there are plenty of complications as hero Houston straightens out the difficulties and that means plenty of fight and action. It all works out and Houston rides away on his schooner leaving Miss Coleman, whom he loves, to make her life with Walton.

Houston is excellent as the dashing Wallaby Jim, capturing perfectly the spirit of the characterization and playing it to its utmost possibilities. Ruth Coleman is an agreeable heroine and Douglas Walton is perfect in his familiar weakling portrayal. Support is fine.

Charles Lamont's direction knits the romantic and action elements into a well paced, engrossing whole.

AD TIPS: Play up the Wallaby Jim character. Sell Houston as a new hero of the screen. Feature his singing.

HANNA (Hollywood)

HOLD 'EM NAVY

—Hollywood Preview—

BOXOFFICE RATING

FOOTBALL COMEDY-DRAMA . . . Above par for programmers of this sort . . . Will fully satisfy on dual bills . . . Rates ● ●; slightly better in nabes.

Paramount
67 Minutes
Lew Ayres, Mary Carlisle, John Howard, Elizabeth Patterson, Benny Baker, Archie Twitchell, Tully Marshall, Billy Daniels
Directed by Kurt Neuman

HOLD 'EM NAVY will have a wider appeal than most gridiron offerings due to the fact that the well contrived story has more to it than the usual big game climax. It has comedy, drama and romance, all carefully blended to make this a generally superior low budgeted picture. Naborhood locations will find it very agreeable fare as a secondary dualler. Where young folks predominate, it can probably hold the top spot.

Lew Ayres comes to Annapolis and promptly incurs the enmity of his classmates and instructors. He makes the freshman football team, however, and does great work. The night before the big game he is disqualified. During the year he has been chasing Mary Carlisle, the girl friend of John Howard, upper classman gridiron star. By the time his second year rolls around, Carlisle is in love with him and he plays side by side with Howard on the top team. Meanwhile his demeanor has changed and when Howard is about to be kicked off the team for being AWOL, Ayres takes the rap and thus Navy beats the Army because of Howard's brilliant playing.

Performances are generally good, responding admirably to the deft direction of Kurt Neuman.

AD TIPS: Plug it as a "different" football story. Play up angle that Ayres is hero because he does NOT play in the big game.

HANNA (Hollywood)

NIGHT CLUB SCANDAL

—Hollywood Preview—

BOXOFFICE RATING

MURDER-MYSTERY . . . Good crime yarn . . . Should fit into nabe double bills; O.K. on its own for action spots . . . Rates ● ●.

Paramount
70 Minutes
John Barrymore, Lynne Overman, Louise Campbell, Charles Bickford, Harvey Stephens, J. Carrol Naish, Evelyn Brent, Elizabeth Patterson, Cecil Cunningham, Barlowe Borland, John Sheehan
Directed by Ralph Murphy

This well scripted murder mystery rates among the best of recent crime films. The plot abounds in suspense, interesting situations relieved at just the proper intervals with appropriate comedy. Aimed at family and action houses, NIGHT CLUB SCANDAL is corking good entertainment, expertly handled in all departments. It will require support in all but action spots.

John Barrymore kills his wife and then cleverly proceeds to leave a framework of evidence designed to accuse Harvey Stephens of the murder. Charles Bickford is the detective assigned to the case and after taking the evidence at face value, Stephens is arrested and held for trial. The evidence against him convinces the jury and Stephens is sentenced to die. Lynne Overman, the semi-stewed newspaper reporter, enters the scene because of his interest in Stephens' sister; discovers the real facts of the case; causes Barrymore to make a slip and reveals him as the culprit.

Barrymore turns in a subdued, but effective performance. Lynne Overman scores in his familiar characterization and Charles Bickford is swell as the dumb detective. Others of the large cast do good work.

Ralph Murphy's direction neatly glosses over faults in the familiar story with deft touches of "business" and suspense.

AD TIPS: Sell Barrymore as the perpetrator of the "Perfect Crime."

HANNA (Hollywood)

LUCK OF ROARING CAMP

BOXOFFICE RATING

OUTDOOR DRAMA . . . Bret Harte yarn capably directed and played . . . Well above western standards . . . Rates ● ● for action spots and nabe billing.

Monogram
59 Minutes
Owen Davis, Jr., Joan Woodbury, Charles Brokaw
Directed by I. V. Willat

With a colorful Bret Harte story as the framework, Monogram has fashioned an engrossing outdoor picture that is too good to be placed in western category. The yarn has been directed with a sympathetic hand and is capably performed. In the leading role, Owen Davis, Jr. delivers a standout performance. It is worthy of dualling in naborhood locations and there is sufficient action to satisfy any western addict.

Davis plays a meek, book-studying misfit in a lawless mining town, who is burdened with the care of a motherless baby named "Luck." A gold "strike" fills the town to overflowing and brings in Joan Woodbury, a dance hall gal. She puts up at Davis' shack and romance developes between them until Charles Brokaw, a gambler, arrives and takes Joan for himself. It develops that Brokaw is the baby's father and he determines to see that his child gets a decent break in life. He stages a holdup and is shot by a posse, but not until he has given Davis the gold for "Luck's" future. Joan returns to Davis and confesses that she is no angel. They ride off together, with the baby.

AD TIPS: Sell it as a Bret Harte story, a human, down-to-earth story of the old west.

PIX

TWO MINUTES TO PLAY

BOXOFFICE RATING

FOOTBALL ROMANCE . . . Several novel twists and an above-average indie cast put it over. Moves fast and dubbed in shots of the big game are handled expertly . . . Rates ● ● as dualler for nabes while the season is on.

Victory
69 Minutes
Herman Brix, Eddie Nugent, Jeanne Martel, Betty Compson, Duncan Renaldo, Grady Sutton, David Sharpe, Sammy Cohen, Forrest Taylor, Richard Tucker
Directed by Bob Hill

As double feature fare for naborhoods this indie pigskin yarn is okeh if you can get it while the football season is hot. It's pleasant, fast-moving and light entertainment that should please young people and sports fans.

Story involves Brix, college athlete, who refuses to try out for the team because his dad ran the wrong way for a touchdown 30 years before. Coach Taylor finally persuades him to do so, however, and on the eve of the big game star players Nugent and Sharpe become drunkenly involved with Betty Compson, moll of Renaldo, a gambler who figures he can bet against "dear old Franklin" if he thus weakens the team. Brix gets in a jam with the coach when he covers up for Nugent and Sharpe. The day of the big game finds Brix out, thanks to the coach's misunderstanding of the night before. The truth comes out in the last 2 minutes of play and Brix wins the game. There is a snatch of campus romance, with Jeanne Martel playing a gold-digging class pin collector.

The youthful cast handle their roles adequately. Brix is very athletic-looking. Betty Compson does a good bit and Renaldo is a good heavy.

The direction by Bob Hill is snappy, keeping the plot moving along at a lively clip from start to finish.

PIX

MORE
Straight-from-the-shoulder
REVIEWS
on Page 11

1937's ★★★★ Exploitation Sensation!



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The date before the titles of pictures RECENTLY COMPLETED is the approximate General Release Date.
The date after titles is that of the FILM BULLETIN issue in which all details appeared.

COLUMBIA

MURDER IN SWINGTIME

Shooting started—October 13

Mystery

Cast: **Don Terry, Wynn Cahoon, Robert Paige, John Gallaudet, Marc Lawrence, Rita Hayworth, Gene Morgan**

Directed by Leona Barsha Produced by Ralph Cohn

Story: Rita Hayworth, night club singer, is mysteriously murdered during her number in the show. Don Terry is the police inspector who rounds up the suspects, solves the crime and falls in love with Rita's sister, Wynn Cahoon.

'37-'38 program.

* * *

WONDER CHILD

Shooting started—October 18

Comedy

Cast. **Edith Fellowes, Leo Carillo, Jaqueline Wells, Scott Colton, Thurston Hall, Margaret Irving**

Directed by Aubrey Scotto Produced by Wallace MacDonald

Story: Edith Fellowes is a movie struck youngster brought to Hollywood by agent Scott Colton. Story recounts her experiences in the film city.

* * *

RECENTLY COMPLETED

AMERICAN LEGION (Issue October 9) . . . FORGOTTEN WOMAN (Issues Sept. 11, 25) . . . 10/21—CARNIVAL LADY (Issue Sept. 11) . . . THE OLD WYOMING TRAIL (Issue Aug. 28) . . . ALL AMERICAN SWEETHEART (Issues Aug. 14, 28) . . . 11/11—I'LL TAKE ROMANCE (Issue July 31) . . . 11/25—SHE MARRIED AN ARTIST (Issue Aug. 28) . . . 10/27—TRAPPED BY G-MEN (Issue Aug. 14) . . . 11/4—PAID TO DANCE (Issue Aug. 14) . . . 11/16—MURDER IN GREENWICH VILLAGE (Issue July 31).

TITLE CHANGE (In Production)

START CHEERING—Changed from COLLEGE FOLLIES OF 1938 (Issues Sept. 11, 25).

GRAND NATIONAL

RECENTLY COMPLETED

FRONTIER TOWN (Issue Sept. 25) . . . 11/27—MR. BOGGS BUYS A BARREL (Issue Sept. 11) . . . 10/11—TEX RIDES WITH THE BOY SCOUTS (Issue Sept. 11) . . . 10/15—WALLABY JIM OF THE ISLANDS (Issue July 31) . . . 11/5—SWING IT, SAILOR (Issue Sept. 11).

METRO-GOLDWYN-MAYER

Shooting started—October 7

BOY OF THE STREETS

Shooting started—October 15

Comedy-Drama

Cast: **JACKIE COOPER, Maureen O'Connor, Marjorie Main, Robert Emmett O'Connor, Guy Usher, Doris Rankin, Matty Fain, Gordon Elliott**

Directed by William Nigh Produced by General Office

Story: Although Jackie Cooper thinks his father is the greatest man in the world, he is in reality a stooge for a small time politician in the neighborhood. Cooper discovers this and determines to become a big shot. He becomes involved with gangster Matty Fain and is on the scene when his mob shoots Robert Emmett O'Connor, well-loved cop on the beat. Cooper reveals the identity of the crooks, realizes his father, while not a great man, is an honest one. So, reconciled to life, Jackie joins the navy. Maureen O'Connor, new Monogram discovery, is Cooper's puppy love interest.

'37-'38 program. Release date, November 10.

* * *

COUNTY FAIR

Shooting started—October 11

Drama

Cast: **John Arledge, Mary Lou Linder, J. Farrell MacDonald, Fuzzy Knight, James Butler**

Directed by Howard Bretherton Produced by E. B. Derr

Story: Concerns crooked racing. John Arledge is the jockey. Mary Lou Linder his romantic interest.

37-'38 program.

* * *

RECENTLY COMPLETED

FEDERAL BULLETS (Issue Oct. 9) . . . 10/13—STARS OVER ARIZONA (Issue Aug. 28) . . . 10/13—WHERE TRAILS DIVIDE (Issue Sept. 25).

PARAMOUNT

THEY KNEW WHAT HAPPENED

Shooting started—October 12

Drama-Mystery

Cast: **Lew Ayres, Louise Campbell, Roscoe Karns, Porter Hall, Virginia Weidler**

Directed by James Hogan Produced by General Office

Story: Louise Campbell gets mixed up in the murder of Roscoe Karns, a crime actually perpetrated by Porter Hall. Lew Ayres saves her from going to prison by discovering the truth.

'37-'38 program.

* * *

THE BADGE OF POLICEMAN O'ROON

Shooting started—October 12

Comedy

Directed by Frank Tuttle Produced by Harold Wilson

RKO-RADIO

TAKING THE TOWN

(Other details issue October 9)

Story: Berton Churchill, former citizen of the small town where Fred Stone is mayor, returns to the village and tells the citizenry of his great scheme to build a resort hotel there. He is really a confidence man and with his associates expects to "take" the town and blow. Stone, however, distrusts him and refuses to allow city funds to be used. The townfolk turn against him and plan to impeach him. In the nick of time he secures evidence against Churchill and saves the day for himself and his friends.

* * *

IN PRODUCTION

HAVING WONDERFUL TIME (Issue Oct. 9) . . . SHE'S GOT THAT SWING (Issue Oct. 9) . . . A DAMSEL IN DISTRESS (Issues July 3, Aug. 14) . . . HITTING A NEW HIGH (Issue Sept. 11) . . . WOMEN HAVE A WAY (Issue Sept. 25) BRINGING UP BABY (Issue Oct. 9).

RECENTLY COMPLETED

HIGH FLIERS (Issue Aug. 28) . . . DANGER PATROL (Issue Sept. 25) 10/29—THERE GOES THE GROOM (Issue July 17) . . . BREAKFAST FOR TWO (Issue July 17).

TITLE CHANGE (Completed)

LIVING ON LOVE—Changed from LOVE IN A BASEMENT (Issues Aug. 14, 28).

20th CENTURY-FOX

REBECCA OF SUNNYBROOK FARM

Shooting started—October 6

Musical-Comedy

Cast: **SHIRLEY TEMPLE, Gloria Stuart, Randolph Scott, Jack Haley, Helen Westley, Alan Dinehart, Phyllis Brooks, William Demarest, Slim Summerville, Raymond Scott Quintet, Peters Sisters, Bill Robinson, Dixie Dunbar**

Directed by Alan Dwan Produced by Raymond Griffith

Story: This has a radio background and concerns the search of a radio station for a little Miss America, which is played by Shirley Temple. Helen Westley plays her aunt, Jack Haley is assistant to Randolph Scott, promotion manager of the radio organization. Romantic interest is supplied by Gloria Stuart.

'37-'38 program.

* * *

BIG TOWN GIRL

Shooting started—October 12

Drama

Cast: **Claire Trevor, Alan Dinehart, Alan Baxter, Donald Woods**

Shooting started—October 9

Musical-Comedy

Cast: **Allan Jones, Judy Garland, Fanny Brice, Billie Burke, Reginald Owen, Lynne Carver**

Directed by Edward L. Marin Produced by Harry Rapf

Story: A farce dealing with the life and household of a temperamental playwright, his wife and their stage struck daughters, chef and maid. The youngest daughter, Judy Garland, is expelled from school for swinging classical music; arrives home to find her mother and father wrangling over a new play and the attention her mother, Billie Burke, is showing the leading man, Reginald Gardiner. She conspires with the singing chef, Allan Jones, and the maid, Fannie Brice, to put on a show. Her sister, Lynne Carver, is in love with Jones and is aware of the plot. The parents' show fails to open and Judy's opus saves the family fortunes.

'37-'38 program.

* * *

A MATTER OF PRIDE

Shooting started—October 9

Comedy

Cast: **Frank Morgan, John Beal, Florence Rice, Janet Beecher, Cora Witherspoon, Erik Rhodes, E .E. Clive, Herman Bing, Barnett Parker**

Directed by William Thiele Produced by Frederick Stephani

Story: Not available; see next issue.

'37-'38 program.

* * *

BENEFITS FORGOT

Shooting started—October 18

Drama

Cast **Walter Huston, Beulah Bondi, Charles Coburn, Ted Healy, Charles Grapewin, Guy Kibbee, Ann Rutherford, Leatrice Joy Gilbert**

Directed by Clarence Brown Produced by John Considine, Jr.

Story: Walter Huston is an itinerant minister, who with his wife, Beulah Bondi, comes to Ohio in 1850. Here their son is born. Encouraged by his mother and over the protestations of Huston he educates himself, finally becoming a doctor. The Civil War breaks out and because of his work forgets to write his mother whose sacrifices aided his career. Since Huston has died, her son is her only interest. She writes President Lincoln to locate his grave for her. The President has him arrested and brought to him. He reads him a lecture on gratitude and devotion and sends him away a repentant and shamed young man.

'37-'38 program.

IN PRODUCTION

11/19—BAD MAN OF BRIMSTONE (Issues Aug. 28, Sept. 11) . . 12/31—ROSALIE (Issue Sept. 11) . . 12/17 MANNEQUIN (Issue Sept. 25).

RECENTLY COMPLETED

11/26—THOROUGHBREDS DON'T CRY (Issues Sept. 11, 25) . . . 12/3—NAVY BLUE AND GOLD (Issue Sept 11) . . . THE FOUR MARYS (Issue Sept 25) . 10/29—LIVE, LOVE AND LEARN (Issue July 31) 10/15—DOUBLE WEDDING (Issue July 17) 10/8—THE BRIDE WORE RED (Issue July 31) . . . 11/12—THE LAST GANGSTER (Issues Aug. 28, Sept. 11).

MONOGRAM

DANGER VALLEY

Shooting started—October 3 (Completed)

Western

Cast: **JACK RANDALL, Lois Wilde, Charles King, Earl Dwire, Jimmy Aubrey, Ernie Adams**

Directed by R. N. Bradbury Produced by R. N. Bradbury

Story: This deals with a gold town where criminals are attempting to beat the miners of their legitimate claims. Jack Randall thwarts these attempts and wins the love of Lois Wilde, daughter of one of the miners.

'37-'38 program. Release date, November 13.

Directed by Frank Tuttle

Story: Three pa's hold a reunion in the Bronx zoo; a cop, Andy Devine; a doctor, Bing Crosby, and the zoo keeper, Rufe Davis. Devine is so drunk that next day Crosby takes his place on the force. His job is to guard Beatrice Lillie's niece, Mary Carlisle, from marrying a gambler. Naturally he convinces her she should marry him, which, after various complications, she does.

'37-'38 program.

* * *

IN PRODUCTION

THE BUCCANEER (Issue Aug. 14) . . . EVERY DAY'S A HOLIDAY (Issue Sept. 25) . . . THE BIG BROADCAST OF 1938 (Issue Sept. 25) . . . THE YELLOW NIGHTINGALE (Issue October 9).

RECENTLY COMPLETED

TRUE CONFESSION (Issue Sept. 11) . . . DAUGHTER OF SHANGHAI (Issue Sept. 25) . . . WELL'S FARGO (Issue July 3) . . . 11/19—CITY HALL SCANDAL (Issues Aug. 28, Sept. 11) . . . 11/15—HOLD 'EM NAVY (Issues Aug. 28, Sept. 11) . . MEN MUST FIGHT (Issues Aug. 28, Sept. 11) . . . 11/19—BLOSSOMS ON BROADWAY (Issues July 31, Aug. 14) . . . THRILL OF A LIFETIME (Issue Aug. 14) . . . LOVE ON TOAST Issue July 31) . . . 10/8—PARTNERS IN CRIME (Issue July 31) . . . 11/12—THE BARRIER (Issue July 17) . . . BORN TO THE WEST (Issue July 31).

REPUBLIC

NEWS IN THE AIR

Shooting started—October 8

Comedy

Cast: **Wallace Ford, June Travis, Arthur Lake, Sid Saylor**

Directed by Nicke Grinde Produced by Armand Schaefer

Story: Wallace Ford is a newsreel cameraman, who works out a scheme of television pictures. His attempts to sell the idea are thwarted until June Travis finds the way.

'37-'38 program.

* * *

WILD HORSE RODEO

Shooting started—October 13

Western

Cast: **Bob Livingston, Ray Corrigan, Max Terhune, Walter Miller, June Martel, Jack Ingram, Edmund Cobb, Art Dillard, Henry Isabel**

Directed by George Sherman Produced by Sol Siegel

Story: A wild horse captured by Bob Livingston and Ray Corrigan helps them win considerable money at rodeos. The plot concerns the efforts of crooks to steal it and the desire of Livingston and June Martel, his girl friend, to free it, while Max Terhune and Ray Corrigan prefer to keep it.

'37-'38 program. 'Mesquiteers' series.

* * *

IN PRODUCTION

THE LADY MISBEHAVES (Issue October 9).

RECENTLY COMPLETED

ZORRO RIDES AGAIN (Issue Sept 25) . THE DUKE COMES BACK (Issue Sept 25) . . 11/15—SPRINGTIME IN THE ROCKIES (Issue Sept 25) . . 10/18—TRIGGER TRIO (Issue Aug 28) . . 10/29—PORTIA ON TRIAL (Issues Aug 14 28) . . . MANHATTAN MERRY-GO-ROUND 11/11—THE WRONG ROAD (Issue July 31) 10/4—YOUTH ON PAROLE (Issue July 31).

Dilemma; a runaway pair [illegible] He makes her a star, billing her as a mystery singer. Reporter Donald Woods attempts to disclose her real identity, and when finally she finds herself on the spot, she leaves the club and starts for a small town. Complications arise when Alan Baxter re-enters the scene, but he is killed by the police; Miss Trevor explains all to Woods, who is in love with her.

'37-'38 program. Release date, December 17.

* * *

TARZAN'S REVENGE

Shooting started—October 9

Action

Cast: **Glenn Morris, Eleanor Holm, George Barbier, C. Henry Gordon, Hedda Hopper**

Directed by D. Ross Lederman Produced by Sol Lesser

Story: The famous Ape Man returns to the screen in the person of Olympic champion, Glenn Morris. Eleanor Holm is his gal friend.

'37-'38 program. Release date, December 3.

* * *

CHECKERS

Shooting started—October 14

Comedy

Cast: **JANE WITHERS, Stuart Erwin, Una Merkel, Marvin Stephens, Marcia Mae Jones, Andrew Tombes, John Harrington**

Directed by H. Bruce Humberstone Produced by John Stone

Story: Jane Withers and Stuart Erwin own a race horse. Una Merkel, who is in love with Erwin, refuses to marry him because of his interest in horse racing. After various complications she is won over when the horse wins a big purse.

'37-'38 program.

* * *

IN PRODUCTION

12/3—LOVE AND HISSES (Issue Sept 25) CHARLIE CHAN AT MONTE CARLO (Issue Sept 25)

RECENTLY COMPLETED

11/19—SECOND HONEYMOON (Issue Sept 11) . 11/12—DANGEROUSLY YOURS (Issue Aug 28) . 12/10—45 FATHERS (Issues Aug 14, 28) 11/26—LOOK OUT, MR MOTO (Issue July 31) 11/15—IN OLD CHICAGO (Issue July 3) . . . 10/29—ALI BABA GOES TO TOWN (Issue July 3) . A GIRL WITH IDEAS (Issue Aug 28) . BORROWING TROUBLE (Issue Sept. 11)

UNITED ARTISTS

GOLDWYN

IN PRODUCTION

THE GOLDWYN FOLLIES (Issue Sept 11)

RECENTLY COMPLETED

11/10—ADVENTURES OF MARCO POLO (Issue July 3) HURRICANE

WANGER

RECENTLY COMPLETED

10/22—I MET MY LOVE AGAIN (Issue July 3) 10/8—STAND-IN (Issue July 3) 9/24—52nd STREET

SELZNICK

RECENTLY COMPLETED

11/19—NOTHING SACRED (Issue July 3) THE ADVENTURES OF TOM SAWYER (Issue July 3)

(Continued on page 14)

What the Newspaper Critics Say

THE BRIDE WORE RED
(Metro-Goldwyn-Mayer)

". . . Just another fable about the girl from across the railroad tracks mixing in high society . . . The simple posturings of the plot would have done better without profundities . . ."
Barnes, N. Y. HERALD TRIBUNE

". . . A woman's picture—smouldering with its heroine's indecision and consumed with talk of love and fashions . . . Like so many of these cinematic affairs of the heart, the film pretends to a sophistication which the material quite obviously lacks . . ."
Nugent, N. Y. TIMES

". . . One of the least entertaining of the current films—ponderous in movement, pedestrian in speech, hackneyed in situation, unimaginative in treatment and altogether unworthy of its fine cast . . ."
Boehnel, N. Y. WORLD-TELEGRAM

". . . Has the benefit of capable playing which tries valiantly to conceal the fact that every character has a label and every incident a long line of antecedents . . ."
H. T. M., PHILA. LEDGER

". . . A photographically fine piece of work, a screen drama garlanded with some excellent work by Robert Young, Franchot Tone, and others, a thing blessed with excellent dialogue . . ."
Carmody, WASH. EVE. STAR

COUNSEL FOR CRIME
(Columbia)

". . . Tells of court room drama and father love . . . Performances are better than the plot and Mr. Brahm's direction is smooth, but not exactly suspenseful . . ."
Thirer, N. Y. POST

". . . Another criminal lawyer story wherein Otto Kruger does a nice enough job in the role of one Bill Melon, whose methods in swaying juries may not always be ethical but are almost invariably successful . . . Pretty ordinary film fare . . ."
Boehnel, N. Y. WORLD-TELEGRAM

". . . Consists of a string of not always first-water trial scenes in which Otto Kruger exercises his old, irresistible fascination over anything in the shape of a juror . . . Pretty shrewd melodrama . . ."
B. R. C., N. Y. TIMES

". . . Mr. Brahm directs with an emotional sweep intended to leave the observer hot and cold by turns, but which, rather, manages to make him uncomfortably aware of the drama's artificiality and the entertainment's 'hammy' quality in general . . ."
Tazelaar, N. Y. HERALD TRIBUNE

STAGE DOOR
(RKO Radio)

". . . Brilliantly written, directed and acted, it traces the experiences of a group of stage-struck youngsters in a superbly modulated succession of scenes and moods . . . More satisfying entertainment than was the play from which it has taken an idea and a title . . ."
Barnes, N. Y. HERALD TRIBUNE

". . . Not merely a brilliant picture, but happens as well to be a magnificently devastating reply on Hollywood's behalf to all the catty little remarks that George Kaufman and Edna Ferber have made about it in their play . . ."
Nugent, N. Y. TIMES

". . . One of the liveliest and most ingratiating talkies of the season . . ."
Ross, N. Y. WORLD-TELEGRAM

". . . Director, stars and author pull together to make excellent picture . . . There are times when it suffers an embarrassment of riches, good lines being muffled in audience laughter . . ."
Winsten, N. Y. POST

OVER THE GOAL
(Warner Bros.)

". . . A minor event, both athletically and artistically, something hastily assembled out of newsreels shots, stock company players and the left-overs from better football yarns . . . Most of the newcomers in the cast act as if they had cut a lot of classes from the studio training school and most of the more familiar players act as if they didn't care . . ."
Murdock, PHILA. LEDGER

". . . Manages to work up a little excitement, even though the result of the crucial game is no mystery to those who have seen football films before . . ."
Finn, PHILA. RECORD

". . . So little suspense contrived from all this that one may be pardoned a yawn . . ."
Barnes, N. Y. HERALD TRIBUNE

". . . Just another of those football films, leading circuitously to the inevitable moment . . ."
Nugent, N. Y. TIMES

DANGEROUSLY YOURS
(20th Century-Fox)

". . . Manages rather adroitly to throw an unexpected one-two—and thereby elevates itself a peg in the alphabetical listing . . . Entertaining up to and including the end . . ."
B. C., N. Y. TIMES

". . . Unimaginative and stereotyped piece of picture making . . . Can hardly be recommended except to those who simply must have adventure entertainment and don't care how ineptly it is put together . . ."
Boehnel, N. Y. WORLD-TELEGRAM

". . . Moves fact, and if it isn't big at least it maintains a certain amount of suspense . . . In the line of jewel-theft movies, holds its own pretty neatly . . . Nicely dressed and nicely cast . . ."
Thirer, N. Y. POST

THIS WAY PLEASE
(Paramount)

". . . One of those dear, delightful bits of nonsense in which boy meets girl, boy loves girl, boy gets girl . . . Plot is usual but the manner of showing, the players, the bits of fun, the music, the general gaiety make it an amusing two hours of entertainment . . ."
WASH. TIMES

". . . A small-time occasion . . . Buddy Rogers is romantically reinforced by the beautiful Betty Grable . . . The picture is strictly vaudeville . . ."
B. R. C., N. Y. TIMES

". . . The former band leader (Rogers) is no doubt as engaging as ever, that is not engaging enough, nor is the hackneyed story about frustrated romance backstage particularly entertaining . . . So haphazard, stale in much of its story and hodge-podge in treatment, it can only be classed as a Class B effort . . ."
Tazelaar, N. Y. HERALD TRIBUNE

FIT FOR A KING
(RKO Radio)

". . . Makes no attempt at characterization, or the building of situation-interest, but leaves poor Joe Brown to get laughs in a void, without visible means of support from the script . . ."
B. R. C., N. Y. TIMES

". . . Has its chucklesome moments, but not enough to lift it out of the ordinary class . . ."
N. Y. WORLD-TELEGRAM

". . . A disconnected, tedious story, which seems vaguely familiar, Mr. Brown carries hte brunt of the burden in keeping the entertainment rolling along . . . Strains hard to be comical . . ."
Tazelaar, N. Y. HERALD TRIBUNE

HEIDI
(20th Century-Fox)

". . . The best Shirley Temple film to date . . . An action-filled story of much charm . . . Should appeal to every member of the family's group and even please those minus a Shirley bump . . ."
Finn, PHILA. RECORD

". . . Simple, moving and exciting and related in a manner that will appeal to audiences of any age . . . Photography is excellent and the mountain and village backgrounds have a convincing air . . ."
Murdock, PHILA. LEDGER

". . . Against pretty post-card backgrounds, it provides laughter and tears, song and dance, and melodrama and fantasy in a rich and mellow mixture . . ."
Kanour, BALTIMORE EVE. SUN

". . . A sincerely done classic for children, to whom it is highly recommended . . ."
Pullen, CLEVELAND PLAIN DEALER

ALCATRAZ ISLAND
(Warner Bros.)

". . . As a picture show it runs from moderately to ridiculously bad . . . The shots of daily routine in Leavenworth and Alcatraz may be on the level, but they form the background for a puttering melodrama . . ."
Barnes, N. Y. HERALD TRIBUNE

". . . The usual picture, slightly better than the B variations on the theme, but less exciting than its predecessor, 'San Quentin' . . ."
Winsten, N. Y. POST

". . . Has a compact plot, smooth performances by John Litel and the little-known others, and a good bit of interesting material on the present residence of Al Capone . . ."
Nugent, N. Y. TIMES

". . . Feeble and fumbling, completely stereotyped melodrama . . . Unimpressive and bankrupt of freshness and originality in incident and treatment . . ."
Boehnel, N. Y. WORLD-TELEGRAM

THE GIRL SAID NO
(Grand National)

". . . A most implausible, most insubstantial, and most charming picture, full of delightful Gilbert and Sullivan people . . . One of the better entertainment investments of the season . . ."
B.R.C., N. Y. TIMES

". . . An ingenious show, sneaking in the minor classics almost before one is aware that they are being performed, but it is likely to disappoint the Gilbert and Sullivan fans as much as the straight seekers after screen entertainment . . . The famous operettas are not done well enough to hold their own . . ."
N. Y. HERALD TRIBUNE

". . . A fresh and imaginative variation of the gold-digger theme with musical interludes from Gilbert and Sullivan, is a grade A film fare for any fan and particularly for Gilbert and Sullivan enthusiasts . . ."
Boehnel, N. Y. WORLD-TELEGRAM

Unbiased . . .
Authoritative

Criticisms of New Films by the Most Reputable Critics on Leading Newspapers.

R E V I E W S

(CONTINUED FROM PAGE 6)

FAREWELL AGAIN

Hollywood Preview

BOXOFFICE RATING

COMEDY-DRAMA . . . Weak British importation . . . Little appeal for American audiences . . . Will do best in arty houses . . . Rates ● ● — as dualer.

London Films
(United Artists)
80 Minutes
Leslie Banks, Flora Robson, Sebastian Shaw, Patricia Hilliard, Anthony Bushell, Rene Ray, Robert Newton, Leonora Corbett
Directed by Tim Whelan

Technically an excellent picture, FAREWELL AGAIN won't mean much to the average American movie-goer. It's a slow moving affair on the GRAND HOTEL style, with little suspense and less dramatic continuity. With only Leslie Banks as name value (and he can hardly be rated boxoffice), this seems doomed to occasional dual bookings. Arty houses will be able to sell it for fair returns

Story takes place aboard a transport steamer en route from India to England. Most of the men aboard (all in the army) have not been home in five years and thus each hour means that much nearer their homes and loved ones. An order comes assigning the ship to the Near East after a stay of six hours in Southampton. How they manage to straighten out their love and marital affairs in that short space of time is the rest of the yarn.

Performances are typically British and while Mr. Banks and Flora Robson rate stellar billing, neither of these fine artists is given an opportunity worthy of their talents. Tim Whelan's direction is colorful in spots.

HANNA (Hollywood)

45 FATHERS

Hollywood Preview

BOXOFFICE RATING

COMEDY . . . An average Withers mixture of fun and melodrama . . . Will satisfy as top dualler in nabe spots . . . Rates ● ●.

20th Century-Fox
70 Minutes
Jane Withers, Thomas Beck, Louise Henry, the Hartmans, Richard Carle, Nella Walker, Andrew Tombes, Leon Ames, Sammy Cohen, George Givot, Ruth Warren, Hattie McDaniel, Romaine Callendar
Directed by James Tinling

Although it is a bit slow in getting started this latest Jane Withers opus will satisfy her fans. The moppet is amusing and lovable as usual in a yarn that is routine, but serves the purpose. The family trade will like it and it is good dual bill material anywhere.

When Jane's father dies, members of his club take her in hand. She is wished off on wealthy young bachelor Thomas Beck. She goes to his home and it is little time before the youngster has disrupted everything including Beck's engagement to Louise Henry. Of course it turns out just as well for Miss Henry was out to fleece the young man and only Jane's timely arrival saved the day.

An ingratiating performance by Thomas Beck is outstanding. The supporting cast does exceedingly fine work. James Tinling directed with his eyes open for laughs

HANNA (Hollywood)

HOLLYWOOD ROUNDUP

Hollywood Preview

BOXOFFICE RATING

WESTERN . . . Not enough outdoor stuff to satisfy Western fans . . . Compromise story fails to jell . . . Rates ● ● for action spots.

Columbia
63 Minutes
Buck Jones, Helen Twelvetrees, Grant Withers, Shemp Howard, Dickie Jones, Eddie Kane, Monty Collins, Warren Jackson
Directed by Ewing Scott

This is the first of Buck Jones' Westerns on his new Columbia contract—and it isn't a very good one. In an apparent effort to satisfy fans of both Westerns and melodramas, the scriptists compromised the two types of story and brought forth neither fish nor fowl as a result. HOLLYWOOD ROUNDUP is a melodrama with only a Western "touch," lacking the good old fashioned gun and fist fights, chases, etc. However, Jones assures it of average returns in the action spots.

Buck Jones is a stand in for a Western star, Grant Withers. Helen Twelvetrees is a faded star relegated to Westerns. Withers goes on the make for her, but Jones interferes, thus incurring the star's enmity. Unwittingly Jones is drawn into a bank robbery and held in jail, but Dickie Jones, youngster brother of Miss Twelvetrees, contrives to get him out. He breezes into the hills, rounds up the crooks, proves his innocence to the chagrin of friend Withers.

Jones tries hard to be a romantic actor, but this isn't what his fans want him to do. Helen Twelvetrees is a nifty heroine; it is a pity that she is not more in demand. Grant Withers is sufficiently caddish and Dickie Jones is a cute youngster.

Ewing Scott's direction lacks pace.

HANNA (Hollywood)

TRIGGER TRIO

BOXOFFICE RATING

WESTERN . . . Below par for 'Mesquiteers' . . . Will satisfy their fans . . . Rates ● ● on popularity of series.

Republic
58 Minutes
Bob Livingston, Ray Corrigan, Max Terhune, Sandra Corday, 'Buck'
Directed by

This is below the high standard set by previous 'Mesquiteers' westerns. It's just another horse opera with no distinguishing features. The kids and dyed-in-wool western fans will be attracted on the previous accomplishments of this troupe, but they will notice the absence of punch and originality

The plot is routine, concerning the villain's attempt to infect the heroine's cattle with disease. For variation there is a landslide and the dog "Buck" running endless distance to bring help

Lightweight stuff for this series

PIX

THE LADY FIGHTS BACK

Hollywood Preview

BOXOFFICE RATING

COMEDY-DRAMA . . . Fair program offering . . . Will please as secondary dualler in nabe houses . . . Rates ● ● —.

Universal
61 Minutes
Kent Taylor, Irene Hervey, William Lundigan, Willie Best, Joseph Sawyer, Paul Hurst, Chick Chandler, Ernest Cossart, Si Jenks, Gerald Oliver Smith
Directed by Milton Carruth

This mild Universal quickie will get by less discriminating filmaddicts in naborhood houses. It's a slow moving affair although a few action sequences have been injected to add punch. Second rate in all departments it has just enough entertainment value to prove acceptable as the lesser half of dual bills.

Kent Taylor is a mining engineer sent to start construction on a dam, which will disrupt the fishing of a salmon club owned by Irene Hervey. Her members are an influential lot and it is little time before the Forestry commissioner, Ernest Cossart, is besieged with petitions to halt construction on the dam. Taylor's corporation is an equally powerful organization; thus clash the two young people, who are by this time in love with each other. A compromise finally is effected when Taylor installs fish ladders; thus allowing the dam to go through without interfering with the salmon fishing

William Lundigan in a supporting role fares much better than Taylor or Miss Hervey. His is a well drawn piece of acting that should soon establish him in filmdom

HANNA (Hollywood)

WHERE TRAILS DIVIDE

BOXOFFICE RATING

WESTERN . . . One of the more intelligently made horse operas in recent weeks . . . Keene's performance also above average . . . Rates ● ● + for action spots.

Monogram
60 Minutes
Tom Keene, Warner Richmond, Eleanor Stewart
Directed by R. N. Bradbury

The story will be familiar to western fans but the manner in which it has been handled in the scripting and direction by R. N. Bradbury lifts it into the better western class. There is plenty of action and suspense which are logically evolved

Tom Keene, who exhibits talent far above that usually expected from horse opera stars, makes the film adultly engrossing. His support is overshadowed but competent enough

The story has Keene coming to a lawless town to save his kid brother from the hands of villain Warner Richmond. The youngster has been neglecting his job as stage coach manager by dissipating in the saloon. Keene goes after Richmond whose gang has been systematically robbing the coaches that run to the desert and fights it out with him.

Bradbury's direction is swift but intelligent and plausible

AD TIPS Sell Keene

PIX



THE AWFUL TRUTH . . . The film critics (see review in this issue) are hailing this Columbia comedy as the funniest movie in a long, long time. It has to do with a stubborn wedded couple, who can't live together, but can't live apart. Irene Dunne and Cary Grant turn in topnotch farce performances, abetted by Ralph Bellamy and Asta, that cute pup.











MUSIC FOR MADAME . . . The story of any picture starring the Metropolitan Opera singer, Nino Martini, must be regarded as a mere framework for his fine voice. MUSIC FOR MADAME is no exception. A couple of crooks, a girl with an operetta and a great conductor are the principals in the incidental yarn. Joan Fontaine, Alan Mowbray and Billy Gilbert are seen in support.











DR. SYN . . . This is the most unusual ch acterization in George Arliss' long care The famed star appears as DR. SYN, sain vicar of a village church, who is in real Captain Clegg, ingenious head of a b of smugglers. Murder, mystery, suspe are the chief ingredients of this G-B fi a current release.



HOLLYWOOD

By DAVID J. HANNA

COLUMBIA'S STUDIO TROUBLES

Frank Capra's suit against Columbia is hardly the only headache that studio is experiencing these days. One after another troubles seem to be piling up on the shoulders of production chief Harry Cohn. Whether the fault lies with him, or with the temperaments of the artists and artistes under him is difficult to say, but there seems to be an epidemic of walkouts plaguing the company.

While Capra is carrying on his fight with apparent determination to force severance of his connections with Columbia, we learn that the studio is on the outs with three other important personalities.

Leo McCarey, whose brilliant direction of THE AWFUL TRUTH has won him the highest plaudits, was being mentioned as the man destined to replace Capra as the ace director of the lot. McCarey, however, is reported to have found working conditions there not entirely amicable and is being counted out as a possibility for the post.

Grace Moore, the company's top contract star, is now said to be provoked at the haste and negligence with which her films are produced and is threatening to walk out and join another studio.

Luli Deste, the heralded foreign importation, quit this week, giving as her reason the studio's failure to provide her with proper story material. Quite a sum was spent on ballyhooing Miss Deste for Columbia, the benefit of which will accrue to the company she joins.

Wherever the source of the trouble lies, it should be corrected before Columbia finds its promising roster of talent depleted.

* *

Will the Goldwyn-Korda Deal Go Through?

The deal whereby Sam Goldwyn and Alexander Korda are to assume control of United Artists may have encountered another hitch in the sudden drop in stock market securities. It had been generally assumed that it would be closed by this time, but difficulty in obtaining the large sum of cash needed to swing the purchase caused unexpected delays. The startling crash of stocks will make consumation of the deal so much more difficult.

Late reports have the British Prudential company providing the funds, leaving complete control in the hands of Goldwyn and Korda. They may be joined in the deal by Mervyn LeRoy. Walter Wanger will probably continue with the company until expiration date of his contract, which has several years to run.

David O. Selznick, however, will fade out of the picture and probably emerge as the head of a new major company. It is regarded unlikely by insiders that he will accept any of the propositions being offered him by other companies. His loss will be felt by U. A.

* *

Cagney's 'Dynamite' Off Again

DYNAMITE, Grand National's "off again, on again" picture intended as a starring vehicle for James Cagney is definitely *off* if we are to believe the latest reports to emanate from the G-N publicity department. The reason advanced for this definite statement is a similarity of plot between it and a recently completed Radio picture, DANGER PATROL.

And now Edward A. Alperson, president of Grand National has sent out word to find a new yarn to fit the Cagney personality and quickly. For the production must start no later than November 15th, so Cagney can avoid a 1938 production lapover, with its high-bracket income tax difficulties.

* *

Negro Pictures

That the negro market is again being given some thought is evidenced through the announcements of three independent organizations announcing their intentions to produce feature length pictures employing all negro casts.

Jed Buell and Sabin W. Carr have formed a company called LINCOLN PICTURES. They will make six all-negro features this year, the first being titled HARLEM ON THE PRAIRIE, a musical western.

MILLION DOLLAR PRODUCTIONS is another negro company headed by Ralph Cooper and Harry Popkin They recently completed an action picture called BARGAIN WITH BULLETS and are now shooting a mother love yarn called MY SONS which stars the well known Louise Beavers. MILLION DOLLAR PRODUCTIONS will also make six pictures this year.

Edward Shanberg and Martin Finkelstein, two well known people in the industry will make an even half-dozen pictures this year; the first to be SPIRIT OF YOUTH starring the world's heavyweight champion, Joe Louis. Clarence Muse, one of the foremost negro actors of the day will be featured in the film.

Whether all, half or even one of these independently produced pictures will bring back their negative costs is difficult to say, although from our vantage viewpoint we are inclined to believe they will. At any rate it will tend to disclose the possibilities of the negro picture.

PRODUCTION RECORD

(Continued from page 9)

UNIVERSAL

IN PRODUCTION

12/5—A PRESCRIPTION FOR ROMANCE (Issues Sept. 11, 25) . . . 12/26—YOU'RE A SWEETHEART (Issues Sept. 11, 25).

RECENTLY COMPLETED

11/14—MERRY-GO-ROUND OF 1938 (Issue July 17) . . . TIM TYLER'S LUCK (Issues Sept. 11, 25) . . . 12/14—BOSS OF LONELY VALLEY (Issue Aug. 8) . . . 12/12—ADVENTURES END (Issue July 17) . . . 12/19—SUDDEN BILL DORN (Issue July 31) . . . 10/31—THE WESTLAND CASE (Issue Aug. 14) . . . 11/7—A GIRL WITH IDEAS (Issue Aug. 28) . . . 10/17—TROUBLE AT MIDNIGHT (Issue July 31) . . . 11/28—SOME BLONDES ARE DANGEROUS (Issues Sept. 11, 25).

WARNER BROTHERS

HIGHWAY PIRATES

Shooting started—October 8

Action

Cast: **Beverly Roberts, Dick Purcell, Gloria Blondell, Charles Foy**

Directed by Breezy Easton Produced by Bryan Foy

Story: Dick Purcell is a racing driver who meets Beverly Roberts, girl-owner of a bus company. He contrives to save her from the crooked designs of a powerful rival and his efforts are rewarded with matrimony.

'37-'38 program

* * *

IN PRODUCTION

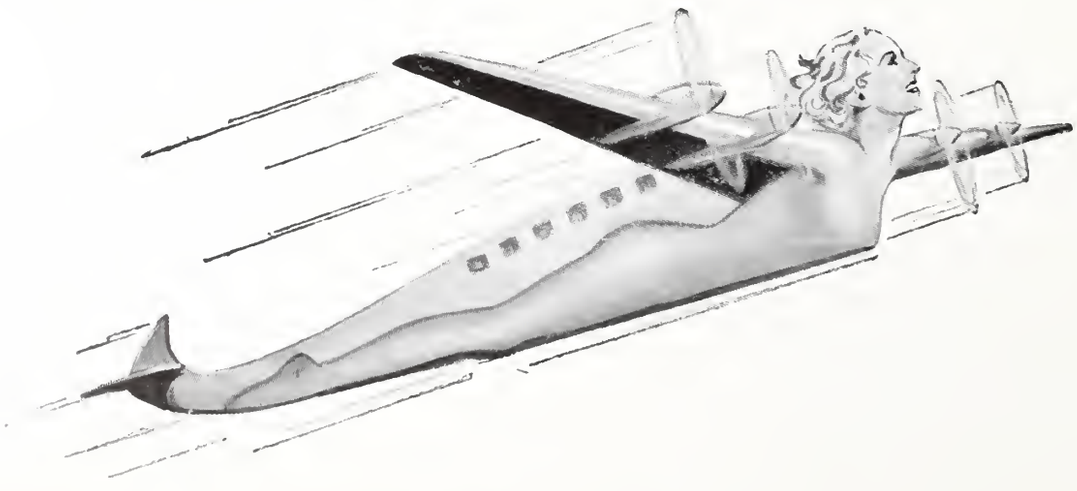
HOLLYWOOD HOTEL (Issues Aug. 14, 28) . . . GOLD IS WHERE YOU FIND IT (Issues Aug. 28, Sept. 11) . . . SWING YOUR LADY (Issue Sept. 25) . . . PENROD AND HIS TWIN BROTHER (Issue Oct. 9) . . . THE ADVENTURES OF ROBIN HOOD (Issue Oct. 9) . . . BLONDES AT WORK (Issue Oct. 9).

RECENTLY COMPLETED

THIS WOMAN IS DANGEROUS (Issue Sept. 11) . . . 12/18—SHE LOVED A FIREMAN (Issue July 17) . . . PATIENT IN ROOM 18 (Issue Sept. 11) . . . ACCIDENTS WILL HAPPEN (Issue Sept. 11) . . . WITHOUT WARNING (Issue Aug. 14) . . . ONE MORE TOMORROW (Issue July 31) . . . SERGEANT MURPHY (Issue July 31) . . . MISSING WITNESS (Issue July 17) . . . 11/27—EXPENSIVE HUSBANDS (Issue July 17) . . . 12/25—TOVARICH (Issue July 17).

FILM BULLETIN

"THE VOICE of America's Independent Exhibitors"



NEW RECORDS TO BE SHATTERED WITH NON-STOP NEW YORK

SHORT SUBJECTS

FROM PHILLY
By "Jaywalker"

STRIKE FLASH! . . . Lewen Pizor, Charles Segall and Abe Sablosky returned from N. Y. Friday evening, after receiving a peace offer from Paramount execs Agnew and Keough. A general meeting will be held at the Broadwood Tuesday morning, at which time the settlement plan will be presented to the militant UMPTOers for acceptance or rejection. Even if it is accepted, this much is certain: Paramount Pictures will not play many spots in this area this season! . . . JIM CLARK was confined to his home for several days with a severe cold . . . RAY SMITH, one of the Street's better-liked veterans, is now with GENE and HARRY MARCUS at their new Allied Exchange . . The Locust, central city idle spot, will reopen soon as a legit house . . . GEORGE P. AARONS and SIMON LIBROS leave within a few days for the Poster Renters Convention in Chi . . . EARLE BAILEY is reported leaving WB's Uptown, which he has managed for some years . . . The local trade was saddened last week by the death of HERBERT SHUMAN, manager of the new Mayfair. RKO's ELI EPSTEIN offered blood for a transfusion, but it was too late to save his life . . . A new theatre is reported going up in Hazelton . . . MORRIS FISHMAN is selling "Damaged Lives" for HARRY KAUFMAN . . . CHARLIE KLANG is now located at 1316 Vine . . . MIKE SEGAL is at 1333 . . . CHARLIE GOLDFINE just returned from a three-day jaunt to St. Louis . . . JOHN BAGLEY is slowly improving . . . OSCAR ALTHOFF of the Girard, Girardville, paid one of his semi-annual visits to the city last week . . . MARK SHACKLEY, formerly of Marcus Hook, took over the Green Lantern, Claymont, Del. . . . GEORGE NONAMAKER is back with the Burlesque Shubert, handling publicity—and doing a swell job, we're sure . . . HARRY LA VINE and his Republicans have been enjoying their busiest selling season. Trying to get LA VINE over to the gym for a bit of handball is like crashing the White House for a loan . . . JIM CLARK and OSCAR (bless him!) NEUFELD arranged a safety meeting for the State at the Met Saturday morning. 3500 kids attended, saw movies, sang songs and heard speeches by MAYOR WILSON, JACK KELLY and J. G. BORZO . . . ARTHUR GREENBLATT of G-B is due in town to confer with HERB GIVEN on new product . . . Film men HARRY WEINER, PERCY BLOCK, JIM CLARK and OSCAR NEUFELD attended a dinner to GEORGE LIPSIUS, ex-city solicitor . . . MURRAY BEIER has entered Mt. Sinai Hospital (N. Y.) for an operation. He is expected back on the street, hale and hearty, in about two weeks.

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FROM BOSTON
By Barclay

The Independent Exhibitors, Inc., scheduled an extraordinary meeting of the local Allied clan at 20 Shawmut Street headquarters on Tuesday, October 26. The Product Survey campaign got the top of the schedule, the Paramount strike rolling along so merrily that the main concern need not be given it . . . For one reason or another, Paramount in Boston has tied the can on two shippers and three rewinders. Slack business is said to be the reason. ARTHUR K. HOWARD, Ind. Ex. biz mgr., expressing sympathy for the newly unemployed, sez, "The discharged workers can trace their lack of employment directly to the officials of the company who last season adopted a sales policy which was so untair to exhibitors that they are refusing to do business with Paramount until a satisfactory adjustment is made." The union, incidentally, is moving against the major because of the quintet of layoffs . . . GEORGE S. RYAN, nationally known attorney, has been in New York taking depositions from the top gentry of filmdom. Messrs. WILL HAYS, ADOLPH ZUKOR, and others of the top-seeded cinema-gents were scheduled to run the legal gauntlet. Attorney RYAN will use the depositions in his prosecution of a number of anti-trust suits which have already been inaugurated in Boston. The Hub lawyer is heading the prosecution of some six million bucks of litigation against the majors, being brought for MORSE and ROTHENBERG, A. B. MOMAND, LORETTA MOMAND, and the A. and W. AMUSEMENT CO., among others . . . The local open-air theatre situation is expected to pop off in the courts one of these days. Alleged infringement of patent licenses, etc., are seething under cover . . . STEVE BROIDY got to eat for nothing Tuesday, October 26, and was given a present for doing it. Brother BROIDY is the sales manager for Monogram Pictures of New England, Inc. In his early thirties, he is perhaps the youngest film executive to be honored by a dinner here. EDWARD MOREY of Republic was chairman in charge, while LOUIS BOAS, chain owner, handled the dough and M. N. WOLF, M-G-M mgr., the stationery . . . The Metropolitan Theatre is planning a private party, JIMMY O'BRIEN, asst mgr., being in charge . . . LEO MORGAN, stage producer at the Metropolitan, has a new apartment. It's in the film district, no less . . . ALICE JORCELYN McCARTHY, Boston's first and loveliest feminine film manager, has taken over her new duties at the gigantic Boston Opera House. Miss McCARTHY was formerly with Shubert's in that place called New York . . . The lads responsible for most of the Hub's film pressagentry are Messrs. JACK SAFF, MARIO DARU, HARRY BROWNING, MEYER MARCUS, PAUL LEVI, MARTY GLAZIER, JOE DI PESA, JOE LONGO, AL LONGO, JACK GRANARA, and JOE FITZPATRICK, not to skip one of the most important of the troupe, Miss ANGELINE ALICE MANEY, the Alice-in-Wonderland at the Met . . . JOE COHEN, an Independent Exhibitor and the head booker for the M. POUZNER circuit, is the 1937 golf champ at the tricky Pine Brook Valley Golf Club . . . Reviewing the results of the Allied Eastern product survey, the Independent Exhibitors announce that: "New England was hit hardest by increases and percentage, viz: (New England compared with the East and reporting approximately one-third of accounts sold) of 301 percentage deals sold in the East, New England bought 224 or 74 per cent, of 306 deals sold at increased prices, New England bought 236 or 77 per cent." ART HOWARD is going after this situation in regular product surveys, conducted by mail and at semi-weekly confabs . . . "BIG CITY" pulled a surprise by first week at Loew's State and Loew's Orpheum and was held. Word-of-mouth killed it during the second week, however, and it was pulled a day early . . . ANN CORIO did a strip tease in reverse the other week at the RKO Boston. She appeared in the almost and daintily dressed . . . SAM PINANSKI, the P of the M&P, is prexy of the MPTO again for this year.

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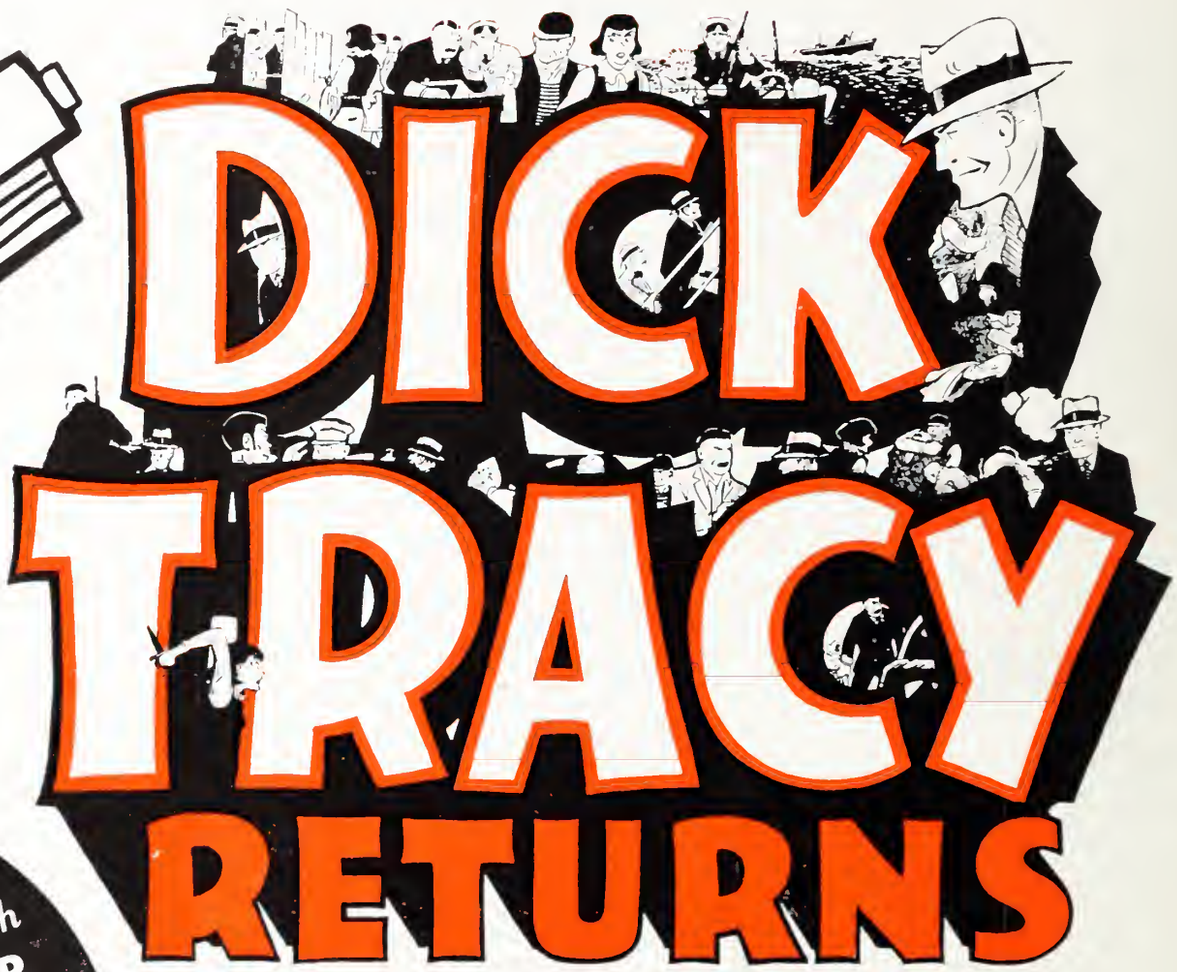
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Independent EXHIBITORS
FILM BULLETIN

OL. 3, No. 49 NOVEMBER 20th, 1937 PRICE, 15 CENTS

THE VOICE OF AMERICA'S INDEPENDENT EXHIBITORS

" . . . Marvelous Stand"

Mr. Mo Wax
Film Bulletin,
1323 Vine Street
Philadelphia, Pa.

Dear Mr. Wax:

I feel I would be way out of line if I did not drop you a note commending you and your paper on the marvelous stand you took in the Paramount Strike. Had every theatre owner in the United States received an independent paper like yours, you can rest assured there would have been at least another couple thousand exhibitors who would have seen the justice of our cause.

I took a great deal of pleasure in reading all of your editorials and articles, and each and every one of them was to the point and in my opinion very fair and unbiased.

Had Paramount listened to your advice earlier in the game, I am positive that all parties would have been much better off.

Your editorial—HOLD YOUR HEAD HIGH, LITTLE BUSINESS MAN—was a wow and it is just too bad that every independent exhibitor in the country did not have the opportunity of reading it.

In behalf of the independent theatre owners of this territory, allow me to thank you for the marvelous support you gave to our righteous cause.

Sincerely yours,

ALLIED THEATRE OWNERS OF NORTHWEST
W. A. Steffes,
President.

Read: THE PARAMOUNT STRIKE IS **NOT** ENDED!

About Higher Admissions

Almost every week one of the industry's important production or distribution executives bursts forth with a statement advocating, almost insisting upon, higher admission prices. High production costs usually are blamed.

In answer to this contention, the comments of Pete Harrison are very pointed. Says Harrison in the current issue of his *Reports*:

> "Adolph Zukor, Joseph Schenck, and other first-rank picture executives have advocated an admission price increase on the ground that pictures are costing more now than at any other time in the history of the picture business; consequently the producer must have more money to enable him to produce high-grade pictures. This paper wishes to inform you that pictures cost more, not because more money is put into them, but because there is greater waste in production. There is no reason whatever why a 'flop' such as 'High, Wide and Handsome' should have cost $1,900,000; only incompetence and ignorance of story values could have brought about such a result. The same is true of a dozen other high-cost pictures.
>
> "In Hollywood today ability is sidetracked and incompetence is rewarded. Just lately a director produced a $1,900,000 failure and he was given a new contract for $7,500 a week, much more than he was getting. And this is only one case; one could fill a volume with similar cases.
>
> "If you should raise your admission prices, you will encourage extravagance and waste, besides doing a disservice to the public. You may add to Hollywood's income one hundred percent, but you will never be able to put an end to the demand for more."

'In Old Chicago' Will Be Delivered

In our last issue we printed a report that 20th Century-Fox plans to roadshow "In Old Chicago" and will withdraw it from the 1937-38 program. The latter part of this story was incorrect, according to a letter from John D. Clark, general sales manager of the company, who advises:

> "These are the facts: IN OLD CHICAGO will be roadshowed.
>
> "It will also be delivered to those exhibitors who bought it on their 1937-38 contracts."

20th Century is to be congratulated for this decision. It is an example of business decency and acumen that might well be heeded by other distributors, who are always so cunningly seeking to take advantage of every loophole in their contracts to jack up a rental another five percent.

Such policies will redound to the benefit of Mr. Clark's company. Exhibitors, like anyone else, are bound to appreciate fair play.

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IT SEEMS THE PARAMOUNT STRIKE IS **NOT** ENDED

Apparently we were hasty in jumping to the conclusion that the Paramount strike was settled when the Philadelphia Independents called off their part in it. This conclusion was not reached by assumption, but was based on information openly voiced by the U.M.P.T.O. committee who met with Neil Agnew and worked out the terms with him. The impression we got from Lewen Pizor, president of the UMPTO, was that the terms of the proposed settlement had been submitted to the leaders of the striking factions in other territories and were universally approved.

Now, however, it appears that the Paramount strike has not been ended at all outside of the Philadelphia territory.

Although the Minneapolis organization formally announced cessation of hostilities, reliable reports tell us there is very little buying of Paramount's 1937-38 product. The prevailing opinion among Northwest Allied exhibitors is that the settlement terms are far from favorable as they might have been had the Philadelphians stuck by their guns just a bit longer. The terms that Paramount is offering the Northwest independents are quite unlike those explained by the Philadelphia leader, so the strike in Minneapolis remains very much in effect, despite the nominal "peace" announced.

The present position of the Independent Theatres Protective Association of Wisconsin and Upper Michigan, one of the militant striking units, is summed up in a bulletin of recent date. After citing the conditions of the settlement as of "insignificant" benefit to exhibitors, the bulletin rejects peace with these words:

"Under the circumstances, the committee decided to forego a meeting with the local branch manager, for it feels that since Paramount has made no substantial or material concessions to the exhibitors, a meeting with Mr. Wiens (local Paramount manager) with a view towards getting the same concessions when really no concessions at all have been granted by Paramount officials, would not only be fruitless effort, but a ridiculous gesture as well.

"It is repeated that the committee which was selected at the convention to see that Paramount grants the same benefits to Wisconsin exhibitors that were granted to the Philadelphia exhibitors, reports that it is of the opinion that no benefits at all of worthwhile mention were granted. They therefore take the position that insofar as is humanly possible NO INDEPENDENT EXHIBITOR SHOULD PURCHASE ANY PARAMOUNT 1937-38 PRODUCT. They believe that unless an exhibitor is squarely "behind the eight-ball" for product he should absolutely refrain from purchasing the new program."

Obviously, then, the strike has not been settled in that territory.

Our Hollywood correspondent advises that the Independent Theatre Owners of Southern California are continuing their strike in full effect and are determined to see the fight through to the finish. In that case it appears that Paramount is out of luck there, at least until the California courts dispose of the suits filed against the company by some 20-odd independents.

Yes, we certainly did jump to an unfounded conclusion.

Smart Independent Exhibitors From Coast To Coast are Reading **FILM BULLETIN** because it tells what others fear to say. It will pay you to read it regularly, too.

Subscription in U. S. $3.00 per year. Mail yours NOW!

'Navy Blue and Gold' Heart-Tugger ●●●

—Hollywood Preview—

M-G-M
95 Minutes
Robert Young, James Stewart, Florence Rice, Billie Burke, Lionel Barrymore, Tom Brown, Samuel S. Hinds, Paul Kelly, Barnett Parker, Frank Albertson, Stanley Morner, Minor Watson, Robert Middlemass, Phillip Terry, Charles Waldron, Pat Flaherty, Matt McHugh, Ted Pearson
Directed by Sam Wood

NAVY BLUE AND GOLD stands head and shoulders above most other football films. Shedding new light on life at colorful Annapolis, the story is sockful of heart-tugging drama relieved by appropriate touches of comedy. Throughout, it is pervaded by a strikingly effective note of sincerity which will reach the emotions so much better than the usual bugle-blaring patriotic hokum. Deftly handled in all its production departments, this is the type of picture which has plenty of general audience appeal. It will net healthy returns in the deluxe houses as well as the sticks and action spots.

Yarn brings together three boys from various walks of life as plebes at Annapolis. Robert Young is the football hero who hopes his uniform will net him a wealthy wife. James Stewart comes up from the battleship ranks while Tom Brown is from a wealthy family. The three make the football team. Because Stewart's father a one-time Navy officer, had been dishonorably discharged, the boy enters under an assumed name. This comes to light; Stewart defends his father and is suspended. It is all straightened out with Stewart's father reinstated just in time for Jimmy to make the Army-Navy football game. Florence Rice, Tom Brown's sister, is the romantic interest, pursued by Young but relinquished to the less aggressive Stewart.

Top acting honors go to Jimmy Stewart [illegible] a good portrayal of a youth who [illegible] and [illegible] the tradition of the Navy. Robert Young as the wise guy [illegible] and Tom Brown [illegible] Lionel Barrymore [illegible] the [illegible] of the story in the final [illegible] Navy football game. Barnett Parker helps enormously, especially in the last game sequence where his British comedy [illegible] thriller device.

Sam Wood's [illegible] talent for [illegible] from comedy to drama [illegible] sentimental balance at all times.

AD TIPS: Feature this as a true story of Annapolis. Avoid the football angle; push the dramatic features of the story.

HANNA (Hollywood)

'Manhattan Merry-Go-Round' Good ●●●

Republic
84 Minutes
Leo Carrillo, Phil Regan, Ann Dvorak, Tamara Geva, James Gleason, Luis Alberni, Gene Autry, Cab Calloway and Orchestra, Ted Lewis and Band, Kay Thompson and Her Radio Choir, Jack Jenny and Orchestra, Max Terhune, Henry Armetta, Joe Di Maggio, Smiley Burnette, Louis Prima and Band
Directed by Charles F. Reisner

Republic has turned out a big time musical, make no mistake about it! Studded with a galaxy of names that mean something to every type of audience, MANHATTAN MERRY-GO-ROUND should click a happy tune on the ticket box sills of the nation in all but the very hoity-toity locations.

The many specialties are draped attractively on a plot framework that is better than usual for a musical revue. Leo Carrillo is tops as the gangster who tries his hand at "legitimate" enterprise and he is very ably supported by such clever foils as James Gleason, Tamara Geva and Luis Alberni. Miss Geva is both handsome and talented. Phil Regan croons appealingly and Ann Dvorak is decorative.

Of the specialty acts, neither the exhibitor nor his public need to be told much of their talents. Cab Calloway, Ted Lewis, Kay Thompson, Jack Jenny and Louis Prima display their musical troupes in well-staged numbers. Several Republic western reliables, notably Gene Autry, Max Terhune (in a funny ventriloquist act) and Smiley Burnette lend color and entertainment to their bits.

The story has Carrillo, an ex-racketeer taking over a recording studio, from which point his strong-arm henchmen, led by Gleason proceed to "persuade" leading acts to record for his outfit. His particular efforts to land opera star Geva involves Phil Regan, who is assigned to woo her, leaving Miss Dvorak until the climax, broken-hearted.

Charles Reisner's direction is peppy, hitting the musical and comedy high spots and skimming over the rest. He has endowed this film with unusually speedy tempo for a musical.

AD TIPS: Sell that cast of stars. Action spots can play up Carrillo and the racketeer angle.

PIX

'Blossoms on Broadway,' Musical, Misses Fire. ●● As Dualler

—Hollywood Preview—

Paramount
80 Minutes
Edward Arnold, Shirley Ross, John Trent, Weber and Fields, Rufe Davis, William Frawley, Frank Craven, Kitty Kelly, John Arthur, Edward Brophy, Charles Halton, The Radio Rogues
Directed by Richard Wallace

This fails to click only because producer B. P. Shulberg neglected to give sufficient attention to its story structure. A distinct departure from usual screen musical, BLOSSOMS ON BROADWAY resembles more a legitimate stage operetta. It has the advantage of some good material in spots: a hit tune, the experienced bufoonery of Weber and Fields, a riotous operatic burlesque scene and a Gilbert and Sullivan type finale. But the stupidly contrived story serving as background for these interludes, nullifies the value of those isolated good points. Distinctly disappointing screenfare, it is suitable only for dualling.

The yarn has to do with a sharpster promoter, Edward Arnold; a naive country gal Shirley Ross; a wealthy mine owner, Kitty Kelly, and a gold-hoarding millionaire Frank Craven. Arnold locks Kitty up when she arrives in the city, gets Shirley to impersonate her and sets out to force Craven into putting his gold into Kitty's mine, having it re-mined thus avoiding government laws. From this point the plot wanders hopelessly, ending up in a police line-up for the finish. John Trent and Shirley Ross carry the romantic interest.

The capable cast struggles valiantly with the material but only those grand old troupers Weber and Fields make any favorable impression, chiefly because they utilize their own material.

Richard Wallace's direction doesn't help.

AD TIPS: Sell the musical angle.

HANNA (Hollywood)

'Carnival Queen' Fair Quickie. ●● – As Dualler

Universal
65 Minutes
Dorothea Kent, Robert Wilcox, Hobart Cavanaugh
Directed by Nate Watt

This one gets off to a slow start, but gains momentum after the carny gets out of the mud and on the road again. Photography, atmosphere, acting, all satisfactory and story interesting; but it is a lightweight fare for the lower half of duals.

Dorothea Kent plays a subdued sort of dizzy debutante, who has inherited, among other things, a honkey tonk carnival. A couple of wheel operators are using it as a hide out after pulling a bank robbery in practically every town the outfit plays. Wilcox makes a personable leading man and is fast with his dukes when action calls for a fist fight on the lot. He has, of course, fallen in love with Kent after she insists upon traveling with the tent show, because she likes the smell of sawdust, and has a taste for hot dogs, popcorn and pink lemonade.

Plot takes several unusual twists and one would hardly pick the leader of the gang inasmuch as he poses as the "teacher" of Wilcox who has been "born to the carnival life."

Can be used nicely with a heavier production that has more name value.

AD TIPS: Create carnival atmosphere. [illegible]

PIX

BOXOFFICE RATINGS: ● Means POOR; ●● AVERAGE; ●●● GOOD; ●●●● EXCELLENT

'Second Honeymoon' Gay Comedy, Young, Power ••+

—Hollywood Preview—

20th Century-Fox
84 Minutes
Tyrone Power, Loretta Young, Stuart Erwin, Claire Trevor, Marjorie Weaver, Lyle Talbot, J. Edward Bromberg, Paul Hurst
Directed by Walter Lang

Exhibitors will have little trouble selling this amusing frothy comedy to above average grosses, except in action and rural houses. Starting briskly, SECOND HONEYMOON races giddily along on a slim plot thread bolstered by a host of engagingly farcical situations. This is top notch filmfare, mounted against an elegant production. Men will like Loretta Young and the ladies will enjoy seeing the handsome Tyrone Power, both of whom turn in gay performances.

Tyrone Power meets Loretta Young, his ex-wife, in Miami. Although she is now the wife of Lyle Talbot, it takes but little time for her to realize she is still in love with Power, as he is with her. They refuse to admit it at first, but when Talbot blatantly reveals his stodgy respectability, she is ready to leave him for her former husband. Marjorie Weaver provides a complication, however. When she marries Tyrone's valet, Stuart Erwin, Loretta believes she has become Mrs. Power. In a whirlwind, hilarious finale this is all straightened out; Talbot is deposed and Miss Young and Tyrone leave for their second honeymoon in Havana.

Power's easy playing of the romantic playboy is a commendable job which will click nicely with his fans. Loretta Young's performance of the bewildered young miss is a gem. Stuart Erwin is his inimitable self. Claire Trevor suffers in a comparatively minor supporting role. Lyle Talbot, as the officious husband, overplays at times, but scores nonetheless. More will be heard of Marjorie Weaver, who in the juicy part of the other woman displays considerable acting ability and plenty of charm to captivate.

Walter Lang's direction imbues the proceedings with gaiety and pep. He gets the most out of the performers.

AD TIPS: Sell this as a romantic comedy that is gayer than LOVE IS NEWS. Feature Young, Power and Erwin.

HANNA (Hollywood)

'Hurricane' Has One Big Scene, Balance Fair ••+

—Hollywood Preview—

United Artists (Goldwyn)
103 Minutes
Dorothy Lamour, Jon Hall, Mary Astor, C. Aubrey Smith, Thomas Mitchell, Raymond Massey, John Carradine, Jerome Cowan
Directed by John Ford

The thing that will be remembered about HURRICANE is the hurricane itself, a technical achievement which rivals the earthquake of SAN FRANCISCO. A terrifying spectacle of havoc and destruction wrought by Nature's fury, it is the high point of an otherwise mediocre film. In comparison to MUTINY ON THE BOUNTY, HURRICANE, by the same authors, will suffer greatly. The characters are distinctly similar, but unlike MUTINY, they lack strength and reality. Several technical flaws are obvious and spotty acting and dialogue weaken the story considerably. The success of this Goldwyn offering will depend chiefly on the individual exhibitor's selling of the hurricane scene. Despite its technical magnificence, this reviewer found it too noisy and a bit wearing on the nerves.

The story, based on a native legend, tells the story of Terangi, played by Jon Hall, who is imprisoned in Tahiti for assaulting a white man. Unable to bear the strain of prison life, he makes repeated attempts to escape to his own island and his wife Dorothy Lamour. Each jailbreak adds several years to his term. The governor of his own island, Raymond Massey, refuses to listen to the pleas of his white friends and native chieftains to intercede in the boy's behalf, maintaining that law must be respected. Hall finally escapes, and after a harrowing journey in a canoe reaches the island and hides from Massey. The island's rejoicing is short-lived, for the great hurricane takes place. The entire population is wiped out with the exception of a few natives; doctor Thomas Mitchell; Massey and a ship's captain, Jerome Cowan. Hall has saved his wife and daughter, and Massey's wife, Mary Astor. Hall and Lamour sail off to another island, as Massey, for once, relents in his passion for "duty."

Mitchell gives an excellent portrayal of the idealistic, rum-soaked doctor. The others are mediocre. As the native lovers Dorothy Lamour and Jon Hall are physically handsome, but fail to convince along acting lines. Raymond Massey frightfully overplays the strong-willed governor.

John Ford's direction has many noteworthy points but the job is not successful apparently because he found himself up against a badly organized script.

AD TIPS: Sell this as by the authors of MUTINY ON THE BOUNTY. Compare the hurricane to SAN FRANCISCO'S earthquake. Feature Goldwyn's new find, Jon Hall, a new star.

HANNA (Hollywood)

'Thrill of a Lifetime' Just Another Para Musical ••

—Hollywood Preview—

Paramount
72 Minutes
The Yacht Club Boys, Dorothy Lamour, Judy Canova, Ben Blue, Eleanore Whitney, Johnny Downs, Betty Grable, Leif Ericson, Larry Crabbe, Zeke Canova, Anne Canova, Tommy Wonder, Franklin Pangborn
Directed by George Archainbaud

The cast will probably bring this fair returns. However, it is just another one of those inconsequential youthful musical pictures about a show that gets put together at the last minute. Hastily put together, the shallow story is merely a framework for a couple of none-too-good musical interludes. It will satisfy on dual bills, but it fails to live up either to its title or the promise of its cast.

Johnny Downs and Eleanore Whitney are a pair of vaudeville hoofers whose act is burdened with the presence of Eleanore's sister, Judy Canova. The Yacht Club Boys are also a variety act. Leif Ericson, owner of a camp, has written a play, and Franklin Pangborn is the inevitable Broadway producer. The Yacht Club Boys impersonate Pangborn's associates in order to get free grub at Ericson's camp. Pangborn himself finally sees the show and promises to put it on Broadway.

The exuberant performances of the young people are wasted on weak material, all of which has been done before. George Archainbaud's unimaginative direction keeps this in the routine groove.

AD TIPS: Sell it to the young people as a gay musical comedy of youth and romance.

HANNA (Hollywood)

'Swing It Professor' Best Tomlin Musical ••+

—Hollywood Preview—

Conn
66 Minutes
Pinky Tomlin, Paula Stone, Milburn Stone, Mary Kornman, Gordon Elliott, Pat Gleason, Garner, Wolf and Harkins, Four Squires, Ralph Peters
Directed by Marshall Neilan

Maurice Conn's Pinky Tomlin series definitely steps out of the stix class with this new musical film. Previewed in a deluxe Los Angeles house, the second indie product ever to be previewed there, it scored solidly with the critical audience. The gangster angle is given a new twist in a brightly written screenplay which, while never trying to make sense, provides an effective background for Tomlin's warbling and the grand hoofing of Paula Stone. A gag finish will send the customers out talking. Tomlin's rural followers and metropolitan naborhood audiences will enjoy SWING IT, PROFESSOR.

Tomlin, music teacher in a college, resigns rather than teach swing. He ends up in a hobo camp. Racketeer Milburn Stone hires him as a "front" for a night club which he is opening to house the talents of his chorus girl sweetheart, Paula Stone. Pinky immediately sends for his girl friend, Mary Kornman. Pinky falls for Paula, and Milburn is captured by the simple charm of Miss Kornman. Meanwhile, opposition gangsters, believing Tomlin is a notorious Chicago gangster called the "Professor" have been afraid to attack the club. When they learn the truth about Tomlin, they raid the night spot, as Milburn goes off with Mary, while Pinky dashes to the club to save Paula from the mob for the clinch finish.

Tomlin is seen most advantageously. His song numbers are delivered with a simple charm typical of his personality. Paula Stone is plenty OK as the dancer, while Milburn Stone is completely adequate as the racketeer.

Marshall Neilan's megaphoning is smooth and snappily paced.

AD TIPS: Sell Tomlin as star of radio, stage and screen. Action houses should feature the gangster angle.

HANNA (Hollywood)

HOLLYWOOD

By DAVID J. HANNA

PRODUCERS' MERRY-GO-ROUND

Although actual picture making is at its lowest ebb in some time, Hollywood observers can note no dearth of rumors or news concerning the plans and studio changes being effected by the industry's top production men. Within the past two weeks practically every major studio has made some vital change in its production set-up. The end is not yet in sight, according to trade circles, for it is generally believed that other important switchovers will take place in a short space of time.

Selznick to Metro . . .

After all those wild rumors about the future position of David O. Selznick in the production field, that shrewd gentleman seems to have actually lighted. Although only a few days ago it was generally understood that his projected deal with Metro-Goldwyn-Mayer had cooled, it now appears that he is set under the banner of Leo.

Upon his return from New York, it is reported that Selznick will signature a two year contract with M-G-M, giving them options on his services for three additional years.

The terms of the deal are distinctly advantageous to Selznick, lending further credence to the thought that perhaps all the hulabaloo about where Selznick would sign, might have been a shrewd publicity campaign to aid David O. win his points. His method of operation will be basically the same as his United Artists set-up, with the added advantage of having call on all Metro stars, directors and writers. He will operate from his own headquarters on the Selznick-International lot; his staff will remain intact and the S-I trade mark will be retained.

Selznick is scheduled to make from six to eight pictures a year. He will start his Metro duties immediately upon completion of the two remaining committments on his United Artists contract.

That Selznick's switch to Metro will cause a yawning gap in United Artist's program is patent. Sam Goldwyn will have a difficult time finding a man of the same proportions to replace him. Metro's gain in this case is distinctly U. A.'s loss!

Le Roy with M-G-M, Too . . .

A surprise to the industry was Mervyn Le Roy's Metro deal. Rumored as likely to join practically every other studio in town, M-G-M was rarely if ever mentioned as a likely outlet for Le Roy's talents. However a three year contract has been signed which calls upon him to produce six pictures annually. Two of these he will direct himself.

Le Roy has several valuable players under personal contract whose fate has not yet been decided upon. It is believed that a fifty-fifty deal will be arranged; half of them remaining at Warners, the others to follow him to Metro when he reports for work on February 15. FOOD FOR SCANDAL, which is currently before the cameras is his last Warner release.

Another item from Metro brings the news that Carl Laemmle, Jr., who has been on the lot for the past five months, has secured a release from the remainder of his one year pact. No new plans for the former Universal producer were announced.

Laemmle produced nothing during his M-G-M sojourn.

At RKO . . .

Sam Briskin is out of RKO and Pandro Berman is in, as anticipated. According to a tentative arrangement which promises to become permanent, Berman will supervise all "A" product in addition to personally producing the Astaire-Rogers and Hepburn pictures. Leo Spitz, the company's president, has taken over the reigns of the studio's "B" output. He will remain in charge until such time as RKO executives can decide on a man to handle that production angle.

Briskin to Republic? . . .

Columbia will find its organization seriously impaired if the current rumored deal between Republic and Irving Briskin goes through. It is reported that Herbert J. Yates has been talking to the Columbia "B" producer on an executive deal which would give him complete charge of production at Republic. Yates is now in New York, but we understand that Republic's general manager, Moe Siegal, was instructed to complete negotiations.

Conn to Produce for Monogram . . .

Maurice Conn, whose activities have been held up for the past couple of months because of his unwillingness to float a stock issue during the present stock market crisis, has completed a deal with W. Ray Johnston, president of Monogram, whereby he will produce nine pictures this year to be released through that company. They will probably be Westerns, although no definite news regarding Conn's position under his new set-up is forthcoming.

This is not expected to interfere with his program planned for Ambassador release. We understand he has arranged for adequate financing to handle his program of sixteen pictures.

PRODUCTION RECORD

TELLS YOU EXACTLY WHAT IS HAPPENING IN THE HOLLYWOOD STUDIOS

The date before the titles of pictures RECENTLY COMPLETED is the approximate General Release Date.
The date after titles is that of the FILM BULLETIN issue in which all details appeared.

COLUMBIA

A DANGEROUS AFFAIR

Shooting started—November 11

Comedy-mystery

Cast: **Jack Holt, Beverly Roberts, Craig Reynolds, Guy Usher, Spencer Charters, Maurice Cass, Marjorie Gateson, Tom Kennedy, Joseph Crehan, Tully Marshall**

Directed by Lewis D. Collins Produced by Larry Darmour

Story: A wealthy member of a family dies, and when it comes time to read the will it is revealed the document is missing. Jack Holt is a cop who straightens out the ensuing difficulties. Beverly Roberts handles the romantic interest.

'37-'38 program.

* * *

THE LONE RIDER

Shooting started—November 11

Western

Cast: **Charles Starrett, Iris Meredith, Donald Grayson, Allen Brook, The Pioneers**

Directed by Sam Nelson Produced by Irving Briskin

Story: Charles Starrett is accused of killing a sheriff. After various complications it is discovered his brother perpetrated the crime and framed him. Iris Meredith is the heroine.

'37-'38 program.

* * *

YOU CAN'T WIN

Shooting started—November 15

Action

Cast: **Don Terry, Robert Page, Jaqueline Wells**

Directed by C. C. Coleman Produced by Irving Briskin

Story: Not available; see next issue.

'37-'38 program.

* * *

IN PRODUCTION

PENITENTIARY (Issue Nov. 6).

RECENTLY COMPLETED

MURDER IN SWINGTIME (Issue Oct. 23) . . . START CHEERING (Issues Sept. 11, 25) . . . FORGOTTEN WOMAN (Issues Sept. 11, 25) . . . 12/3—ALL AMERICAN SWEETHEART (Issues Aug. 14, 28) . . . 12/1—I'LL TAKE ROMANCE (Issue July 31) . . 11/25—SHE MARRIED AN ARTIST (Issue Aug. 28) . . . 11/4—PAID TO DANCE (Issue Aug. 14).

TITLE CHANGES

MONOGRAM

TELEPHONE OPERATOR

Shooting started—November 15

Action-drama

Cast: **Grant Withers, Alice White, Judith Allen, Pat Flaherty, William Haade, Cornelius Keefe, Dorothy Vaughan, Warren Hymer**

Directed by Scott Pembroke Produced by Lon Young

Story: Grant Withers and Warren Hymer are linesman pals who meet two telephone operators, Alice White and Judith Allen. A romance begins between Allen and Hymer, but White and Withers take a seemingly violent dislike to each other. After various thrilling complications when a dam breaks, the quartet unite for a double wedding.

'37-'38 program.

* * *

ROMANCE OF THE ROCKIES

Shooting started—November 8 (completed)

Western

Cast: **TOM KEENE, Beryl Wallace, Don Orlando, Bill Cody, jr., Franklyn Farnum, Earl Dwire**

Directed by R. N. Bradbury Produced by R. N. Bradbury

Story: Tom Keene is a traveling doctor who with his pals, Don Orlando and Bill Cody, Jr., comes to the town of Elkhorn. Here he finds the ranchers paying exorbitant water bills. He succeeds in stopping the nefarious scheme which is primarily devised to cheat the ranchers of their property. He also tracks down the murderer of Bill Cody's father.

'37-'38 program. To be released Dec. 15.

RECENTLY COMPLETED

11/3—DANGER VALLEY (Issue Oct. 23) . . . 12/25—BOY OF THE STREETS (Issue Oct. 23) . . . 11/26—COUNTY FAIR (Issue Oct. 23) . . . 10/30—FEDERAL BULLETS (Issue Oct. 9) 9/22—STARS OVER ARIZONA (Issue Aug. 28) . . . 10/13—WHERE TRAILS DIVIDE (Issue Sept. 25).

PARAMOUNT

HER JUNGLE LOVE

Shooting started—November 8

Drama

Cast: **Dorothy Lamour, Ray Milland, J. Carrol Naish, Lynne Overman**

Directed by George Archainbaud Produced by George Arthur

Story: Ray Milland and Lynne Overman are two plane pilots charting an unknown course. They are forced to land on an island, where they meet Dorothy Lamour, a white priestess held captive by the natives. A romance takes place between her and Milland.

IN PRODUCTION

HAVING WONDERFUL TIME (Issue Oct. 9) . BRINGING UP BABY (Issue Oct. 9) . . . LIGHTS OUT (Issue Nov. 6) . . EASY MILLIONS (Issue Nov. 6).

RECENTLY COMPLETED

11/19—A DAMSEL IN DISTRESS (Issues July 3, Aug. 14) . . . 12/31—WOMEN HAVE A WAY (Issue Sept. 25) . . . 11/26—HIGH FLIERS (Issue Aug. 28) . . . 12/10—DANGER PATROL (Issue Sept. 25) . . . 10/29—THERE GOES THE GROOM (Issue July 17) . . . 11/12—LIVING ON LOVE (Issues Aug. 14, 28).

TITLE CHANGES

QUICK MONEY—Changed from TAKING THE TOWN (Issues Oct. 9, 23, completed) . . . SHE'S GOT EVERYTHING—Changed from SHE'S GOT THAT SWING (Issue Oct. 9, completed).

20th CENTURY-FOX

HAPPY ENDING

(Other details issue November 6)

Story: Cesar Romero and Don Ameche, orchestra leader and manager respectively, fly to Paris, but land in Norway, where they meet Sonia Heinie. Romero wins Miss Heinie; she follows him to New York. A romantic triangle takes place as Ameche falls in love with the Norwegian girl, although she can see only Romero. Cesar is meanwhile being pursued by Ethel Merman. In the end the four get married, Sonja to Ameche; Romero to Merman.

'37-'38 program. To be released Jan. 28.

* * *

SALLY, IRENE AND MARY

Shooting started—November 8

Musical

Cast: **Fred Allen, Alice Faye, Joan Davis, Portland Hoffa, Jimmy Durante, Tony Martin, Gregory Retoff, Peters Sisters, Raymond Scott Quintet**

Directed by William Seiter Produced by Gene Markey

Story: Sally, Irene and Mary are played by Alice Faye, Joan Davis and Portland Hoffa. With their manager, Fred Allen, they work at a concession at Coney Island as mermaids. They manage to get hold of a river steamer which is turned into a sort of show boat. Getting everything worked out for the opening night is the basis for the yarn's comic and romantic complications.

'37-'38 program. To be released Jan. 14.

* * *

RECENTLY COMPLETED

12/24—THANK YOU, MR. MOTO (Issue Nov. 6) . . . 12/31—LOVE AND HISSES (Issue Sept. 25) . . . 12/17—TARZAN'S REVENGE (Issue Oct. 23) . . . 1/11—REBECCA OF SUNNYBROOK FARM (Issue Oct. 23) . . . CHECKERS (Issue Oct. 23) . . . 12/3—BIG

TITLE CHANGES

duction) . . . 12/9—SQUADRON OF HONOR—Changed from AMERICAN LEGION (Issue Oct 9, completed) . . . 12/9—THE SHADOW—Changed from CARNIVAL LADY (Issue Sept. 11, completed)

GRAND NATIONAL

NO NEW PRODUCTION

RECENTLY COMPLETED

FRONTIER TOWN (Issue Sept. 25) . . . 11/27—MR. BOGGS BUYS A BARREL (Issue Sept. 11) . . . 10/11—TEX RIDES WITH THE BOY SCOUTS (Issue Sept. 11) . . . 10/15—WALLABY JIM OF THE ISLANDS (Issue July 31) . . . 11/5—SWING IT, SAILOR (Issue Sept. 11).

METRO-GOLDWYN-MAYER

ARSENE LUPIN RETURNS

Shooting started—November 4

Mystery-drama

Cast: **Warren William, Melvyn Douglas, Virginia Bruce, Monty Woolley, Jonathan Hale, John Halliday**

Directed by George Fitzmaurice

Produced by John W. Considine, Jr.

Story: The famous Parisian rogue, Arsene Lupin, returns to the screen this time with Melvyn Douglas in the role played by John Barrymore a few years back. Warren William is the relentless detective trailing Lupin and Virginia Bruce, the inevitable woman in the case.

'37-'38 program.

* * *

GIRL OF THE GOLDEN WEST

Shooting started—November 8

Musical

Cast: **JEANETTE MacDONALD, NELSON EDDY, Walter Pidgeon, Leo Carillo, Ray Bolger, Buddy Ebsen, Priscilla Lawson**

Directed by Robert Z. Leonard

Produced by William Anthony McGuire

Story: A remake of the famous play and opera by David Belasco, this is actually a musical western. MacDonald and Eddy play the romantic leads, with Walter Pidgeon as the menacing sheriff. New music and lyrics are being supplied by Sigmund Romberg and Gus Kahn.

'37-'38 program.

* * *

IN PRODUCTION

12/3—ROSALIE (Issue Sept. 11) . . . EVERYBODY SING (Issue Oct. 23) . . . BENEFITS FORGOT (Issue Oct. 23) . . . MERRILY WE LIVE (Issue Nov. 6)

RECENTLY COMPLETED

12/28—BAD MAN OF BRIMSTONE (Issues Aug. 28, Sept. 11) . . . 12/3—MANNEQUIN (Issue Sept. 25) . . . 12/3—THOROUGHBREDS DON'T CRY (Issues Sept. 11, 25) . . . 1/7—THE FOUR MARYS (Issue Sept. 25) . . . 11/4—NAVY BLUE AND GOLD (Issue Sept. 11) . . . 11/12—THE LAST GANGSTER (Issues Aug. 28, Sept. 11).

TITLE CHANGES

WOULD YOU BORROW OR STEAL—Changed from A MATTER OF PRIDE (Issue Oct. 23, Nov. 6, completed) . . . 12/19—"THE CATCH OF THE SEASON"—Changed from A FAMILY VACATION (Issue Nov. 6, completed)

Musical-comedy

Cast: **Martha Raye, George Burns and Gracie Allen, Bob Hope, Betty Grable, Jackie Coogan, Ben Blue, Edward Everett Horton, Florence George, Nell Kelly, Slate Brothers, Skinny Ennis**

Directed by Raoul Walsh Produced by Lewis F. Gensler

Story: A college yarn in which Gracie Allen is engaged to become the DEAN OF MEN.

'37-'38 program.

* * *

IN PRODUCTION

12/31—THE BIG BROADCAST OF 1938 (Issue Sept. 25) . . . ROMANCE IN THE DARK (Issue Oct. 9) . . . BLUEBEARD'S EIGHTH WIFE (Issue Nov. 6).

RECENTLY COMPLETED

GUNSMOKE (Issue Nov. 6) . . . 12/24—TRUE CONFESSION (Issue Sept. 11) . . . 1/21—DAUGHTER OF SHANGHAI (Issue Sept. 25) . . . 1/14—WELLS FARGO (Issue July 3) . . . 11/19—NIGHT CLUB SCANDAL (Issues Aug. 28, Sept. 11) . . . 12/3—BLOSSOMS ON BROADWAY (Issues July 31, Aug. 14) . . . 12/3—THRILL OF A LIFETIME (Issue Aug. 14) . . . 12/10—LOVE ON TOAST (Issue July 3) . . . 12/17—BORN TO THE WEST (Issue July 31) . . . 1/28—EVERY DAY'S A HOLIDAY (Issue Sept. 25).

TITLE CHANGES

DOCTOR RHYTHM—Changed from BADGE OF POLICEMAN O'ROON (Issue Oct. 23 in production) . . . SCANDAL STREET—Changed from THEY KNEW WHAT HAPPENED (Issue Oct. 23, completed) . . . 1/21—PARTNERS OF THE PLAINS—Changed from MEN MUST FIGHT (Issues Aug. 28, Sept. 11, completed).

REPUBLIC

NO NEW PRODUCTION

RECENTLY COMPLETED

MOTHER RUNS WILD (Issue Nov. 6) . . . THE LADY MISBEHAVES (Issue Oct. 9) . . . NEWS IS ON THE AIR (Issue Oct. 23) . . . WILD HORSE RODEO (Issue Oct. 23) . . . ZORRO RIDES AGAIN (Issue Sept. 25) . . . 11/15—THE DUKE COMES BACK (Issue Sept. 25) . . . 11/15—SPRINGTIME IN THE ROCKIES (Issue Sept. 25) . . . MANHATTAN MERRY-GO-ROUND . . . 10/11—THE WRONG ROAD (Issue July 3).

R K O - RADIO

HAWAII CALLS

Shooting started—November 4

Musical

Cast: **BOBBY BREEN, Ned Sparks, Pua Lani, Mamo Clark, Irvin S. Cobb, Juanita Quigley, Warren Hall, Gloria Holden**

Directed by Eddie Cline Produced by Sol Lesser

Story: A story of Bobby's adventures when he stows away on a ship bound for Hawaii.

'37-'38 program.

ING TROUBLE (Issue Sept. 11).

UNITED ARTISTS

NO NEW PRODUCTION

THE GOLDWYN FOLLIES still shooting.

G O L D W Y N

IN PRODUCTION

THE GOLDWYN FOLLIES (Issue Sept. 11).

RECENTLY COMPLETED

11/10—ADVENTURES OF MARCO POLO (Issue July 3) . . . HURRICANE.

W A N G E R

RECENTLY COMPLETED

10/22—I MET MY LOVE AGAIN (Issue July 3) . . . 10/8—STAND-IN (Issue July 3) . . . 9/24—52nd STREET.

S E L Z N I C K

RECENTLY COMPLETED

11/19—NOTHING SACRED (Issue July 3) . . . THE ADVENTURES OF TOM SAWYER (Issue July 3).

UNIVERSAL

DEADLOCK

Shooting started—November 3

Mystery

Cast: **Kent Taylor, Fay Wray, Larry Blake, Nan Gray, Jane Darwell, Samuel S. Hinds, Haliwell Hobbes.**

Directed by Ted Sloman Produced by Edmund Grainger

Story: Larry Blake is accused of murdering Samuel S. Hinds, a crime which was actually committed by Kent Taylor. Fay Wray, a newspaper gal, tracks down the real facts, only to fall in love with Taylor.

'37-'38 program.

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MAD ABOUT MUSIC

Shooting started—November 15

Musical

Cast: **DEANNA DURBIN, Herbert Marshall, Arthur Treacher, Christian Rub, Marcia Mae Jones, Nana Bryant, Elizabeth Risdon**

Directed by Norman Taurog Produced by Joe Pasternak

Story: (Not available in detail.) Takes place in Switzerland, where Deanne attends a girls' school run by Nana Bryant and Elizabeth Risdon. Herbert Marshall has the role of a musician who is adopted by Deanna to pose as her father.

'37-'38 program.

* * *

RECENTLY COMPLETED

INTERNATIONAL SPY (Issue Nov. 6) . . . 11/5—A PRESCRIPTION FOR ROMANCE (Issues Sept. 11, 25) . . . 11/26—YOU'RE A SWEETHEART (Issue Sept. 11, 25) . . . TIM TYLER'S LUCK (Issues Sept. 11, 25) . . . 10/14—RIDERS OF LONELY VALLEY (Issues Aug. 28, Sept. 11) . . . 11/19—ADVENTURE'S END (Issue July 17) . . . 12/19—SUDDEN BILL DORN (Issue July 3) . . . 10/17—TROUBLE AT MIDNIGHT (Issue July 31) . . . SOME BLONDES ARE DANGEROUS (Issue Sept. 25)

(Continued on page 14)

What the Newspaper Critics Say

CONQUEST
(M-G-M)

". . . A picture worthy of extravagant acclaim . . . M-G-M's greatest spectacle, but not all the rich items it has assembled for the dazzlement of the spectator can steal the rich drama from Miss Garbo and Boyer . . ."
Carmody, WASH. EVE. STAR

". . . Distinctive and distracting . . . Is certain to find a place on 1937's list of outstanding screenery . . ."
Thirer, N. Y. POST

". . . Neither Garbo nor Boyer ever has given a finer performance . . . Production is beautiful, spectacular and frequently exciting . . . Exceptional and meritorious offering . . ."
Boehnel, N. Y. WORLD-TELEGRAM

". . . A thrilling experience—a memorable production . . . Notable cast . . ."
Finn, PHILA. RECORD

DR. SYN
(Gaumont-British)

". . . A fantastic conglomeration of romance, sudden death and adventure, feebly put together . . . Turns out to be a flimsy counterfeit, more creditably acted by Mr. Arliss . . ."
Boehnel, N. Y. WORLD-TELEGRAM

". . . A charming and wonderfully story-bookish film . . . A humorous tapestry, full of eighteenth century gusto . . ."
B. R. C., N. Y. TIMES

". . . Tasteful and quite lusty tale of the late eighteenth century . . ."
Thirer, N. Y. POST

". . . Film as a whole is weird, unusual and attention-holding . . . Cast all give interesting characterizations . . ."
Reel, CHICAGO AMERICAN

STAND-IN
(United Artists)

". . . As screen entertainment it has its moments—but not so many as the story suggested . . . Howard is responsible for most of laughs . . ."
Finn, PHILA. RECORD

". . . Starts out with an interesting promise and some good comedy scenes . . . Could have been much more entertaining . . ."
Murdock, PHILA. RECORD

". . . One of the smartest and liveliest comedies of the year . . . Mr. Howard is a huge success as a shy comic . . ."
Kelley, WASH. TIMES

NIGHT CLUB SCANDAL
(Paramount)

". . . Reasonably exciting melodrama . . ."
B. R. C., N. Y. TIMES

". . . Mr. Barrymore gives a smooth and sinister performance, without being the least bit melodramatic . . ."
Thirer, N. Y. POST

". . . It is the speed in the story's telling and the lack of dialogue except for the purpose of furthering the plot that give the picture much of its entertainment . . ."
Tazelaar, N. Y. HERALD TRIBUNE

ANGEL
(Paramount)

". . . Passably entertaining . . . As for dramatic qualities, lacks both the suspense and the sympathy which might have made its central situation engrossing . . ."
Barnes, N. Y. HERALD TRIBUNE

". . . Has little verve, faint traces of wit, a pretense to sophistication . . . Miss Dietrich is still a lovely glamourously gowned lady . . ."
Nugent, N. Y. TIMES

". . . Marlene Dietrich, Herbert Marshall, Melvyn Douglas and a group of excellent actors distinguished themselves in the name of sophisticated comedy . . ."
Boehnel, N. Y. WORLD-TELEGRAM

". . . A panting romance that spends more time picturing the Dietrich loveliness, her slow smile and her cheek-caressing lashes, than it does in telling the story . . ."
Finn, PHILA. RECORD

". . . Some sly and sophisticated goings on, but most of the situations are familiar . . ."
H. T. M., PHILA. LEDGER

". . . For all of its silky smoothness, its suave sophistication and its star of ravishing beauty, is not one of the Marlene Dietrich screen triumphs . . ."
Kelley, WASH. TIMES

SECOND HONEYMOON
(20th Century-Fox)

". . . The Power charm beams brightly, and Miss Young does her usual stuff in the manner that has lifted her to her present eminence . . ."
Winsten, N. Y. POST

". . . Another polished slapstick comedy, moves on its way in a light, breezy manner and succeeds by some slick writing and amusing variations on an old theme to be better-than-the-average entertainment . . ."
Boehnel, N. Y. WORLD-TELEGRAM

". . . Is slushily romantic in spots and a wee bit prejudicial to second husbands . . ."
Nugent, N. Y. TIMES

". . . Most of the enjoyment comes from the quiet clowning of Stuart Erwin and the fresh charm of Marjorie Weaver in a secondary romance . . ."
Barnes, N. Y. HERALD TRIBUNE

IT'S LOVE I'M AFTER
(Warner Bros.)

". . . A rippling farce, brightly written and deftly directed, played to the limit by an ingratiating cast . . ."
Nugent, N. Y. TIMES

". . . Leslie Howard ribs himself and his colleagues brilliantly in the leading role . . . Some faltering moments at the end when a set of daffy characters has to be unscrambled, but on the whole is a swift-paced and funny entertainment . . ."
Barnes, N. Y. HERALD TRIBUNE

". . . A peppy and farcical romance . . . Leslie Howard, Bette Davis and Olivia De Haviland put everything they've got into it . . ."
Winsten, N. Y. POST

". . . Gay, joyous, rollicking bit of feather-weight nonsense . . . One of the most delightful and diverting comedies the madcap cinema has yet turned out . . ."
Boehnel, N. Y. WORLD-TELEGRAM

". . . Lines are bright and the play is an amusing and recommended comedy . . ."
Marsh, CLEVELAND PLAIN DEALER

Merry-Go-Round of 1938
(Universal)

". . . Funny and generally well constructed farce . . . Quickly generates an amusing plot and saves its solo specialties for the climax, when they are excellently exhibited . . ."
H. T. M., PHILA. LEDGER

". . . As daffy and hilarious as any musical comedy to grace the screen in a long time . . ."
MacARTHUR, WASH. EVEN. STAR

". . . Based on a most flimsy structure, but its whimsy, aided and abetted by four of the funniest comedians of stage and screen, makes up for that lack . . ."
WASH. TIMES

". . . Settings are lavish, music plentiful, and the whole ranks high in screen entertainment . . ."
Reel, CHICAGO AMERICAN

HOLD 'EM NAVY
(Paramount)

". . . Not a big picture, but a right cute one, which audiences can't help but chuckle over . . ."
Thirer, N. Y. POST

". . . One of the better films based on life at the United States Naval Academy . . ."
R. W. D., N. Y. HERALD TRIBUNE

". . . A tight, neatly rigged and fairly sea-worthy little comedy of light draught . . ."
B. R. C., N. Y. TIMES

". . . While Annapolis life has been screened before, it has never been surrounded with so much pleasantry and good humor . . ."
G. G., PHILA. LEDGER

TRAPPED BY G-MEN
(Columbia)

". . . Is as effective as the old Westerns because of its speed, fine natural settings and the relentless excitement . . ."
Tazelaar, N. Y. HERALD TRIBUNE

". . . A bit of fast excitement . . . Tells an old story passably well . . ."
B. C., N. Y. TIMES

". . . One of those little B numbers which keeps audiences interested principally because of its speed, and then because the assembled lot of bad men are such ruthless guys that one is continually on the watch to see who's going to get bumped off next . . ."
N. Y. POST

Murder on Diamond Row
(United Artists)

". . . The terror one may reasonably expect from a thriller is dissipated in a tedious entwining of a romance with a man hunt . . ."
Barnes, N. Y. HERALD TRIBUNE

". . . Although lacks speed and excitement expected from American mysteries, has the advantage of expert direction and finished playing, and so may be classified as fair-to-middling entertainment . . ."
Boehnel, N. Y. WORLD-TELEGRAM

". . . Rarely have we seen a murder out with less suspense or mystification . . ."
Nugent, N. Y. TIMES

". . . Much better in detail than the average crime film . . . Through a series of well-wrought sequences there is sense of mounting suspense . . ."
N. Y. POST

'Mr. Boggs Steps Out' Good Erwin Comedy. •• + for Rurals

—Hollywood Preview—

Grand National
67 Minutes
Stuart Erwin, Helen Chandler, Toby Wing, Tully Marshall, Spencer Charters, Otis Harlan, Walter Byron, William Moore, Harry Tyler, Milburn Stone, Eddie Kane
Directed by Gordon Wiles

From an original story by Clarence Buddington Kelland, Grand National has concocted an extremely palatable comedy for the unique talents of Stuart Erwin. MR. BOGGS has the advantages of an expertly handled production, a smartly paced screenplay and Erwin's sympathetic funmaking. It is a thoroughly entertaining laughfilm, which will score solidly in the rural districts and naborhood houses. With only the Erwin name for marquee lure, it will have to be content with dual billing in other locales, where it will neatly balance any program of drama or action.

Erwin is a statistician who guesses the number of beans in a barrel on display in the local theatre, winning $1500. He buys a barrel factory and falls for Toby Wing, niece of Tully Marshall, first citizen of the burg. Helen Chandler, whose father is the inventor of a collapsible barrel, is a stenog in the factory. Various interests are out to get the patent on the barrel, but Erwin obtains the patent for his own factory, thus saving the day for Helen and her parent. He also realizes that Toby isn't the gal for him, and ends up with Helen, who has secretly loved him.

Erwin's appealing talent breathes life into the Kelland character. Helen Chandler returns to the screen with her frail charm. Toby Wing is an eye-filling menace. Gordon Wiles' direction is in an even, leisurely vein.

AD TIPS: Sell Erwin, Kelland the author wrote MR. DEEDS GOES TO TOWN. Work gags with barrel.

HANNA (Hollywood)

'Big Town Girl' Fine Program Comedy Drama. •• + as Dualler

—Hollywood Preview—

20th Century-Fox
66 Minutes
Claire Trevor, Donald Woods, Alan Dinehart, Alan Baxter, Murray Alper, Spencer Charters, Maurice Cass, Irving Bacon, George Chandler
Directed by Alfred Werker

This fast-moving programmer has a mixture of ingredients to entertain all classes of moviegoers, including the action fans. The story is good, with plenty of action, suspense, romance and comedy. Performances, notably Claire Trevor's, are praiseworthy and the production well above average for this type of low-budgeted picture. It's a nifty companion piece for the better grade houses, while lesser houses can top it.

Claire Trevor, a department store piano player, jilts her husband, Alan Baxter, when she discovers he is a crook. He chases her, but aided by a down-at-the-heel press agent, Alan Dinehart, she successfully eludes him and later becomes famous as a mystery singer. Donald Woods, a reporter, is anxious to discover her identity. She gets away from him, too, but bumps into him on the rebound this time without her disguise and phony French accent. They fall in love. The pair bump into Baxter, who is robbing a bank. He is arrested. Trevor tells the truth and Woods embraces her for the finish.

Claire Trevor troups magnificently, giving the part a finished and polished touch. Woods, Dinehart and Baxter are all topnotch. Alfred Werker keeps the yarn humming with his well-paced direction.

AD TIPS: Sell the story.

HANNA (Hollywood)

'Swing It Sailor' Poor Navy Comedy. • + for Grinds Only

—Hollywood Preview—

Grand National
65 Minutes
Wallace Ford, Ray Mayer, Isabel Jewell, Mary Treen, Cully Richards, Max Hoffman, Jr., Tom Kennedy, George Humbert, Alexander Leftwich, Kenneth Harlan, James Robbins, Rex Lease
Directed by Raymond Cannon

This is a pretty inane comedy of navy life. Cheaply produced, it is full of stock shots which haven't been too cleverly inserted, weak gags, and completely unamusing situations. It belongs strictly to the cheap grind category.

Ray Mayer and Wallace Ford are pals who squabble incessantly. Mayer falls for Isabel Jewell, a typical gob's sweetheart, out for everything she can get. Ford attempts to dissuade Mayer from becoming entangled with her, and when that doesn't work, he makes a play for the gal himself. In the end she quits both of them for someone else, while the gobs do a big deep sea rescue scene.

Acting and direction are in the same ruck as the story.

HANNA (Hollywood)

'Borrowing Trouble' Good Jones Family. •• for Nabes

—Hollywood Preview—

20th Century-Fox
60 Minutes
Jed Prouty, Shirley Deane, Spring Byington, Russell Gleason, Kenneth Howell, George Ernest, June Carlson, Florence Roberts, Billy Mahan
Directed by Frank R. Strayer

20th Century's JONES FAMILY series continues to improve. BORROWING TROUBLE is top flight program fare, chockful of human interest and action, which will click solidly with the family trade in naborhood and rural houses. A valuable addition to the familiar cast of actors is Marvin Stephens, a youngster who all but steals the show from his more experienced associates.

When Jed Prouty is made vice-president of the Big Brothers organization, the family prevails upon him to take charge of Marvin Stephens, the toughest kid in town and a pal of George Ernest, the youngster of the family. Troubles come thick and fast because Marvin's brother, George Walcott, has joined a gang of small-time crooks. When they rob the Jones family drug store on the eve of Shirley Deane's marriage to Russell Gleason, the kids are suspected of the crime. At the last moment, Walcott tells the truth and informs the youngsters that the bank is about to be robbed. This breaks up the marriage ceremony as all the guests race to the airport to head off the crooks while Shirley and Russell get married in the back seat of a speeding car. Stephens and Ernest are the heroes of the day.

Members of the Jones Family company do their usual expert jobs, while Frank Strayer's direction leaves nothing to be desired.

AD TIPS: Action spots can sell the crook angle. HANNA (Hollywood)

'Springtime in the Rockies' Snappy Autry. •••

Republic
60 Minutes
Gene Autry, Smiley Burnette, Polly Rowles, Ula Love, Ruth Bacon, George Chesbro
Directed by Joe Kane

That Republic realizes the value of the screen's Number One western star, Gene Autry, is evidenced by the obvious attention lavished on his productions. SPRINGTIME IN THE ROCKIES has good story construction, splendid photography and smart direction. It is a superior western which makes it tops for action houses.

The yarn concerns Autry's efforts to protect his boss ranch owner Polly Rowles when she returns from college to manage the ranch. She gets into all sorts of trouble with Autry and Smiley Burnette riding, shooting and fighting to get her out of the scrapes.

The star rides, fights, sings ballads in his usual fashion. The support is good.

FX

Scenes from . . . and a few vital facts about . . . the new films.

P R E V







MR. BOGGS STEPS OUT . . . When Stuart Erwin gets his teeth into a juicy small-town-boy role, his legion followers know they can expect the tops in wholesome fun. The MR. BOGGS character was written by Clarence Buddington Kelland, who penned MR. DEEDS. With Erwin are Helen Chandler and Toby Wing, competing for the yokel's affections.







IT'S LOVE I'M AFTER . . . This Warner Bros. farce is in very competent hands. Leslie Howard is an inflated stage actor; Bette Davis, his impetuous sweetheart, and Olivia De Havilland, a love-struck girl who wants Leslie—and means to get him! They say it is funny.







PRESCRIPTION FOR ROMANCE . . . Altho his role is comparatively minor, Mischa A ranks as the chief attraction in this Unive comedy-romance. The other people are K Taylor, Wendy Barrie and Frank Jenks. story concerns mistaken identities and l on the fly.







VIEWS

The stills are selected for their descriptive value to exhibitors.







RY-GO-ROUND OF 1938 . . . Universal has as-bled quite a cast of comics to enliven this musical. Lahr, Jimmy Savo, Billy House, Mischa Auer, Alice y and Louise Fazenda strive for laughs, and get with fair success, the reviews say









THE GREAT GARRICK . . . The members of the Comedie Francaise thought they would play a prank on the great English actor Garrick, but he turns the tables on them in the wayside inn. It sums up to mild, high class comedy, played by Brian Aherne, Olivia De Havilland, Edward Everett Horton.





PAID TO DANCE . . . Columbia's version of t marked women concerns the dance hall ho racket. Material isn't as strong as in the Warn picture but has similar exploitation possibili







PRODUCTION RECORD

(CONTINUED FROM PAGE 9)

WARNER BROTHERS

FOOD FOR SCANDAL

Shooting started—November 15

Comedy-romance

Cast: **CAROLE LOMBARD, FERNAND GRAVET, Marie Wilson, Ralph Bellamy, Isabel Jeans, Allen Jenkins, Les Hit and Band, Jeni LeGon and Dancing Girls**

Directed by Mervyn Le Roy Produced by Mervyn Le Roy

Story: Fernand Gravet, an impoverished French nobleman, meets American actress Carole Lombard. He immediately falls for her, but loses her when she goes to London to fulfill an engagement. With her at every step is admirer Ralph Bellamy. Gravet reaches London with the help of his American pal, Allen Jenkins, and meets Lombard again. She ignores him, but he installs himself as her cook. She tries to get rid of him, but finally realizes that Bellamy is not the man for her.

'37-'38 program.

* * *

IN PRODUCTION

THE ADVENTURES OF ROBIN HOOD (Issue Oct. 9) . . . A SLIGHT CASE OF MURDER (Issue Nov. 6) . . . JEZEBEL (Issue Nov. 6) . . . MYSTERY OF HUNTING'S END (Issue Nov. 6).

RECENTLY COMPLETED

HOLLYWOOD HOTEL (Issues Aug. 14, 28) . . . SWING YOUR LADY (Issue Sept. 25) . . . BLONDES AT WORK (Issue Oct. 9) . . . HIGHWAY PIRATES (Issue Oct. 23) . . . GOLD IS WHERE YOU FIND IT (Issues Aug. 28, Sept. 11) . . . PENROD AND HIS TWIN BROTHER (Issue Sept. 25) . . . THIS WOMAN IS DANGEROUS (Issue Sept. 11) . . . SHE LOVED A FIREMAN (Issue Sept. 17) . . . PATIENT IN ROOM 18 (Issue Sept. 11) . . . ACCIDENTS WILL HAPPEN (Issue Sept. 11) . . . WITHOUT WARNING (Issue Aug. 14) . . . ONE MORE TOMORROW (Issue July 31) . . . SERGEANT MURPHY (Issue July 31) . . . 12/10—MISSING WITNESS (Issue July 17) . . . 12/25—TOVARICH (Issue July 17) . . . 11/27—EXPENSIVE HUSBANDS (Issue July 17).

REVIEWS

(CONTINUED FROM PAGE 11)

'Adventure's End' Good Wayne Thriller. •• for Actions

—Hollywood Preview—

Universal
60 Minutes
John Wayne, Diana Gibson, Montagu Love, Moroni Olsen, Paul White, Maurice Black
Directed by Arthur Lubin

This is strong action fare, which will be plenty okay in that category. The story is fast-moving and entertaining, replete with suspense, romance and the usual action requirements. Boasting a better production and more adept actors than usual in this type of low bracket picture, ADVENTURE'S END will serve as a dualler for the smaller nabes. For action houses, it's tops.

John Wayne plays a South Sea pearl fisherman, who finds himself married to Diana Gibson at the insistence of her dying father. Moroni Olsen, first mate of the vessel, is in love with Miss Gibson and promptly makes trouble for Wayne. After complications, Wayne proves himself superior to Olsen and wins Miss Gibson's love.

Wayne is manly and convincing in the lead, while Diana Gibson is an exceptional heroine. A standout comedy performance is given by Paul White as Wayne's native pal. Montagu Love and Moroni Olsen turn in A-1 roles.

Arthur Lubin's direction is superior to the sort usually expended on action films.

HANNA (Hollywood)

'County Fair' Weak Homespun Yarn. •+ for Duals

—Hollywood Preview—

Monogram
73 Minutes
John Arledge, Mary Lou Lender, J. Farrell MacDonald, Fuzzy Knight, Jimmy Butler, Harry Worth, Lynton Brent
Directed by Howard Bretherton

COUNTY FAIR, E. B. Derr's first Monogram offering, displays little of this producer's usual finesse. It is a sentimental rural story with a gangster angle which suffers from unwieldy dialogue and poor casting. It will serve only as a secondary dualler in the smaller nabes and rural areas.

Arledge plays the role of a jockey who is disqualified on a framed horse doping charge. With his pal, Fuzzy Knight, he starts off for another part of the country and en route meets Mary Lou Lender and her brother, Jimmy Butler, owners of a sensational race horse. Their farmer father, J. Farrell MacDonald, opposes their ideas, believing the animal should do farm work. Various complications arise which seem to doom the horse's chance of running in the Fair. Eventually, however, Arledge is reinstated, MacDonald melts, and Mary Lou is given parental blessing to marry Arledge.

Unsuited to his role, Arledge gives an unconvincing performance. Mary Lou Lender lacks experience badly. J. Farrell MacDonald puts some guts into his performance but is hampered by stilted dialogue. Fuzzy Knight and Jimmy Butler fare better in minor roles. Howard Bretherton's direction is uninspired.

AD TIPS: Best results will be obtained by featuring it as a crooked racing yarn.

HANNA (Hollywood)

'Devil's Saddle Legion' Poor Foran Western. •+

Warner Bros.
60 Minutes
Dick Foran, Anne Nagel, Willard Parker, Granville Owen, Gordon Hart
Directed by Bobby Connolly

This is one of the weakest westerns of the season. It will be tough even for the youngsters to swallow, despite the popularity of star Dick Foran. Whatever induced Warners to assign dance director Bobby Connolly to do a western is beyond understanding. Lots of the action doesn't make sense.

Foran yodels a couple of songs, with complete cessation of action while he croons.

Forget it, if possible.

L. J.

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SHORT SUBJECTS

FROM PHILLY
By "Jaywalker"

DAN HEENAN, who was dangerously ill with pneumonia, is recovering nicely, for which we are happy . . . The Mitten Bank interests have dropped out of theatre business by leasing their Cities Theatres holdings. HAROLD ESKIN has taken over the Bethlehem and Easton houses. LESTER ADLER is booking them. SAM STIEFEL took the Baltimore Colored show house. Jewish shows are in the Lincoln . . . EARLE BAILEY, ex-Warnerite, is managing WILLIAM GOLDMAN'S Hi-Way, York . . . JACK BERESIN, genial candy vending machine operator, is the new and popular Chief Barker of Tent 13, Variety Club. The forthcoming annual banquet of the Tent promises to be the most successful affair the group has yet put on. BENNY GOODMAN & HIS ORCHESTRA and JIMMY DURANTE head a lineup of entertainers that would make any showman's mouth water . . . JIM KEATING, United Artists' head shipper, lost his wife recently . . . The new Motion Picture Club has made a most auspicious start. Over 200 members of the trade have already joined this democratic organization which welcomes anyone connected with the industry, from the lowliest employee to the top executive. A Board of Governors has already been elected and they are formulating the rules by which the body will function. Here is something that deserves the cooperation and whole-hearted sympathy of everyone in the industry. For the time being the M.P. Club will confine its activities to social doings, but the leaders hope to develop a program of beneficial activities in the future . . . LEO POSEL opens his Crest Tuesday evening . . . JOE SUSKIN is enlarging and improving the facilities of his Quality Print Shop . . . BILL GOLDMAN'S "Time" is not known by that name at all. It is simply the News Theatre . . . OSCAR NEUFELD, that irrepressible gentleman of many talents, has accumulated quite an extensive list of prospective employees for the local trade. Oscar wants it known that he has not gone into the employment agency racket, only that it seems that everyone who wants a job comes to him for advice. So, if you should need woman, girl, man or boy, call Oscar at Horlacher's . . . The lid of the South Philly premium suppression almost blew off last week. Only two spots in the deep south, the Southern and Dante, have been using dishes and games; the others having bound themselves to lay off premiums. The two giveaway houses were recently warned to desist, or suffer competition on premiums. They promised, but took no action. The threat almost became a reality last week, but a settlement was effected. The Dante and Southern dropped their games immediately and will discontinue the dish deals as soon as they run out . . . AL BOYD, we hear, is again contemplating that new house at Germantown and Chelten, although the smart word from New York is "lay off" new theatre construction at present.

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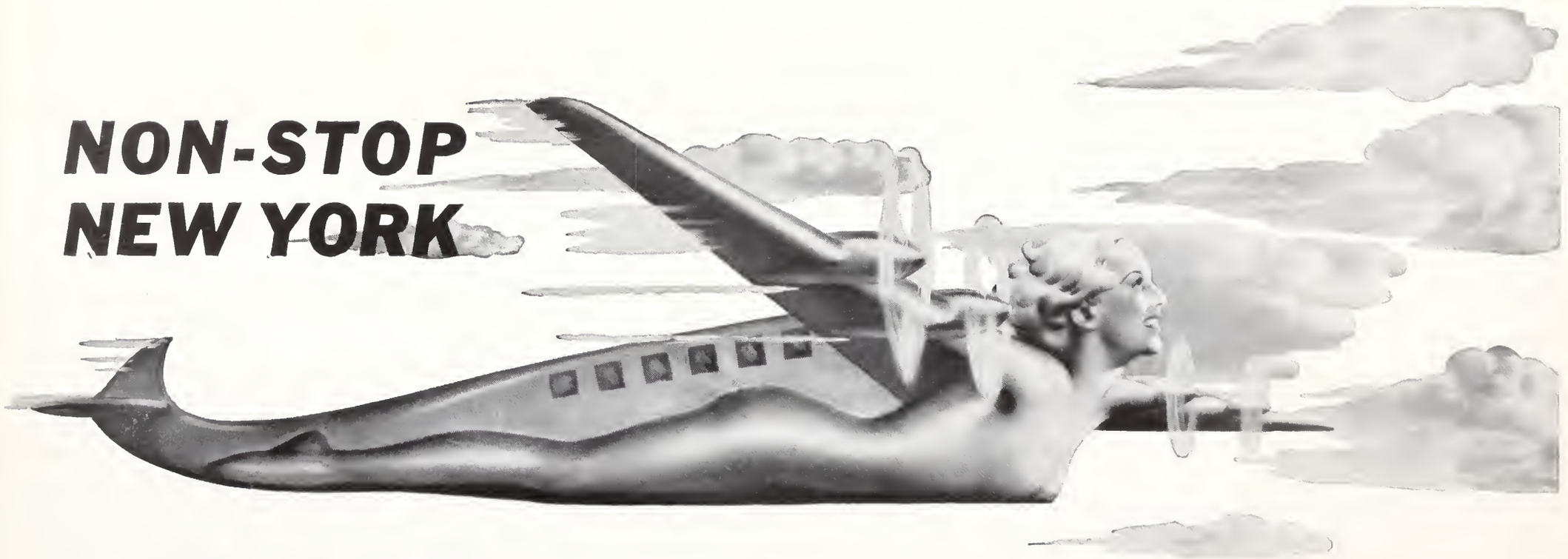
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NON-STOP NEW YORK



IT'S HEADING FOR A HAPPY LANDING, SAY THE CRITICS

FILM DAILY: Fast moving novelty melodrama, has swell characterization and loaded with thrills. This one will click strong. . . . . .

MOTION PICTURE DAILY: Popular stuff this . . . and done convincingly to have most audiences on seat edges. . . . . .

VARIETY: Well done, exciting and splendidly cast.

SHOWMEN'S TRADE REVIEW: Good entertainment which is original and holds the interest throughout. . . . . .

THE EXHIBITOR: Enough excitement to please the thrill fans. . . . . .

HOLLYWOOD REPORTER: The story is smart . . . "Non-Stop New York" is deft melodrama. . . .

Anna **LEE**

John **LODER**

Desmond Tester · Francis Sullivan · Frank Cellier

Directed by ROBERT STEVENSON

Based on the novel "Sky Steward" by Ken Attiwill

A GB *Production*

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Independent EXHIBITORS
FILM BULLETIN

OL. 3, No. 50 DECEMBER 4th, 1937 PRICE, 15 CENTS

Universal Fires the Wrong Men!

Robert H. Cochrane and James R. Grainger were "fired" last week from their positions as president and general sales manager, respectively, by the board of directors of Universal Pictures. Both were regarded as competent and popular executives with long records of faithful and proficient service with the company, and their dismissal was as surprising as it was unexpected.

Why the men who manipulate the destiny of Universal saw fit to remove Cochrane and Grainger, we do not know. The ways of motion picture financiers will always remain a mystery.

It seems that every one else knows that Universal's failure since the company passed from the Laemmle regime to the present controlling group has been due to the rank incompetence of those who have handled the studio.

Had the ax fallen on Charles R. Rogers, chief of production, it would have occasioned far less surprise. During his stewardship, Universal's product has descended to depths of inferiority not known since the company assumed a position of importance in the industry.

With the exception of the two Deanna Durbin pictures, it is difficult to recall any pictures produced at Universal City in the past year or more that are mentionable as boxoffice successes. The program pictures have been so singularly lacking in attractiveness that the exchanges have been having difficulty getting exhibitors to fulfill their commitments.

Naturally this situation has made the sales department look bad, but heaven knows the fault lays not with them.

In looking at many of Universal's pictures through last season and the beginning of this, we were struck by the glitter of the sets. Apparently, plenty of money was thrown into "production values." Even the program quickies were not cheaply made. The score on which they flopped miserably was story values. Some of the most inane and stereotyped stories imaginable were accepted as good material by Rogers and produced, emerging as drivel on the order of: "Four Days' Wonder," "Breezing Home," "As Good As Married," "The Mighty Treve," "Behind the Mike," "Love In a Bungalow," "The Lady Fights Back." Pictures of that sort are unsaleable and it is stupid to blame the distribution branch for its inability to find them a market.

Thus goes it in film business: When the studio turns out poor product the blame is laid at the door of two men who work three thousand miles away and have practically nothing to do with production!

MO WAX.

THE VOICE OF AMERICA'S INDEPENDENT EXHIBITORS

WHAT HOLLYWOOD ECONOMY MEANS TO THE EXHIBITOR

Word of the business recession (doesn't sound nearly as ominous as "depression," does it!) has reached Hollywood and the major film producers are sewing up their pockets, if we are to believe stories coming East from many sources.

Warner Bros., for instance, fired the director who had worked for five weeks on "Robin Hood," because he was taking too much time with the production and replaced him with a megaphoner who would push it through in a hurry.

At other studios economy is being spelled in extra big capitals. Budgets are being slashed and plans for some of the spectacular specials promised to exhibitors are being scrapped for this season Movieland is talking frugality, husbanding of its resources, etc. and it has set us to wondering.

Hollywood learned about the recession by reading the stock market page and, incidentally, by learning that boxoffice receipts are 25 to 50 percent below last year. This latter data might have been gleaned from the grosses of theatres controlled by the Big Five, or from the percentages earned by their outstanding pictures in independent houses. The point is that the producers know business is off and they are determined to do something about it—for *their* protection.

What we are wondering is this: Where do those faithful old chumps, the independent exhibitors, stand in this picture?

It occurs to us that those who signed film contracts in good faith a few months back have more than a passing interest in the thrift plans of the companies whose pictures they are to play. The operator of the small neighborhood theatre, who paid $100 for eight or ten promised Ben Hurs, may not even get back the bare film rental when he plays them, for two good reasons: (1) the pictures do not measure up to the advertised standards, because they were produced on an "economy" basis; (2) his business is far below what it was when he signed the contract.

Getting down to brass tacks, then, we ask: How much are the producers going to refund to every exhibitor who plays a picture on which the budget was slashed? If a "One Million Dollar" production is to be dropped to the "$500,000" class, justice would seem to dictate a 50 percent cut in all rentals. It would hardly be fair to insist upon getting the contracted $100 from the chap mentioned above and we all know the film makers desire only to be fair to their customers.

We shall make no charge to the majors for offering this simple remedy to keep their relationship with exhibitors on equitable ground. Our reward will come with the satisfaction of seeing those refund checks the producers will be sending to every account.

Pinch us, somebody!

LET METRO KNOW YOU

OBJECT!

If someone sold a storekeeper merchandise, then stood in front of his store and urged his patrons to buy elsewhere, do you think he would stand for it?

How has your business been the past few Thursday nights? Metro is deliberately keeping people away from your theatre every Thursday evening by offering them competitive radio entertainment. What are you going to do about it?

Every exhibitor organization should notify Metro's executives that its members object. Every individual independent exhibitor should inform the local Metro branch manager that he objects. Let a roar of protest reach the ears of those responsible for this stupid practice. They will pay attention.

YOU CAN STOP THE M-G-M STUDIO BROADCASTS — IF YOU LET THEM KNOW YOU WILL NOT STAND FOR THIS RADIO COMPETITION!

NEWS HIGHLIGHTS

UPHEAVAL AT UNIVERSAL

The trade was shocked by the action of the Universal board in removing Robert H. Cochrane from the presidency and replacing him with Nate J. Blumberg, formerly head of RKO's theatre operations. Cochrane was offered a contract as chairman of the executive committee, a comparatively minor post which he has not yet accepted.

Also hit by the move was James R. Grainger, for many years general sales manager of U. He was dropped in favor of W. A. Scully, at present eastern sales manager for Metro.

The upheaval was attributed to the entrance of "new money interests" in Universal, which has been staggering under heavy losses since Carl Laemmle sold his interest to the J. Cheever Cowdin group. Blumberg is said to represent these new financiers. Charles R. Rogers continues as head of the studio.

* *

CAPRA BACK TO COLUMBIA

Frank Capra, ace director, and Harry Cohn, president and chief of Columbia production, figuratively kissed and made up Friday and Capra immediately plunged into plans to resume production for his old studio. The famed director withdrew his suit against the company.

* *

ERPI DROPS SERVICE

Electrical Research stepped out of the sound equipment servicing and installation field Friday with the sale of its business to a group of former Erpi executives, headed by L. W. Conrow. The name of the new firm is Altec Service Corp., which will have central offices in the Fisk Building, New York. Altec takes over some 4,500 theatre servicing contracts formerly held by Erpi.

* *

WISCONSIN-PARA. 'PEACE'

The Independent Theatres Protective Ass'n of Wisconsin and Upper Michigan made its peace with Paramount last week by calling off the strike which had held sway since last August. The terms of the settlement were similar to those agreed upon by the Minneapolis and Philadelphia exhibitor units several weeks ago.

Only the Southern California independents still remain adamant in their refusal to accept a compromise. Twenty-five suits against the distributor are pending in the courts there and reports indicate that the theatremen will only be satisfied with a complete legal victory. They are seeking to force Paramount to deliver a number of pictures promised on the 1936-37 contracts, but not delivered.

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WARNERS PROFIT WAY UP

Warner Brothers net profit for the year which ended last August 28th was $5,876,182, after all taxes. This compares with a net of $3,177,312 for the previous year.

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'WELLS FARGO' STRONG HISTORICAL DRAMA

Rates ●●● + generally.

—Hollywood Preview—

Paramount
115 Minutes
Joel McCrea, Bob Burns, Frances Dee, Lloyd Nolan, Henry O'Neill, Mary Nash, Ralph Morgan, John Mack Brown, Porter Hall, Jack Clark, Clarence Kolb, Robert Cummings, Granville Bates, Bernard Siegel
Directed by Frank Lloyd

Told in hearty narrative style WELLS FARGO etches on celluloid the thrilling historical story of early American transportation a story so abundant in drama that it might easily have been utilized for two pictures It is almost two hours of compelling screen entertainment, rich in pageantry, tense and exciting action, lovable comedy and sympathetic romance Like the COVERED WAGON or CIMARRON, it will appeal to all classes of audiences from deluxe house patrons to the habitues of the grinds It is magnificently mounted exceptionally well acted and powerfully directed A quibbling criticism might be that it fails to develop strongly along personal lines, thus lessening at some points its dramatic content, but the material and its presentation are so engrossing as to overcome this defect

The story recounts the growth of the Wells Fargo Express Company from 1840 to 1870 Henry O'Neill is the imaginative Wells, whose apparently insane ideas are carried out by his faithful employe, Joel McCrae First an express service to St Louis, where McCrae meets Frances Dee, who later becomes his wife Later, alone to California; the gold strike; the arrival of Miss Dee and the subsequent birth of their child And finally the development of the Overland route from St Louis to San Francisco which became the almost legendary Pony Express The Civil War plays havoc with the great Wells Fargo system as confederate soldiers sieze the gold shipments from California as they are being carried to the Union army A rift in the love between McCroe and Dee occurs when their Northern and Southern sympathies conflict Her mother, Mary Nash betrays McCrae's carefully mapped out route to the East and a battle ensues between his men and the Southerners. He believes his wife responsible and it is not until many years later, on the occasion of their daughter's birthday, that the two reunite for the finish

McCrae gives a noteworthy performance simple sincere and always honest Bob Burns as McCrae's lazy pal delivers a sympathetic reading to a helpful comedy role His silent Indian stooge, Bernard Siegel, ably considerably A less delicate heroine than Frances Dee might have been secured, but nevertheless she imparts a warmth and understanding to her role which is quite effective Lloyd Nolon and Porter Hall are two briefly seen, but important villains Henry O'Neill scores solidly in an intricate role which would have suffered in less capable hands

In the double capacity of producer and director Frank Lloyd has done a showmanly job Not as emotional as his CAVALCADE, as stirring as MUTINY ON THE BOUNTY perhaps but nevertheless a good picture teeming with pervaded with the spirit of early American adventure and romance

AD TIPS Deluxe houses can sell the historical significance of the picture Nabes can feature the romance between Dee and McCrae Action houses should plug the Western angle

HANNA (Hollywood)

'BOY OF THE STREETS' GOOD FAMILY ENTERTAINMENT

Rates ●● + for naborhood duals.

—Hollywood Preview—

Monogram
75 Minutes
Jackie Cooper, Maureen O'Connor, Kathleen Burke, Robert Emmett O'Connor, Marjorie Main, Matty Fain, George Cleveland, Gordon Elliott, Guy Usher
Directed by William Nigh

For the family trade and rural spots this is plenty good screenfare which is bound to attract attention, if only because of the return to the screen of Jackie Cooper. About 15 minutes of uneeded footage tends to weaken the film's basic story structure. However, it's unlikely the intended market will care about these defects, but, instead, will find it a heart warming story properly set off with alternate touches of pathos, comedy and romance. 'BOY OF THE STREETS' will click nicely in the family houses and please as a dualler in all but the deluxe spots

Jackie Cooper, a tenement lad lives in the mistaken belief that his father, Guy Usher is a big shot neighborhood politician. Despite the pleas of his weary mother, Marjorie Main, he refuses to go to work but instead heads a gang of roughnecks hoping eventually to break into some easy money. This he does when he meets Matty Fain, a racketeer, who finds the kid's knowledge of that part of the city invaluable to his plans to take it over When the thugs plug the popular neighborhood cop, Robert Emmett O'Connor, Jackie tries to save him and is also shot, he realizes the futility of such a life and joins the navy Cooper has a juvenile romance with Maureen C'Connor, while a slight love story exists between Gordon Elliott, a self sacrificing tenement doctor, and Kathleen Burke a Park Avenue girl, who helps his plans to aid the district.

Cooper makes a strong bid for new recognition with this well defined portroit of a youngster who can't avoid going wrong Morjorie Main, the gangster's mother of 'DEAD END' is the star of this piece. Robert Emmett O'Connor and George Cleveland have meaty character comedy roles which are well handled by the capoble veterans. Maureen O Connor has a promising voice but needs much more acting tutelage

Nigh's direction misses fire on too many occasions to warrant proise Severol scenes are overdrawn

AD TIPS: Feature this as bringing back to the screen Jackie Cooper of 'SKIPPY' fome The tenement angle is strongly ployed up and this might be plugged as "An Indictment' of the evil

HANNA (Hollywood)

'NOTHING SACRED' SPOTTY COMEDY

Rates ●● + on names.

United Artists (Selznick)
75 Minutes
Carole Lombard, Fredric March, Charles Winninger, Walter Connolly, Sig Rumann, Frank Fay, Alex Schoenberg, Monte Wooley, Margaret Hamilton
Directed by William Wellman

This is a flashy, but spotty farce from the witty pen of Ben Hecht. What the author sets out to do is rake over the satire coals those newspapers which play on the phony sentimentality of Big City people. The idea is a bright one and some of the material is good, but much of the intended wit misses fire with a thud. Too, there may be some abhorrence of the central situation, the exploitation of an apparently dying girl for newspaper headlines. NOTHING SACRED should get something above average grosses generally, principally on the value of the Lombard-March names.

Fredric March, having just put his publisher Walter Connolly, on the spot by faking a story, sees a chance to redeem himself when he hears of a young girl, who is dying of radium poisoning in a small New England town He goes to bring Carole Lombard back to the city for "one fling at life," although she has already been advised by her doctor, Charles Winninger, that she is perfectly well The idea of a New York fling appeals to both "victim" and her medico March falls in love with her and she doesn't have the courage to tell him the truth When it becomes known they plan her "suicide and the lovers go off to marry

Miss Lombard gets the most out of her daffy role, but March is lost in a vague and colorless role. Winninger and Connolly put on their patented performances

William A Wellman's direction is better than his material It is concise and clever but not skillful enough to make the characters more appealing than they were written

AD TIPS: Sell the stars and Ben Hecht as author Stills of the pair punishing each other are excellent for blowups

BARTON

MORE REVIEWS ON PAGE 6

'TOVARICH' HIT COMEDY

Rates ●●● for deluxe and better nabes.

—Hollywood Preview—

Warner Brothers
94 Minutes
Claudette Colbert, Charles Boyer, Basil Rathbone, Anita Louise, Melville Cooper, Isabel Jeans, Morris Carnovsky, Maurice Murphy, Gregory Gaye, Montagu Love, Reine Risno.
Directed by Anatole Litvak

In welcome contrast to the current trend of "goofy" comedy, TOVARICH, with its legitimately humorous situations concealing a moving dramatic story, is superb screen entertainment. Designed for more general appeal than the stage play, unfortunately the screen version still retains two of the original's most glaring faults; an opening which warms up too slowly and a tottering reception scene near the finish which is only rescued by the dramatically amusing conclusion. But even these defects do not deny that this is a fine piece of work; sharp in its farcical situations, tender in its love passages and screamingly funny in its comic moments. A natural money getter in the deluxe and better nabe houses, word-of-mouth advertising will help it in the subsequents. Actions and rurals will find it difficult to sell.

Claudette Colbert and Charles Boyer are the owners of forty million francs, given them by the Czar before the revolution to be utilized in the best interests of Russia. However the exiled nobles live poverty stricken in Paris, where they are the target of various officials who want them to convert the cash into government bonds and other interests. They decide it is best to go to work and, under assumed names, they become butler and housemaid to Melville Cooper and Isabel Jeans, the daffy parents of two equally insane children. Maurice Murphy and Anita Louise. How this odd family changes under the spell of its two charming servants forms the rest of the story until a dinner to which comes Basil Rathbone, an official of the Soviet Republic. Their identity is revealed and Rathbone prevails upon them to turn over the money to save Russia from losing certain oil interests coveted by other countries. Contrary to their expectations, the disclosure of their royal birth does not cost them their jobs. And thus happy that they can remain in the kitchen as two servants, the exiled Prince and Princess depart for a Russian New Year's celebration, putting out the milk bottles and garbage en route.

Boyer again exhibits his splendid talents eloquently shading his characterization so to extract from it full value. Colbert while not the Russian princess type, succeeds admirably in a difficult role to which the slightest affectation would be ruinous. Melville Cooper's expressive face gives a good comedy note to his role as the banker. Basil Rathbone, briefly seen, is expertly menacing and sinister.

Anatole Litvak has wisely chosen to stick to filmic technique rather than merely photograph a stage play. His clever bits of business lend added humor to the story.

AD TIPS: Sell Boyer and Colber: Refer to the success of the stage play.

HANNA (Hollywood)

'TRUE CONFESSION' SWELL COMEDY; WILL CLICK BIG

Rates ●●● generally.

—Hollywood Preview—

Paramount
75 Minutes
Carole Lombard, Fred MacMurray, John Barrymore, Una Merkel, Porter Hall, Edgar Kennedy, Lynne Overman, Fritz Feld, Richard Carle, John T. Murray, Tommy Dugan, Garry Owen, Toby Wing, Hattie McDaniels
Directed by Wesley Ruggles

This is one of those rare bits of nonsense that "catches on." The story, following the current insanity trend, is completely implausible but it comes through with socko results due to the smartly written screenplay and the scintillating performances of every member of the cast. The central situation is irresistibly funny, made more so by Carole Lombard's delectable mugging. TRUE CONFESSION will make them laugh in any class audience. It will be a lively boxoffice jingler.

Carole Lombard is married to Fred MacMurray, a meticulously honest young lawyer. Carole however is an inveterate liar. She gets a job with John T. Murray and when he is murdered next day, she blithely confesses to killing him. MacMurray of course, defends her. The case arouses considerable interest and Lombard cutely continues her lies via magazine and newspaper articles. She and MacMurray (who takes this all very seriously) are made national figures. He successfully manages to acquit her and becomes famous. For a fetching tag, Lombard lies about an addition to the family.

Miss Lombard plays her role to perfection, completely capturing the characterization of the well meaning but pervaricating and troublesome wife. In vivid contrast is the serious portrayal of Fred MacMurray, a new role for him, but handled well. High honors go to John Barrymore, who adds zest to the story's unfoldment in a brilliant comedy role of a nut, who believes himself to be the world's ace criminologist. Lesser roles, particularly those in the hands of Una Merkel, Porter Hall and Edgar Kennedy are bright gems of fun making.

Wesley Ruggles direction is sure fire. He keeps things moving by covering what might easily have been dull spots with sly bits of comic business.

AD TIPS: Feature this as the funniest of the Lombard-MacMurray pictures. Tie in with local liar club, if there is none, organize a "whopper" contest. It's a cinch to sell!

HANNA (Hollywood)

'YOU'RE ONLY YOUNG ONCE' GOOD FAMILY FARE

Rates ●● + for nabes and rurals.

—Hollywood Preview—

M-G-M
80 Minutes
Lewis Stone, Cecilia Parker, Mickey Rooney, Fay Holden, Frank Craven, Ann Rutherford, Eleanor Lynn, Ted Pearson, Sara Haden, Charles Judels, Selmer Jackson
Directed by George B. Seitz

This second of Metro's domestic comedy-dramas patterned after the Jones Family series augurs well for a favorable reception at the same boxoffices. The story is unpretentious, but thoroughly human, with a homey down-to-earth quality that is bound to strike the fancy of the family trade, particularly in rural districts. Expertly handled by cast and director it is amusing, pleasing entertainment.

Lewis Stone is a local judge and head of a family composed of Fay Holden, his wife; Mickey Rooney and Cecilia Parker, son and daughter, and Sara Haden, the youngster's aunt. They go to Catalina Island for a vacation, where Mickey and Cecilia have their young lives tangled by adolescent romances. Mickey falls for 18-year old Eleanor Lynn, a would-be sophisticate, and Cecilia becomes enamoured of Ted Pearson, a married lifeguard. Stone finds his fatherly duties difficult as he attempts to straighten out his children's lives, while protecting his property interests which he has given his life-long friend, Frank Craven, as bond for a note. It all comes out neatly in the wash.

Stealing the show from his elders is Mickey Rooney, whose fine portrayal of a boy just growing into manhood is hilariously authentic. Lewis Stone gives his usual finely polished performance and Cecilia Parker handles a delicate role in good taste. Supporting cast is good.

George Seitz's direction demonstrates a humane and understanding touch in dealing with normal humans.

AD TIPS: Sell it as a touching and comical story of youth and its parents.

HANNA (Hollywood)

MORE REVIEWS ON PAGE 11

FILM BULLETIN REVIEWS ARE STRAIGHT-FROM-THE-SHOULDER

HOLLYWOOD

By DAVID J. HANNA

METRO'S RADIO HEADACHE

Radio, which sounds almost childishly simple over the air, is really quite a problem. At least that's the opinion of the film executives out here, who now that they've plunged head and foot into the air lanes, are wondering what to do about it.

Metro is having headaches aplenty in getting an hour's entertainment on the air every Thursday night, while Warner Brothers, who haven't even started yet are finding more difficulties than a potato has eyes.

The first Metro-Maxwell program was generally considered not so forte, but was excused because of the novelty of the occasions. But critics weren't inclined to be so lenient when the second and third offerings followed the same unimaginative groove. Rumbles of dissatisfaction emanated from the M-G-M radio headquarters which were climaxed by the abrupt resignation of Bill Bacher as the show's director.

Bacher, who is conceded to be radio's most gifted producer, declared he could not buck the studio interference. Personalities were not forthcoming as promised, causing him to reroute his show at the last moment to the production's detriment. Another issue was Bacher's opposition to the thirty minute previews which were insisted upon by Metro officials.

Still another point which caused considerable confusion was Metro's refusal to pay those stars occupying the preview spot, while others, of less importance were given a week's pay for their time.

Meanwhile Maxwell House Coffee pays twenty-five thousand dollars a week, while the picture industry fiddles with radio. We wonder if the java manufacturers don't feel they were better off with SHOW BOAT at less than half the price!

But Metro's real headache with its etherizing isn't really attributable to the technical problems of staging its radio shows. There is a much more pressing danger to the company's well-being.

The home office in New York and the studio are being deluged with protests from theatre owners throughout the nation. Thursday night's boxoffice returns have fallen off considerably, and while much of the drop may be due to the depressed economic conditions, exhibitors are not overlooking the fact that Metro broadcasts that night. There are rumblings of "boycott" spreading through exhibitor circles and it is not without the realm of possibility that M-G-M (and any other broadcasting producers) may find themselves with a "strike" not unlike the one from which Paramount suffered early this season.

As this paper has pointed out on several occasions, the danger to theatre boxoffices is not so great if only one film company broadcasts one night a week, but the natural result will be that *every* major company will broadcast on *every* night in the week. Exhibitors are talking about taking strong action against the company that started the idea—and that's Metro. Now, THAT is something to worry about!

PULP MATERIAL

While film oracles debate the pros and cons of the program picture, to that phase of production must be credited the discovery of a new source of story material. Namely, the pulp magazine, which after years of being considered a literary stepchild, is now breaking into the movies with a bang. Within the past year over fifty such yarns have been purchased by Hollywood picture makers with more being lapped up every day.

Economic policy has dictated this dip into the new market and to their surprise film moguls are finding it exceedingly satisfactory. The purchase price of even the lowliest Broadway play is prohibitive for the average program picture. The same may be said of published novels and slick magazine stories. Even studio originals submitted by agents, which are the pulp stories' only competitors for cheapness, frequently command higher prices than the action material found in the cheap magazines.

But there's a better case than mere cheapness to be presented in behalf of the pulp fiction as producers have discovered. These magazines have wide appeal, (despite the coldness with which they are treated by the intelligentsia), hence they come to the screen with a ready made audience awaiting them.

Grand National leads the race in this new story market having introduced with considerable success such pulp fiction heroes as THE SHADOW, RENFREW OF THE ROYAL MOUNTED and the newspaper candid cameraman, FLASH CASEY.

20th Century-Fox's new detective, MR. MOTO, first made his appearance in the pulps, as did Harry Sherman's prize possession, HOPALONG CASSIDY. Universal has for years culled its Western pictures from the pages of dime magazines and now it is looking in that direction for other material.

Others of the major studios aren't so willing to admit this switchover to cheap fiction, but the market is being given close scrutiny. For today, as never before in the industry's history, its most crying need is story material and no source is too trivial to be overlooked.

PRODUCTION RECORD

TELLS YOU EXACTLY WHAT IS HAPPENING IN THE HOLLYWOOD STUDIOS

The date before the titles of pictures RECENTLY COMPLETED is the approximate General Release Date.
The date after titles is that of the FILM BULLETIN issue in which all details appeared.

COLUMBIA

YOU CAN'T WIN

(Other details issue Nov. 20)

Story: This is the story of two brothers, Don Terry, former head of a mob, and Robert Paige, a G. man. Both vie for the affections of Jacqueline Wells.

* * *

THE CAMPUS MYSTERY

Shooting started—November 23

Mystery

Cast: **Scott Colton, Mary Russell, Arthur Loft, Nick Lukats, Frank C. Wilson, J. Farrel MacDonald, Gene Morgan, Thurston Hall, John Eldredge**

Directed by Lambert Hillyer Produced by Irving Briskin

Story: John Eldredge, a college prof, is murdered and suspicion falls on Thurston Hall, father of Mary Russell. Scott Colton loves Mary, so he conducts an investigation, which reveals the true culprit to be Frank Wilson.

'37-'38 program.

* * *

WIDE OPEN FACES

Shooting started—November 29

Cast: **JOE E. BROWN, Alison Skipworth, Lyda Roberti, Jane Wyman, Alan Baxter, Barbara Pepper, Stanley Fields**

Directed by Kurt Neumann

Exec. Prod., David Loew; Asst. Prod., Ed Cross

Story: Brown is a small town soda jerker who yearns to be an "escape artist" like Houdini. He unwittingly serves in capturing Stanley Fields, a gangster, who comes to Willow Springs after robbing a bank. Fields has hidden the money in an old hotel occupied by Jane Wyman and her aunt, Alison Skipworth. Newspaper reports bring other gangsters to the town, among them Alan Baxter and Lyda Roberti. Brown unearths the stolen money, returns it and the gangsters to the law, gets a reward and wins Miss Wyman.

'37-'38 program.

* * *

RECENTLY COMPLETED

A DANGEROUS AFFAIR (Issue Nov. 20) . . . THE LONE RIDER (Issue Nov. 20) . . . PENITENTIARY (Issue Nov. 6) . . . MURDER IN SWINGTIME (Issue Oct. 23) . . . START CHEERING (Issues Sept. 11, 25) . . . FORGOTTEN WOMAN (Issues Sept. 11, 25) . . . 11/30—ALL AMERICAN SWEETHEART (Issues Aug. 14, 28) . . . 12/1—I'LL TAKE ROMANCE (Issue July 31) . . . 11/25—SHE MARRIED AN ARTIST (Issue Aug. 28) . . . 11/4—PAID TO DANCE (Issue Aug. 14) . . . 12/23—NO TIME TO MARRY (Issue Nov. 6) . . . LITTLE MISS ROUGHNECK (Issue Oct. 23) . . . SQUADRON OF HONOR (Issue Oct. 9)

MONOGRAM

NO NEW PRODUCTION

RECENTLY COMPLETED

12/8—TELEPHONE OPERATOR (Issue Nov. 20) . . . 12/15—ROMANCE OF THE ROCKIES (Issue Nov. 20) . . . 11/3—DANGER VALLEY (Issue Oct. 23) . . . 12/25—BOY OF THE STREETS (Issue Oct. 23) . . . 11/24—COUNTY FAIR (Issue Oct. 23) . . . 10/30—FEDERAL BULLETS (Issue Oct. 9) . . . 11/22—STARS OVER ARIZONA (Issue Aug. 28) . . . 10/13—WHERE TRAILS DIVIDE (Issue Sept. 25).

PARAMOUNT

DANGEROUS TO KNOW

Shooting started—November 26

Drama

Cast: **Anna May Wong, Akim Tamiroff, Lloyd Nolan, Anthony Quinn, Gail Patrick, Harvey Stephens, Porter Hall, Roscoe Karns, Hedda Hopper, Barlowe Borland**

Directed by Robert Florye

Produced by General Manager's Office

Story: This is the story of a big time racketeer, Akim Tamiroff, who successfully runs a large metropolitan city. His downfall comes in the person of Gail Patrick, a society girl who repulses his advances. Lloyd Nolan is district attorney; Anthony Quinn, a Tamiroff lieutenant, and Anna May Wong, hostess for the gangster.

'37-'38 program.

* * *

PROFESSOR BEWARE

Shooting started—November 29

Comedy

Cast: **HAROLD LLOYD, Phyllis Welch, Raymond Walburn, Sterling Holloway, Mary Lou Lender, Guinn Williams, Ward Bond**

Directed by Elliott Nugent Produced by Harold Lloyd

Story: Harold Lloyd plays an archeologist who gets mixed up with Phyllis Welch in an affair which exactly resembles one he has deciphered from Egyptian hieroglyphics.

'37-'38 program.

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IN PRODUCTION

12/31—BIG BROADCAST OF 1938 (Issue Sept. 25) . . . DR. RHYTHM (Issue Oct. 23) . . . BLUEBEARD'S EIGHTH WIFE (Issue Nov. 6) . . . HER JUNGLE LOVE (Issue Nov. 20) . . .

RKO-RADIO

RADIO CITY REVELS

Shooting started—November 17

Musical

Cast: **Jack Oakie, Milton Berle, Bob Burns, Victor Moore, Helen Broderick, Kenny Baker, Ann Miller, Jane Frohman, Buster West, Hal Kemp and Band**

Directed by Ben Stoloff Produced by Edward Kaufman

Story: Bob Burns is an Arkansas hillbilly with a talent for writing songs in his sleep. He has been taking a correspondence course in tunemaking from Jack Oakie, an erstwhile hit number writer. Situations bring Burns to New York, where Oakie discovers his talents and utilizes them to his own advancement. The romantic interest is carried by Kenny Baker and Ann Miller.

'37-'38 program.

* * *

IN PRODUCTION

HAVING WONDERFUL TIME (Issue Oct. 9) . . . HAWAII CALLS (Issue Nov. 20) . . . BRINGING UP BABY (Issue Oct. 9)

RECENTLY COMPLETED

11/26—HIGH FLIERS (Issue Aug. 28) . . . 12/10—DANGER PATROL (Issue Sept. 25) . . . 11/12—LIVING ON LOVE (Issues Aug. 14, 18) . . . QUICK MONEY (Issues Oct. 9, 23) . . . SHE'S GOT EVERYTHING.

TITLE CHANGES

CRASHING HOLLYWOOD—Changed from LIGHTS OUT (Issue Nov. 6; completed) . . . EVERYBODY'S DOING IT—Changed from EASY MILLIONS (Issue Nov. 6; completed) . . . 12/31—WISE GIRL—Changed from WOMEN HAVE A WAY (Issue Sept. 25; completed).

20th CENTURY-FOX

BLONDE MOLL

Shooting started—November 16

Gang drama

Cast: **Ricardo Cortez, Phyllis Brooks, Douglas Fowley, Robert Wilcox, Chick Chandler, Adrienne Ames, Esther Muir**

Directed by Alfred Werker Produced by Sol Wurtzel

Story: Phyllis Brooks is a young girl who becomes involved in a life of crime due to dissatisfaction with her impoverished method of living. Ricardo Cortez is the big-time gangster who aids her disintegration, while Robert Wilcox is a young lawyer who loves her, until she refuses to give up the life which later stamps her as a murderess.

'37-'38 program.

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HEADLINE HUNTERS

NO NEW PRODUCTION

RECENTLY COMPLETED

FRONTIER TOWN (Issue Sept. 25) . . . 11/27—MR. BOGGS BUYS A BARREL (Issue Sept. 11) . . . 10/11—TEX RIDES WITH THE BOY SCOUTS (Issue Sept 11).

METRO-GOLDWYN-MAYER

LOVE IS A HEADACHE

Shooting started—November 22

Comedy

Cast: **Gladys George, Franchot Tone, Ted Healy, Fay Holden, Mickey Rooney, Barnett Parker**

Directed by Richard Thorpe Produced by Frederick Stephani

Story: Franchot Tone incurs the wrath of a famous stage star, Gladys George, when he criticizes her in his column. When a window washer dies, Tone broadcasts for help for the two orphaned children of the dead man. Ted Healy, George's p.a., conceives the idea of adopting the boy and the girl for purely publicity reasons. Miss George is furious at first, but soon melts and learns to love the children. The police step in and attempt to take them away from her. Tone's help, which results in his marriage to the actress, saves the day for all concerned.

'37-'38 program.

* * *

THREE MEN IN THE SNOW

Shooting started—November 16

Comedy

Cast **Robert Young, Florence Rice, Edna May Oliver, Frank Morgan, Reginald Owen, Herman Bing**

Directed by Eddie Buzzell Produced by Sam Zimbalist

Story: Frank Morgan, a wealthy German capitalist, enters a contest under an assumed name and wins a ten days holiday at a resort hotel in the Alps. Poorly dressed, he arrives at the fashionable hotel and meets Robert Young, winner of the first prize. Morgan's daughter, Florence Rice, has warned the hotel to cater to a man who appears poor but is really a masquerading millionaire. Young is mistaken for him, while Morgan is relegated to a servant's room in the attic. These ramifications are eventually ironed out when Miss Rice herself appears on the scene, falls in love with Young and gets him a position in her father's firm.

'37-'38 program.

* * *

IN PRODUCTION

1/7—EVERYBODY SING (Issue Oct 23) 1/28—BENEFITS FORGOT (Issue Oct 23) MERRILY WE LIVE (Issue Nov 6) 2/11—ARSENE LUPIN RETURNS (Issue Nov 20) GIRL OF THE GOLDEN WEST (Issue Nov. 20)

RECENTLY COMPLETED

12/24—ROSALIE (Issue Sept 11) 12/3—BAD MAN OF BRIMSTONE (Issue Aug 28 Sept 11) 2/4—MANNEQUIN (Issue Sept 23) 11/26—THOROUGHBREDS DON'T CRY (Issue Sept 11 25) 1/21—THE LAST GANGSTER (Issues Aug 28 Sept 11) 12/10—BEG BORROW OR STEAL (Issue Oct 23 Nov 6) 12/17—THE CATCH OF THE SEASON (Issue Nov 6)

TITLE CHANGE

12/3—MAN PROOF—Changed from THE FOUR MARYS (Issue Sept 25—completed)

(Issue Sept. 11) . 1/21—DAUGHTER OF SHANGHAI (Issue Sept 25) . . . 1/14—WELLS FARGO (Issue July 3) . . 11/19—NIGHT CLUB SCANDAL (Issues Aug 28, Sept. 11) . . . 11/19—BLOSSOMS ON BROADWAY (Issue July 31, Aug. 14) . . . 12/3—THRILL OF A LIFETIME (Issue Aug 14) . . 12/10—LOVE ON TOAST (Issue July 3) . . 12/17—BORN TO THE WEST (Issue July 31) . . 11/28—EVERY DAY'S A HOLIDAY (Issue Sept. 25) . . . SCANDAL STREET (Issue Oct. 23) . . 1/21—PARTNERS OF THE PLAINS (Issues Aug. 28, Sept. 11).

REPUBLIC

OUTSIDE OF PARADISE

Shooting started—November 18

Musical comedy

Cast: **Phil Regan, Dorothy McNulty, Ruth Coleman, Mischa Moody**

Directed by John H. Auer Produced by Harry Sauber

Story: Phil Regan, a singer in a Russian cafe, inherits an estate in Ireland, which turns out to be half a castle, the other portion being owned by Dorothy McNulty. She refuses to buy or sell despite the fact that she does not get along with Regan. He opens a hamburger stand and cleans up. McNulty gradually comes around, especially when Ruth Coleman takes a fancy to Regan.

'37-'38 program.

* * *

THE LONE RANGER (Serial)

Shooting started—November 27

Western

Cast **Lee Powell, Herman Brix, Hal Taliaferro, George Letz, Lane Chandler, Lynn Roberts, Chief Thunder Cloud**

Directed by William Witney and Jack English Produced by Sol Siegel

Story: Based on the Lone Ranger radio program, this concerns the efforts of a band of men to end bandit-controlled government in Texas. Takes place right after the Civil War.

'37-'38 program.

* * *

THE OLD BARN DANCE

Shooting started—November 27

Western

Cast: **GENE AUTRY, Smiley Burnette, Helen Valkis, Sammy McKim, Colorado Hill Billies**

Directed by Joe Kane Produced by Sol Siegel

Story: Gene Autry, selling horses to ranchmen, gets competition from a tractor company selling machines on the installment plan. Helen Valkis, owner of a radio station, gets the tractor outfit to buy time on her network when she employs Autry to sing. He quits when he learns it is the company's program. He returns to town to save the farmers when the tractor company is taking their machines away from the farmers because they can't keep up the gyp payments.

'37-'38 program.

RECENTLY COMPLETED

11/29—WILD HORSE RODEO (Issue Oct 23) ZORRO RIDES AGAIN (Issue Sept 25) 11/29—THE DUKE COMES BACK (Issue Sept 25) 11/15—SPRINGTIME IN THE ROCKIES (Issue Sept 25)

TITLE CHANGES

MAMMA RUNS WILD—Changed from MOTHER RUNS WILD (Issue Nov 6, completed) 11/13—LADY BEHAVE—Changed from THE LADY MISBEHAVES (Issue Oct 9, completed) EXILED TO SHANGHAI—Changed from NEWS IS ON THE AIR (Issue Oct 23, completed)

Directed by James Tinling Produced by Sol Wurtzel

Story: Gloria Stuart quarrels with her husband, Michael Whalen; the rest of the story building up to their reunion. Lyle Talbot is the other man, a decent sort of a chap, though.

'37-'38 program. To be released Jan. 21.

* * *

LOVE ON A BUDGET

Shooting started—November 20

Domestic comedy

Cast: **Jed Prouty, Shirley Deane, Spring Byington, Russell Gleason, Kenneth Howell, Alan Dinehart, George Ernest, June Carlson, Florence Roberts, Billy Mahan, Mervin Stephens, Dixie Dunbar**

Directed by Bert Levy Produced by Max Golden

Story: A Jones Family yarn. It recounts the first marital difficulties of Shirley Deane and Russell Gleason. To complicate matters, Alan Dinehart, a promoter member of the family, arrives on the scene. He succeeds in getting some money out of Gleason and it is not until the climax that the novice bridegroom is assured of its safety.

'37-'38 program.

* * *

SHANGHAI DEADLINE

Shooting started—November 20

Oriental melodrama

Cast **Dolores Del Rio, June Lang, George Sanders, Dick Baldwin, Ruth Perry, John Carradine, Leon Ames, Keye Luke**

Directed by Eugene Forde Produced by Sol Wurtzel

Story: Based on the Chinese-Japanese conflict. June Lang, en route to China, becomes friendly with George Sanders, a soldier of fortune. With Dolores Del Rio, a glamorous singer, and Dick Baldwin, a newspaperman, Lang and Sanders have a series of thrilling adventures. Finally, they are together on a boat bound for America.

'37-'38 program.

* * *

IN PRODUCTION

1/28—HAPPY LANDING (Issues Nov 6, 20) 1/14—SALLY, IRENE AND MARY (Issue Nov 20)

RECENTLY COMPLETED

12/24—THANK YOU MR MOTO (Issue Nov 6) 12/31—LOVE AND HISSES (Issue Sept 25) 12/17—TARZAN'S REVENGE (Issue Oct 23) 2/11—REBECCA OF SUNNYBROOK FARM (Issue Oct 23) CHECKERS (Issue Oct. 23) 12/3—BIG TOWN GIRL (Issue Oct 23) 2/15—CHARLIE CHAN AT MONTE CARLO (Issue Sept 25) . . . IN OLD CHICAGO (Issue July 3)

UNITED ARTISTS

NO NEW PRODUCTION

THE GOLDWYN FOLLIES still shooting

G O L D W Y N

RECENTLY COMPLETED

11/10—ADVENTURES OF MARCO POLO (Issue July 3) . . HURRICANE. THE GOLDWYN FOLLIES (Issue Sept 11).

W A N G E R

RECENTLY COMPLETED

10/22—I MET MY LOVE AGAIN (Issue July 3) 10/8—STAND-IN (Issue July 3 . 9/24—52nd STREET

S E L Z N I C K

RECENTLY COMPLETED

11/19—NOTHING SACRED (Issue July 3) THE ADVENTURES OF TOM SAWYER (Issue July 3)

(Continued on page 14)

What the Newspaper Critics Say

THE FIREFLY
(M-G-M)

". . . Has song and charm and splendor, but a tedious story . . . Miss MacDonald sings unforgetably . . ."
Carmody, WASH. EVE. STAR

". . . A thing of beauty for the eye . . . One of the loveliest, most melodious pictures to come from Hollywood—and also one of the dullest . . ."
CLEVELAND PLAIN DEALER

". . . Will be found a real treat by music lovers . . . One of Hollywood's most pretentious musicals of 1937 . . ."
Kelley, WASH. TIMES

". . . Rolls along with a comely grace, offering much that is agreeable . . . A dulcet tale of love, song and dance . . ."
Finn, PHILA. RECORD

". . . Luxurious but long operetta . . . Uneven in pace and uncertain in direction . . ."
Murdock, PHILA. RECORD

DANGER PATROL
(RKO Radio)

". . . Speed and action color the dramatic nonsense and justify its breath-taking entertainment . . . A good diversion . . ."
Tazelaar, N. Y. HERALD TRIBUNE

". . . Another of those high-powered adventure pictures which tell of the glories and hardships in the suicide occupations . . ."
B. R. C., N. Y. TIMES

". . . Gross exaggeration, but a grossly exciting picture . . ."
N. Y. POST

DANGER — LOVE AT WORK
(20th Century-Fox)

". . . Everyone in the cast is admittedly insane . . . Sometimes is funny . . ."
Finn, PHILA. RECORD

". . . A collection of funny gags, a little too extreme to make the film an outstanding farce, but sufficient to provide a chuckly entertainment . . ."
H. T. M., PHILA. LEDGER

". . . There are occasional situations calculated to tickle the funny bones even of those who prefer at least a modicum of subtlety to the slambang methods of the slapstick school of farce . . ."
BALTIMORE EVENING SUN

52nd STREET
(United Artists)

". . . Story is obscured in flocks of entertainers who clutter the screen with songs, gags, and acts which are only fair . . . Fails to arouse your emotions except at intervals . . ."
Winsten, N. Y. POST

". . . Neither good musical nor good narrative, but a spottily diverting hodgepodge . . . Kenny Baker sings a few songs pleasantly and Ella Logan shouts hers with her usual vigor . . ."
Nugent, N. Y. TIMES

". . . Has little in it to recommend as entertainment . . . Clumsy and long-winded film . . ."
Boehnel, N. Y. WORLD-TELEGRAM

". . . Story is broken up by a number of good song-and-dance routines . . ."
G. G., PHILA. LEDGER

". . . Neither the history nor the specialty acts are particularly entertaining . . . Leo Carillo and Zazu Pitts give the show what amusement it boasts . . ."
Barnes, N. Y. HERALD TRIBUNE

NOTHING SACRED
(United Artists)

". . . Gay, cheery and thoroughly delightful screen comedy . . . Acted and directed with fine relish . . . Endlessly entertaining . . ."
Boehnel, N. Y. WORLD-TELEGRAM

". . . An explosively funny photoplay, incorporating a wealth of comic incident in its making . . . Lavishes technicolor on an outright comedy . . ."
Barnes, N. Y. HERALD TRIBUNE

". . . An unusual and wonderful picture . . . Extremely clever and entertaining . . ."
Winsten, N. Y. POST

". . . One of the most entertaining shows of the season . . ."
Nugent, N. Y. TIMES

". . . The most recent and funniest in the current laugh cycle . . . Genuinely and spontaneously amusing . . ."
Finn, PHILA. RECORD

THE BARRIER
(Paramount)

". . . A feeble, fumbling and outmoded offering . . . Unsuited for the present-day cinema . . ."
Boehnel, N. Y. WORLD-TELEGRAM

". . . The comedy falls flat, creating dull stretches, and the scenery, while beautiful, does nothing for the pace . . . Not as thrilling as it used to be . . ."
Winsten, N. Y. POST

". . . Leave out the scenic backgrounds and there is not much to recommend . . ."
Barnes, N. Y. HERALD TRIBUNE

". . . Isn't powerful enough to bring the ex-thriller back to life . . ."
Finn, PHILA. RECORD

". . . Though not terribly thrilling, it intrudes as a momentary contrast to the smart, wise-cracking comedies that are inundating the current photoplay program . . . Rather naive stuff, but is well told, well photographed and generally well acted . . ."
Murdock, PHILA. RECORD

LIVE, LOVE AND LEARN
(M-G-M)

". . . Portions of the film have a gay and sparkling mood about them which makes them genuinely entertaining and warmly human . . . Only one-third an interesting film . . ."
Boehnel, N. Y. WORLD-TELEGRAM

". . . Lacks humor . . . Much of the dialogue is boring, nor do the performances lighten the burden . . ."
Tazelaar, N. Y. HERALD TRIBUNE

". . . Strikes a rather good level of mild, chuckling entertainment . . ."
Finn, PHILA. RECORD

". . . Amusing light fare . . . Excellently played . . ."
Marsh, CLEVELAND PLAIN DEALER

EBB TIDE
(Paramount)

". . . A strange tale while unfolded, but valuable chiefly for its characterization . . . An interesting show . . ."
Nugent, N. Y. TIMES

". . . Has sporadic excitement, but is generally spurious, for all the handsome front it has been given . . . Pictorially striking . . ."
Barnes, N. Y. HERALD TRIBUNE

". . . Whatever the film lacks in the way of rousing, swashbuckling entertainment, it more than makes up for in the quality of its technicolor tints . . . Acting is better than the story warrants . . ."
Boehnel, N. Y. WORLD-TELEGRAM

BREAKFAST FOR TWO
(RKO Radio)

". . . Excellent acting and a steady flow of clever dialogue, is good entertainment . . . An invigorating, delightful comedy . . ."
R. W. D., N. Y. HERALD TRIBUNE

". . . Plenty of comedy, and enough romance to make the movie fairly intriguing . . ."
Thirer, N. Y. POST

". . . A respectable and somehow rather drab little comedy . . ."
B. R. C., N. Y. TIMES

". . . Doesn't quite make sense but does make enough nonsense to hold the celluloid end of the program to a fairly lively pace . . ."
Marsh, CLEVELAND PLAIN DEALER

". . . Intended to be one of those hilarious breath-taking farces, has turned out to be a rather unimposing bit of cinema fare . . ."
MacARTHUR, WASH. EVEN. STAR

A DAMSEL IN DISTRESS
(RKO Radio)

". . . Moves with a lively and genial swing . . . A jolly, lively and eminently satisfactory entertainment . . ."
Boehnel, N. Y. WORLD-TELEGRAM

". . . Fred Astaire runs through a pleasantly inconsequential story with nonchalant aplomb . . ."
Barnes, N. Y. HERALD TRIBUNE

". . . Fred Astaire is at his nimble and most engaging best . . . Ultra, super O.K. . . ."
Thirer, N. Y. POST

". . . Amusing picture, better than the previous two Astaire screen plays . . ."
Marsh, CLEVELAND PLAIN DEALER

". . . A pleasant entertainment . . . Amusingly complicated plots, several of Astaire's nimblest dance routines, and a melodious score by the late George Gershwin . . ."
Murdock, PHILA. RECORD

Thoroughbred's Don't Cry
(M-G-M)

". . . An entertaining little film full of heart-warming appeal and expert acting . . . Out of the ordinary entertainment . . ."
Boehnel, N. Y. WORLD-TELEGRAM

". . . Mickey Rooney manages to streak with a brilliant performance which lends a certain quality to the whole picture . . ."
B. C., N. Y. TIMES

". . . A sentimental tale of the turf . . . Better than fair entertainment . . ."
N. Y. POST

". . . An appealing picture . . . Genuine entertainment . . ."
Tazelaar, N. Y. HERALD TRIBUNE

NON-STOP NEW YORK
(Gaumont-British)

". . . Well written, cleverly acted and directed and full of high-grade thrills . . . Stirring aviation play . . ."
Boehnel, N. Y. WORLD-TELEGRAM

". . . Splendid acting . . . Exciting, if not distinguished . . ."
Barnes, N. Y. HERALD TRIBUNE

". . . A well-staged and moderately entertaining Class B melodrama . . ."
B. R. C., N. Y. TIMES

". . . Carries a heavy burden of British accents, and its humor is equally foreign, but has an extremely thrilling climax . . ."
Winsten, N. Y. POST

'BEG, BORROW OR STEAL' AMUSING PROGRAM COMEDY

Rates ●●●.

—Hollywood Preview—

M-G-M
70 Minutes
Frank Morgan, Florence Rice, John Beal, Janet Beecher, Herman Bing, Erik Rhodes, George Givot, E. E. Clive, Tom Rutherford, Cora Witherspoon, Reginald Denny, Vladimir Sokoloff, Harlan Briggs
Directed by William Thiele

An old story with some new swists BEG BORROW OR STEAL is a smartly contrived laughfilm Credit goes almost completely to the cast of well known Hollywood character actors whose delightful trouping gives the film its verve This will fill the demands of better class houses It's in the dual market elsewhere N G for action houses

Florence Rice is about to marry Tom Rutherford son of social climbing Cora Witherspoon Just before the ceremony they receive a wire from Florence's long lost father, Frank Morgan telling them to come to his Riviera home for the ceremony The truth is he has no home, but his pal John Beal, negotiates one while other slightly shady associates such as Herman Bing Erik Rhodes, George Givot and Reggie Denny provide phoney titles to impress the visitors Beal of course falls for Miss Rice but when she discovers her father is a phoney she decides to go through with her marriage to Rutherford Morgan intervenes deadlines his usual occupation and when Rutherford hastily leaves with his mother Beal and Rice linger for the fade-out

Morgan is flutterly, but loveable as usual He is helped considerably by Givot Bing Rhodes and Denny whose attempts to behave like gentlemen are high spots of hilarity Florence Rice and John Beal are an exceptionally attractive romantic team

William Thiele's direction is speedy, keeping the gabby dialogue moving at a neat clip

AD TIPS Feature Morgan and the cast of comics

HANNA (Hollywood)

'HEADIN' EAST' BELOW PAR FOR BUCK JONES

Rates ●● in action spots.

—Hollywood Preview—

Columbia (Coronet)
66 Minutes
Buck Jones, Ruth Coleman, Shemp Howard, Donald Douglas, Elaine Arden, Earl Hodgins, John Elliott, John Blystone, Harry Lash, Frank Faylen, Dick Rich, Al Herman
Directed by Ewing Scott

It appears that Buck Jones has definitely forgone the boots and saddles for a career as a racket-buster It doesn't strike us as good showmanship especially if he gets such actionless scripts as provided for his first two Columbia releases In HEADIN' EAST the fights are few and far between, most of the villainy going on at business conferences It's routine stuff, which doesn't justify the presence of such a popular personality as Buck Jones. It will disappoint his vast following. We say: Put Buck back on a horse!

Buck is sent East by his western associates to investigate the activities of racketeers who are ruining the business of their lettuce distributor Earl Hodgins. The head of the gangsters is none other than Donald Douglas, Hodgins' attorney Buck, of course, successfully ends their operations and falls in love with Ruth Coleman daughter of the unfortunate produce middleman. Comedy is handled by Elaine Arden and Shemp Howard

The cast is excellent, but Ewing Scott's slipshod direction tends to weaken their portrayals Also, his failure to build up the few fight sequences makes them quite tepid affairs

AD TIPS: Plug Jones Feature him as a cowboy who came East to bring law and order to the city.

HANNA (Hollywood

'PARTNERS OF THE PLAINS' EXCELLENT HOPALONG

Rates ●●● for action spots.

—Hollywood Preview—

Paramount (Harry Sherman)
62 Minutes
William Boyd, Harvey Clark, Gwen Gaze, Russell Hayden, Hilda Plowright, John Warburton, Al Bridge, All Hill, Earl Hodgin, John Beach
Directed by Leslie Selander

With his familiar finesse Harry Sherman has turned out another engrossing Hopalong Cassidy western Inclined more to comedy than previous of the series, there is nevertheless enough hard riding, fights and villainy afoot to satisfy the most blood thirsty outdoor picture fan. Production is, as usual, scenically perfect A top-flight cast cooperates with Leslie Selander's seasoned direction every foot of the way This should click neatly in the action spots, where its drawing power may be estimated by former Hopalongs.

William Boyd (Hopalong) is the foreman of a ranch owned by British Gwen Gaze Gaze falls for Boyd and wants to run things, but discovers that he is not so easily handled While this battle of wits takes place, Richard Warburton her fiance seeing his chance of marrying her slipping, plots with Al Bridge, who has a grudge against Boyd, to get him out of the way They decide to lure him to a shack near the dam about to be exploded Boyd suspects something is wrong, successfully thwarts their plan and rescues Miss Gaze, who is in the shack

The cast is uniformly competent but Hilda Plowright, as Gwen's aunt, comes through with a knockout comedy portrayal

HANNA (Hollywood)

'THANK YOU MR. MOTO' SO-SO MYSTERY MELLER

Rates ●● only for pop action houses.

—Hollywood Preview—

20th Century-Fox
66 Minutes
Peter Lorre, Thomas Beck, Pauline Frederick, Jayne Regan, Sidney Blackmer, Sig Rumann, John Carradine, William von Brincken, Nedda Harrington, Phillip Ahn
Directed by Norman Foster

Although this isn't quite so bad as the previous Mr. Moto offering, it stretches the imagination to the breaking point. Pretty juvenile material, this is good only for the cheaper action houses, where they still go for serial-style thrillers.

This time the Japanese detective, Mr Moto (Peter Lorre), is in search of a treasure hidden somewhere in China Details as to the hiding place of the fortune are contained in seven scrolls, six of which Moto has successfully discovered The seventh is the difficult one and thus our story The important scroll falls into the possession of Sidney Blackmer, head of a gang of crooks Moto gets aboard their boat and in his typical talkative style retrieves the paper and turns it over to the rightful owner, Phillip Ahn a Chinese prince The romantic interest is carried by Thomas Beck and Jayne Regan, the latter playing an art collector who is held prisoner by the crooks

Peter Lorre holding the center of the stage at all times, gives a polished interpretation of the urbane detective. The support is OK but has little to do.

Foster's direction is considerably below par

HANNA (Hollywood)

Scenes from . . . and a few vital facts about . . . the new films.

PREV









NOTHING SACRED . . . A satire on the phony activities of N. Y.'s tabloideers by Ben Hecht. Cast: Carole Lombard, Fredric March, Charlie Winninger, Walter Connolly. A Selznick-International for U. A. release.



PENITENTIARY . . . This is a remake of the popular play, CRIMINAL CODE. It tells of the unjust conviction of John Howard for murder. Walter Connolly, politically ambitious, is warden of the prison and makes it tough for Howard. During a prison break, an inmate is killed and Howard undergoes more persecution. Finally the killer confesses and frees him. Meanwhile, Howard has fallen for Connolly's daughter, Jean Parker. Columbia will release this one soon.













NEWS

The stills are selected for their descriptive value to exhibitors.





MARINE D-1 . . . Warner Bros. have turned another piece of he-man entertainment about boys who go down to the seas in subs. Pat ien, George Brent, Wayne Morris and Frank ugh are the principals.







BOY OF THE STREETS It may be hard to imagine the kid star of SKIPPY grown up, but Jackie Cooper is a young man in this Monogram offering. The yarn is about a slum-bred boy who learns the value of honesty only after getting mixed up with racketeers. Release is set for Xmas week













LITTLE MISS ROUGHNECK . . Edith Fellowes is a movie-struck kid on a Hollywood visit—and that means trouble! Leo Carrillo is her co-star in this Columbia comedy





PRODUCTION RECORD

(CONTINUED FROM PAGE 9)

UNIVERSAL

FLASH GORDON'S TRIP TO MARS
(SERIAL)

Shooting started—November 17

Action

Cast: **Larry Crabbe, Jean Rogers, Frank Shannon, Charles Middleton, Donald Kerr, Beatrice Roberts, Dick Alexander**

Directed by Ford Beebe, Robert Hill

Produced by Barney Sarecky

Story: Based on the Kings Features comic strip, this is a follow-up on last season's FLASH GORDON serial.

'37-'38 program.

* * *

MOUNTAINS ARE MY KINGDOM

Shooting started—November 29

Western

Cast: **Noah Beery, Jr., Frances Robinson, Samuel S. Hinds, Fred Kohler, Sr., Robert Barrat, Stanley Andrews, William Lundigen**

Directed by Wyndham Gittens Produced by Henry MacRae

Story: Samuel S. Hinds has kept his son, Noah Beery, Jr., hidden in an isolated western spot, because he (Hinds) had a false murder charge hanging over his head for years. When the boy reaches 21, the old man dies, after he tells Beery he is free to go out in the world of men. The latter takes Frances Robinson, a girl he had saved from a wild herd, and goes forth to prove his father's innocence and the guilt of Fred Kohler.

'37-'38 program.

* * *

THE BLACK DOLL

Shooting started—November 29

Murder mystery

Cast: **Donald Woods, C. Henry Gordon, Nan Grey, William Lundigan, Doris Lloyd, Addison Richards, John Wray, Fred Milatester, Holmes Herbert, Edgar Kennedy, Sid Saylors**

Directed by Otis Garrett Produced by Irving Starr

Story: C. Henry Gordon is murdered and his daughter, Nan Grey, goes to her fiance, Donald Woods, a private investigator, for help. It is revealed that Gordon had once killed his partners in a mining deal, and thus various persons become suspects. Wood untangles the mystery and discovers the murderer.

'37-'38 program.

* * *

BORDER WOLVES

Shooting started—November 30

Cast: **Bob Baker, Connie Moore, Fuzzy Knight, Dickie Jones, Willie Fung, Glenn Strange, Frank Campeau, Oscar O'Shea**

Directed by Joseph H. Lewis Produced by Nat Carr

Story: Bob Baker and Fuzzy Knight, cowboys, are imprisoned by Oscar O'Shea and later allowed to escape that they may join a gang of bandits headed by O'Shea's son. He is desirous of straightening out the boy. This they do, in true western fashion, while Baker wins the heart of Connie Moore.

'37-'38 program.

IN PRODUCTION

MAD ABOUT MUSIC (Issue Nov. 20).

RECENTLY COMPLETED

DEADLOCK (Issue Nov. 20) . . . INTERNATIONAL SPY (Issue Nov. 6) . . . 11/12—A PRESCRIPTION FOR ROMANCE (Issues Sept. 11, 25) . . . 12/26—YOU'RE A SWEETHEART (Issues Sept. 11, 25) . . . TIM TYLER'S LUCK (Issues Sept. 11, 25) . . . 11/14—BOSS OF LONELY VALLEY (Issue Aug. 8) . . . 12/5—ADVENTURE'S END (Issue July 17) . . . 12/19—SUDDEN BILL DORN (Issue July 3).

WARNER BROTHERS

EVERYBODY WAS VERY NICE

Shooting started—November 20

Comedy-drama

Cast: **Wayne Morris, Priscilla Lane, John Litel, Dick Foran, Mona Barrie, Barbara O'Neil, Thomas Mitchell**

Directed by Stanley Logan Produced by Lou Edelman

Story: Barbara O'Neil divorces Thomas Mitchell and sets about the task of raising her son, Wayne Morris. It is highly unsuccessful until he meets and marries Priscilla Lane. Through various situations she manages to make a man of him as well as to reunite O'Neil and Mitchell.

'37-'38 program.

IN PRODUCTION

THE ADVENTURES OF ROBIN HOOD (Issue Oct. 9) . . . JEZEBEL (Issue Nov. 6) . . . FOOD FOR SCANDAL (Issue Nov. 20).

RECENTLY COMPLETED

A SLIGHT CASE OF MURDER (Issue Nov. 6) . . . MYSTERY OF HUNTING'S END (Issue Nov. 6) . . . 1/1—HOLLYWOOD HOTEL (Issues Aug. 14, 28) . . . SWING YOUR LADY (Issue Sept. 25) . . . BLONDES AT WORK (Issue Oct. 9) . . . HIGHWAY PIRATES (Issue Oct. 23) . . . GOLD IS WHERE YOU FIND IT (Issues Aug. 28, Sept. 11) . . . PENROD AND HIS TWIN BROTHER (Issue Sept. 25) . . . THIS WOMAN IS DANGEROUS (Issue Sept. 11) . . . 12/18—SHE LOVED A FIREMAN (Issue Sept. 17) . . . PATIENT IN ROOM 18 (Issue Sept. 11) . . . ACCIDENTS WILL HAPPEN (Issue Sept. 11) . . . WITHOUT WARNING (Issue Aug. 14) . . . ONE MORE TOMORROW (Issue July 31) . . . SERGEANT MURPHY (Issue July 31) . . . 12/11—MISSING WITNESS (Issue July 17) . . . 12/25—TOVARICH (Issue July 17) . . . 11/27—EXPENSIVE HUSBANDS (Issue July 17).

'LARGER THAN LIFE' THIRD-RATE COMEDY EFFORT

Rates ● + as dualler in naborhoods.

—Hollywood Preview—

Warner Bros.
Frank McHugh, Berton Churchill, Jane Wyman, Ferris Taylor, Diana Lewis, Cora Witherspoon, Raymond Hatton, William Haade, Tom Kennedy
Directed by Lew Seiler

Warners should have used the money spent on this to advertise one of their better pictures. It's pretty awful stuff, even for a quickie. The inconsequential, inane story is almost wholly lacking in entertainment. LARGER THAN LIFE, we fear, is doomed to lonquish in the unadvertised portions of the smaller naborhood duals.

McHugh is a clerk, who is being inveigled into marrying Jane Wyman by her mother Cora Witherspoon. He is secretly in love with Diana Lewis, daughter of Senator Berton Churchill. Witherspoon and Wyman take him to an auction sale to buy the furniture for their future home, but McHugh insists upon buying a revealing statue of Miss Lewis. This tosses him into complications, as interests opposed to Churchill attempt to get the statue to discredit his family. Churchill naturally wants it himself. And so after more tiresome situations, McHugh saves the day for all concerned and wins the love of Miss Lewis.

Members of the cast troupe mightily to overcome the script deficiencies, but their efforts are unavailing. Lew Seiler's direction matches his material, mediocre.

AD TIPS: Sell McHugh as the star of 3 MEN ON A HORSE.

HANNA (Hollywood)

SHORT SUBJECTS

FROM PHILLY
By "Jaywalker"

BILL BUTLER has sold his Clearfield to the ROVNERS. CHARLES COX, who has been managing the Belgrade, will oversee both houses. We are saddened to see Bill, one of the swellest guys the street has known, out of theatre business. We sincerely hope he re-enters some branch of the industry . . . EDDIE SHERMAN (with another unnamed local showman) has taken over operation of Fays. Sherman is also handling Steel Pier, A. C., on Sundays during the winter months. SID STANLEY, who managed for Comerford, remains at Fays, where he is doing a splendid job . . . AL DAVIS celebrated the Bar Mitzvah of son Lee Donald last Saturday . . . Who will be the bright, ambitious young men to step forward and arrange the dinner that DAVE BARRIST has coming to him in honor of his trojan work in conducting the Paramount strike? The suggestion has been made to us by many more than one local indie and it is not unlikely that Bachelor Dave will be breaking bread with his friends before many weeks . . . Republic's preview of "Portia On Trial" won a great hand from the crowd at Fays . . . DAVE SEGAL, the premium man, has taken over the Diamond, Hazelton, from MIKE DUBROWSKI . . . The Variety Club, Tent 13, is preening itself for Sunday night's annual stag shindig at the Bellevue-Stratford. GEORGE M. COHAN, SENATOR GUFFEY and GOVERNOR NICE of Maryland have definitely accepted invitations. It promises to be the topnotch affair staged by the Tent. Everybody that's anybody in the trade will be present, according to Uncle Okker NEUFELD . . . DOROTHY ABER, sec to JACK GREENBERG, hopped to Minneapolis and back in a jiffy—just for a social affair . . . SAM ROSEN'S local Monogram exchange probably copped first honors in the company's national sales and date drive, although the final results have not been announced. It is a tribute to a well-liked film man, for Philly is one of the toughest territories in the U. S. for the indie distributors. EDGAR MOSS is providing pre-banquet entertainment at his home Sat. nite. Sam sends all the exhibs who cooperated a bouquet of thanks . . . The Bijou, which was to open with a sexy film, "Wayward Souls," never got going for two reasons. First, JERRY COWAN of N. Y. advertised the film before troubling to have it censored, then had it turned down; second, union trouble burst over his head . . . JOHN BAGLEY is slowly but surely improving . . . The new local m.p. club is to be known as SHOWMEN'S CLUB, a swell name, we think . . . MELVYN KOFF, thru attorney MORRIS WEXLER, has filed suit against WB Theatres and several of the majors for refusal to sell him product on a reasonable clearance basis. WB Parker, the filmcos say, want 28 days protection . . . Dept. of Justice agents have been investigating the HARRY FRIED situation on the Main Line and are reported to have warned the filmcos that they face a Federal suit unless Fried is given a fair break on product. Neither Fried nor the local exchange managers are willing to talk about the matter, but our advices say that the distributors have received orders from the home offices to satisfy the Main Line independent . . . Up-state theatres have been hit so hard in recent weeks that it wouldn't surprise anyone if many closed down within a month, unless conditions right themselves. While city houses aren't complaining as loudly, their business has been cut 25 percent or more . . . Monogram's "Boy of the Streets" goes into the Stanton for Xmas week.

FROM BOSTON
By Bruce

JOE COHEN finally saw the Harvard team win. Joe decries emphasis but that game had him going . . . ARTHUR SHARBY has gone and done it again. He has taken over the Bijou at Lisbon Falls, Maine. Art believes in doing things properly. When he takes them over he remodels them . . . Brookline will have another theatre shortly. The Levenson circuit has constructed a 1200-seat house . . . ARTHUR HOWARD is as busy as a bee these days. That forecasts good news on the independent front . . . Bellows Falls, Vermont, is having its troubles with Sunday movies due to old "blue laws." RAYMOND A. KINIRY seems to have public opinion behind him as he insists on bringing matters to a head . . . The A. W. W. Amusement Corp. and the Morse & Rothenberg anti-trust suits are beginning to boil again. GEORGE S. RYAN recently filed depositions in New York . . . JIMMY O'BRIEN'S secret ambition is to own a theatre . . . MAX MICHAELS is doing all right at the Columbia Theatre and is even running benefit shows . . . It is reported that manager HARRY SEGAL of Imperial and Ambassador Pictures has acquired the distribution rights to "Monastery," which will have a ten-dollar opening at the Fine Arts . . . ARTHUR RABBE nearly lost quite a sum of money at the Lancaster Theatre the other day. Fortunately, two porters happened to go into his theatre early one morning and scared a band of yeggs away even as the thieves were chiselling away at the safe . . . BRAD ANGIER is complaining about the cool weather and says that he would like to be in the Virgin Islands. Why the Virgin Islands? . . . MILTON SACHSON is the new manager who is booming sales of Imperial and Ambassador Pictures in the New Haven territory. LOUIS JOSEPHS has been added to the force in Boston . . . MRS. EDDIE MANNIX, wife of the M-G-M executive, was buried here last week with many film notables attending the funeral ceremony . . . The F. B. LIEBERMAN circuit is definitely going to town with its system of "proven pictures." The Repertory Theatre was just added to the chain and boasts one of the largest neon marquees in America . . . Boston authorities are inclined not to enforce the old "blue laws." No serious effort has been made to prevent Sunday entertainment in cafes, restaurants, clubs and hotels . . . SPENCER TRACY was in town last week with his very charming wife. TRACY was one of the distinguished pallbearers at the Mannix funeral . . . KEN DOUGLAS is still talking about his Chicago trip to the national convention of exhibitor theatre supply houses . . . The mother of HARRY SMITH, RKO booker, is seriously ill . . . SAUL EDWARDS, general sales manager for GN, was in town for a few days last week . . . MAURICE SIDMAN is now managing the Strand Theatre in Haverhill for the Morse and Rothenberg circuit . . . The Independent Exhibitors, Inc., are doing all right. Their quarters are to be completely renovated.

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YOU'RE A SWEETHEART . . . It's a Universal big-time musical, and that usually means it's lavishly produced. This one has names, too. Alice Faye, George Murphy, Charles Winninger, Ken Murray and His Stooge Oswald and the 3 Diamond Brothers. The story has Murray employing waiter Murphy to pose as a wealthy westerner to publicize Murray's show. Murphy falls for leading lady Faye and complications lead to a mad finish. It should be ready for release within a couple of weeks.







FORGOTTEN WOMAN . . . Women in prison, a revengeful mob of gangsters and mother love are the principal ingredients of this Columbia melodrama. Mayo Methot, Wynn Cahoon and Sarah Padden head the cast.













DAMSEL IN DISTRESS . . . The combination of Fred Astaire's hoofing and the daft humor of Burns & Allen promises plentiful entertainment for those who like their film fare light of foot and mind. DAMSEL IN DISTRESS is Fred's initial solo effort without partner Ginger Rogers. It's an RKO picture, of course.



Independent EXHIBITORS
FILM BULLETIN

L. 3, No. 51 DECEMBER 18th, 1937 PRICE, 15 CENTS

HOW THE MAJORS LOOK AT THE END OF 1937

As we look over the Hollywood parade during the recent months, we find four of the major studios marching almost abreast far in the lead. They are United Artists, Metro-Goldwyn-Mayer, Paramount and 20th Century-Fox. Since the current season started, two of these, United Artists and Paramount, have spurted far to assume their positions with the others.

Metro - Goldwyn - Mayer, although missing the creative genius that was Thalberg, still veneers its productions and rates a firm spot in the top four. Some of its foremost stars, like Crawford and Garbo, have slipped somewhat from public favor. The frequent selection of poorly suited vehicles points markedly to how great a loss the death of Thalberg really was. His judgment had been unerring.

David O. Selznick would have provided the production brains needed to get the best out of a high class assemblage of talent like Metro boasts, but, as you know, he is not joining the company. Mervyn LeRoy will help, but we doubt that he has the full stature to guide a complete studio. Probably the most important factor in Metro's success over so many years has been its ability to keep its talent roster intact and satisfied. Unless there is a sudden shift in the method of managing the company, M-G-M can be counted upon to be at or near the top of the film parade for several years to come.

20th Century-Fox so far this season has failed to live up to the promise inspired by its successful '36-'37 program.

Of course, the current season is still young and the bad start may betoken a strong finish. On the record, however, Darryl Zanuck's gift for turning out moderately budgeted pictures with strong mass appeal seems to have failed him temporarily. It is reasonable to assume that this shrewd, young producer will soon check the company's backward steps and set it to turning out click pictures again.

If we were to choose the studio that will lead the parade from this point on, we would say, "Watch Fox!"

For selectivity, United Artists stands highest of all, for the exhibitor need play far fewer pictures that are deliberately turned out as quickies. Each United Artists group, like the Goldwyns, the Selznicks, and the Wangers, must stand or fall on their own. In effect, this is an independent production setup, which places the burden of delivering quality product squarely on the shoulders of the

(CONTINUED ON PAGE 2)

THE VOICE OF AMERICA'S INDEPENDENT EXHIBITORS

THE MAJORS IN 1937

(CONTINUED FROM FRONT PAGE)

individual producers. Deliver, they must, or fail.

Goldwyn and Selznick this season gave the company its best start in many years. If they maintain the same pace throughout the balance of the term, United Artists may well end up as the ace distributor of the year.

Credit is due Paramount for attempting more big pictures than any of the other majors. While several of them have failed to come up to expectations, their production serves as notice that the Zukor regime is making a determined bid to re-establish itself in the good graces of the nation's exhibitors by striving to deliver at least as much as it has promised.

If Paramount continues that policy and adopts a more flexible attitude in its dealings with customers, the end of the '37-'38 season may find it one of the most popular and respected of the majors.

Trailing these four leaders are Warner's, R.K.O., Columbia and Universal, in the order named.

A singular fact about Warners is the wide divergence between their better pictures and their quickies. The good ones, while too few, are outstanding; the bad ones are awful. Apparently Jack Warner takes little pride in the Warner label, if he unblushingly affixes it to things like SERGEANT MURPHY, FOOTLOOSE HEIRESS or EXPENSIVE HUSBANDS.

What is said of Warner Brothers goes doubly for R.K.O. Under Sam Briskin, this studio averaged in the vicinity of one strong boxoffice attraction to ten duds. Now that he has disassociated himself from R.K.O. and a new leadership is being organized, there may be an appreciable improvement in the product before the end of the season. A change was badly needed. Let's hope the new studio heads bring it out of the slump.

Many people in the trade, including us, had high hopes for Columbia this season. Last year the company took definite strides forward, but friction between producer Harry Cohn and some of his principal talent seems to have thrown things out of gear. The return of Capra will help the company, but this advantage is partially offset by the obvious fact that Grace Moore's boxoffice value has been depreciated greatly by poor vehicles.

A studio that can turn out smash hits like IT HAPPENED ONE NIGHT, THEODORA GOES WILD and THE AWFUL TRUTH must have the brains behind it to do consistently good work. Harry Cohn should set his house in order and get down to the serious business of producing more Class A films. When he does, Columbia is going to move up fast.

We expressed our opinion of Universal in the previous issue. We have little confidence in Charles R. Rogers as a studio head, and we believe that little progress will be made by this company until he either relinquishes his control of production, or surrounds himself with a more competent staff of aides.

In general we feel that 1937's production was well on its way to the highest point since '30 until the recession gave Hollywood the economy jitters. So far our industry is not suffering a real depression, but the tightening of production purse strings and the resultant poor product will certainly bring one. More big pictures should be Hollywood's keynote in these foreboding times.

The FILM BULLETIN staff wishes you

A VERY HAPPY HOLIDAY SEASON!

THE PARAMOUNT DECISION REVERSED

The U. S. Circuit Court of Appeals in Philadelphia reversed the District Court ruling which upheld the right of the independent exhibitors to conduct a strike campaign against Paramount pictures. The decision came as a surprise, inasmuch as the leaders of the U.M.P.T.O. had informed the members that Paramount would drop the action when the strike was settled.

Actually, the ruling means little. The original opinion of District Judge Oliver B. Dickinson favoring the theatre men was based on a technicality concerning the court's jurisdiction. The jurist found that there was no interstate commerce involved and tossed out Paramount's suit for that reason. The three Circuit Court judges disagreed with Judge Dickinson and placed the action within the realm of interstate commerce.

The actions for which Paramount accused the exhibitors of conspiracy were freely admitted by attorney Benjamin M. Golder, who represented the independents. He pointed out to the court, however, that the plans for picketing and advertising the strike to the public were withdrawn almost immediately after they were put into effect. Golder was forced to present the rather tenuous argument that his clients had started something they realized was wrong and promptly desisted. He expressed his personal disapproval of the picketing, but asked the court to render a modified decision that would not affect the exhibitors' right to meet for discussion and solution of their common problems.

The appeal ruling states:

"Evidence in the case at bar conclusively shows that the defendants violated the Sherman Anti-Trust Act by disseminating prejudicial, threatening and coercive literature and by appealing to the public for help in their fight."

It is difficult to believe that the Court intended to prohibit independent exhibitors from following a common line of "passive resistance" against unfair practices or inordinate terms of any distributor.

Since they fought the Paramount fight without the actual use of any of the weapons of which the Circuit Court disapproves, the nation's independents can feel that their victory was won within the law and that they are free to pursue the same course if the need arises in the future.

MO WAX.

MR. MYERS GIVES THE WRONG REASON

When Abram F. Myers, addressing the I.T.O. of Ohio Convention attacked the studio-sponsored programs from the angle of their quality, he was on the wrong track.

It is a matter of opinion, of course, but the M-G-M broadcasts which we have heard on two Thursday nights have been exceptionally good. On both occasions we listened in with a group of friends and the reaction was unanimously favorable. We thought both material and performances top-notch.

It strikes us that the exhibitor has even greater reason to complain if the broadcasts are good, than if they are poor.

Already, from many parts of the country come reports that Thursday night grosses have dropped considerably since the Metro broadcasts started. If there is fact basis to this information, it must be attributed to the entertainment value of the programs. The better they become, the worse will be theatre business that night.

If the Metro radio programs are "sadly lacking in entertainment," as Mr. Myers said, we rather think they will prove a boon to the country's theatres. Nothing will discourage the other producing companies from starting their own broadcasts as will Metro's failure in that field

The real danger is in the possibility that Metro and the other majors will interpret the success of the radio advertising plan solely on the basis of the broadcasts' popularity, without taking into consideration the loss of patronage suffered by movie theatres throughout the country. Eventually there will be a film sponsored air show every night in the week, the studios contending with each other to attract the largest home audiences.

We believe exhibitors should direct their campaign against studio broadcasts strictly on the ground that it is a directly competitive form of entertainment and keeps people, who might otherwise attend a film show, at home.

We urge Allied to take a leadership in a national protest move to impress upon M-G-M, Warners, and any other radio-minded producers that exhibitors will not tolerate this competition.

If that protest is not heeded, means to retaliate must be found.

WHO WRITES WARNERS' TITLES ?

It's bad enough for an exhibitor to be forced to book many of those abominable quickies that comprise so large a part of the average major program. By story, cast, direction and production they are usually marked for the graveyard of "clucks."

Why Warner Brothers are so determined to make them appear even worse than they are by dubbing them with the most discouraging titles conceivable is beyond our ken.

The hapless theatre man, faced with the prospect of selling titles like 'SH! THE OCTOPUS,' 'WINE, WOMEN, AND HORSES,' 'DANCE, CHARLIE, DANCE,' or 'SERGEANT MURPHY,' has a perfect excuse to take a stiff scotch and soda, hike down to the Warner exchange, drag the branch manager over to his theatre and force him to sit in the empty auditorium and watch them.

Seriously, though, too many Warner pictures bear titles that sound like they were inspired by an overdose of bad hootch. Something should be done about it!

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'YOU'RE A SWEETHEART' TOPNOTCH MUSICAL WITH GOOD STORY

Rates ●●● generally

—Hollywood Preview—

Universal

97 Minutes

Alice Faye, George Murphy, Ken Murray, Charles Winninger, Andy Devine, William Gargan, Frank Jenks, Frances Hunt, Caspar Reardon, Oswald, Donald Meek, David Oliver, Andrew H. Trimble, Edna Sedgwick, Bob Murphy, Renie Riano, Bobby Watson, Four Playboys, Maida and Ray, Norvelle Brothers

Directed by David Butler

One of the most pleasant musicals of the season. YOU'RE A SWEETHEART is distinguished by a plausible story and some novel musical production numbers, which successfully avoid the familiar stereotyped formula. The comedy is genuinely amusing and the songs warbled by Miss Faye are swingy rhythmic tunes that will catch on. With some editing to tighten up the slow spots, particularly at the start YOU'RE A SWEETHEART will be hit calibre entertainment for all classes.

Ken Murray, producer of a hit show, is reluctant to open in New York as competition to the Milk Fund benefit. He discharges press agent William Gargan, and a hotel waiter, George Murphy, comes to him with the suggestion that they create a desire for the show by announcing the first week is completely sold out. This is accomplished by having Murphy pose as a wealthy Oklahoman, in love with Alice Faye, the star, and determined to win her affections by seeing the show alone every night. This deception brings complications when Faye falls for Murphy and Gargan attempts to reveal him as a phoney. It is all worked out in the end of course with good comic effect.

Lovely Alice Faye easily tops the cast with her charm, beauty and haunting voice. George Murphy steps into his own as an important singing dancing juvenile with a performance that will reward him with a too long delayed stardom. Ken Murray and his attuning stooge Oswald are of considerable help in their comic assignments. Andy Devine, Franks Jenks and newcomer Frances Hunt effectively garner laughs.

David Butler steers this blaze of music, comedy and romance swiftly and surely through to a socko finale. It is a good example of smart musical direction.

AD TIPS: Feature Faye and call it 'The Musical with the Season's Cleverest Story.'

HANNA (Hollywood)

'MAN-PROOF' ENGAGING CLASS COMEDY

Rates ●●● for deluxers; ●● in nabes.

—Hollywood Preview—

M-G-M

80 Minutes

Myrna Loy, Franchot Tone, Rosalind Russell, Walter Pidgeon, Nana Bryant, Rita Johnson, Ruth Hussey, Leonard Penn, John Miljan

Directed by Richard Thorpe

This moderately amusing drawing room piece is class comedy of the better variety; a light carefree story, smart dialogue and, most gratifying of all, the fact that each of its central characters is depicted as a plausible human being. Expert performances and smooth direction gloss over the film's lesser moments to make it a thoroughly enjoyable, if unimportant, screen offering. It has strong feminine appeal. Returns on this will be best in the deluxe houses while the marquee strength of Loy, Tone and Russell will carry it in the lesser spots. Results in action and rural locales will be negligible.

Myrna Loy is in love with Walter Pidgeon, who marries Rosalind Russell. Upon their return from the honeymoon, Myrna again sets her cap for Pidgeon and succeeds in winning his affections, such as they are. Russell reveals him to be a sort of gentlemanly cad, so Loy goes to her friend of long standing, Franchot Tone, for consolation. They work out the details of a platonic friendship between them and dash off to Myrna's mother, Nana Bryant, to expound on the beauties of their newly discovered relationship. The understanding Miss Bryant only laughs, for she realizes the pair are hopelessly in love.

Delicately and finely handled is Myrna Loy's well characterized performance as the romance hungry young girl. Franchot Tone is adequate in a stock hero role. Nana Bryant and Rosalind Russell with the strongest roles in the picture have choice assignments, the former coming through with a deliciously phrased "mother" which will attract considerable attention.

AD TIPS: Sell Loy's role as that of a love-hungry girl who wouldn't stop at stealing another's husband.

HANNA (Hollywood)

'CHECKERS' EXCELLENT JANE WITHERS

Rates ●● + generally.

—Hollywood Preview—

20th Century-Fox

79 Minutes

Jane Withers, Stuart Erwin, Una Merkel, Marvin Stephenes, Andrew Tombes, June Carlson, Minor Watson, John Harrington, Spencer Charters, Francis Ford

Directed by H. Bruce Humberstone

This Jane Withers vehicle lands squarely in the entertainment bull's eye. The youngster's followers, who are legion, will find much to tickle their fancy and make them embrace her even closer as their favorite child star. CHECKERS has more adult appeal than some of her other vehicles, a fact which will help this series enormously. This heart-warming hokum should get better than average grosses generally.

Jane is the side-kick of Stuart Erwin, a race horse trainer, whose romance with Una Merkel is continually thwarted by her aversion to racing. Erwin's horse is injured in a crucial race, but through Minor Watson, a dentist, the animal is again made fit for service. Their plans to enter the horse in a race are bucked by hard luck and Andrew Tombes, the village banker, who courts Miss Merkel. However, Jane and Erwin contrive to get into the race, run off with the honors and convert Una into a racing addict. A juvenile triangle among Jane, Marvin Stephens and June Carlson is also highly amusing.

No better partner than Erwin could be found for the exuberant Withers. His slow moving wistful comedy provides engaging contrast. They are a grand team. Una Merkel does her usual expert job topping a carefully chosen supporting cast.

The direction of H. Bruce Humberstone neatly brings out the human elements of the story. His handling of the race sequences is commendable.

AD TIPS: Sell Withers and Erwin as a new comedy duo.

HANNA (Hollywood)

'ALL AMERICAN SWEETHEART' IS TERRIBLE

Rates ●.

—Hollywood Preview—

Columbia

62 Minutes

Patricia Farr, Scott Colton, Gene Morgan, Jimmy Eagles, Arthur Loft, Joe Twerp, Ruth Hilliard, Donald Briggs, Louis Da Pron, Allen Brook, Frank C. Wilson

Directed by Lambert Hillyer

ALL AMERICAN SWEETHEART is the all-American example of how pictures should NOT be made. With nary a redeemable feature about it, this hits a new low in screen entertainment. Production, directing, acting all are quite rank. One Hollywood previewer thought the yarn's dramatic implications fun. If you can sell it from that angle boys, you've got something, otherwise burn it.

Scott Colton and Patricia Farr are hero and heroine respectively. Colton prefers his book rather than guiding Alma Mater to victory as ace oarsman of the college crew. Miss Farr gets him canned from all his extra curricular activities, including the scholarship which comes if he joins the crew. Then he does and despite the whims of the inevitable tackle-eyed he glides gayly to victory and the All American. Aww, Miss Farr.

Ouch!

HANNA (Hollywood)

MORE REVIEWS ON PAGE 6

'MANNEQUIN' BEST OF RECENT CRAWFORD PICTURES

Rates ●● + generally.

—Hollywood Preview—

M-G-M

92 Minutes

Joan Crawford, Spencer Tracy, Alan Curtis, Ralph Morgan, Mary Phillips, Oscar O'Shea, Elizabeth Risdon, Leo Gorcey

Directed by Frank Borzage

Despite superfluous dialogue and many obvious melodramatic situations, there is much on the right side of the ledger to be said for MANNEQUIN. Certainly it is much better than THE BRIDE WORE RED. A human and frank insight into the heart of a slum born girl who betters herself despite seemingly insurmountable odds, it is interesting if slightly depressing and unsympathetic fare. It should do well in the metropolitan de-luxers, but because of the sorbid aspect, it will need plenty of good exploitation to put it over in the naborhood houses.

Weary of her surroundings in the tenement district of New York, Crawford marries Alan Curtis, hoping he can change her mode of living. Curtis, however, is a wastrel and their life together is climaxed when he suggests that in order to relieve their pressed financial situation, she marry Spencer Tracy, a wealthy ship owner. He intimates that she then could leave Tracy, extract from him a settlement and then return to him. Repelled at the idea, Crawford quits Curtis. After a period of making her own living she again meets Tracy. They fall in love and marry. Curtis comes into the picture again, making trouble for his ex-wife who is now glimpsing her first happiness. Ultimately Joan gains her long denied objective.

Crawford barely meets the requirements of her role, but she does it well enough to satisfy her fans. Spencer Tracy however, gives another of his finely shaded, honest portrayals. Alan Curtis, a newcomer, in the thankless role of Crawford's first husband, handles it excellently. Mary Phillips as a show girl pal of the star has the meatiest assignment in the supporting cast.

This is not one of Borzage's best directorial jobs, but his delicate handling of the human drama of the picture is its greatest virtue.

AD TIPS: Feature Crawford and Tracy Direct your campaign to the women by asking them the question: "Was This Girl Entitled to Happiness?"

HANNA (Hollywood)

'LOVE AND HISSES' SNAPPY WINCHELL-BERNIE MUSICAL

Rates ●● +, or better, generally.

20th Century-Fox

84 Minutes

Walter Winchell, Simone Simon, Ben Bernie, Bert Lahr, Joan Davis, Dick Baldwin, Douglas Fowley, Chick Chandler, Ruth Terry, Brewster Twins, Peters Sisters

Directed by Sidney Lanfield

The difference between LOVE AND HISSES and its Winchell-Bernie predecessor, WAKE UP AND LIVE, is the difference between Alice Faye and Simone Simon as musical comedy stars. That is why WAKE UP was better. Nevertheless, the new effort is a snappy comedy that carries on the feud between the "rivals" with good humor and plenty of action. It will get above average grosses everywhere. The comic highlights of the film are those burlesqued romantic scenes between Bert Lahr and Joan Davis. What Lahr does to a love scene is hilarious. The musical interludes are gaily carried off and three of the songs are definitely hit stuff. As for Miss Simon, she asks someone in the picture if she has "umph!" and we offer a vehement "No!" in answer. Her voice is surprisingly good, but wholly unsuited for musical comedy. It was bad casting.

The story starts off at a fast clip, with Bernie and pal Lahr framing Winchell into plugging Simone as his discovery, although she works for them. When she falls in love with song writer Dick Baldwin, an ex-cowboy, complications arise and she confesses the plot to Winchell. He hatches a counter-plot against Bernie, having him kidnapped. On the night of Simone's debut (she had already become a radio sensation) Bernie is dragged into the nite club blindfolded and told to ask his prayers "before he is tossed off the bridge." He faints away and revives to find several hundred customers, including his "pal" Winchell, laughing at his fright.

A youngster, Ruth Terry, puts over "Broadway's Gone Hawaii" in manner that impresses. Other songs they will hum are "I Wanna Be In Winchell's Column" and "Sweet Someone."

Sidney Lanfield's direction is punchy from start to finish.

AD TIPS: Sell the Winchell-Bernie feud. Introduce Simone as a singing discovery (and she does **her own** warbling!).

BARTON.

'YOUNG DYNAMITE' ACTIONFUL DARRO MELLER

Rates ●● + for action spots.

Ambassador

57 Minutes

Frankie Darro, Kane Richmond, Charlotte Henry, David Sharpe, William Costello, Pat Gleason

Directed by Les Goodwins

Action fans will find plenty to stir their pulse in this one. The tried and true duo of Frankie Darro and Kane Richmond have been handed a fast moving yarn and quick-tempo direction by Les Goodwins carries it along at the pace that satisfies those who like their films punchful and swift. Darro acts like a vest-pocket Cagney, with the same sincerity of his older prototype. The cast support is above average for such indie material. Production is good.

David Sharpe, brother of Darro and Charlotte Henry, is killed by racketeers shortly after he joins the state police force. The gang had been trying to cheat Uncle Sam's gold laws and had murdered a gold dealer. Kane Richmond, a state trooper in love with Charlotte, determines, with Frankie, to land the mob. Richmond is fired from the force, but continues the hunt. Eventually, they catch up with the criminals and pull them in, with the aid of a disguised G-man. There is a surprise climax.

Action houses can use this alone with very good results. It is worthy of dualling in cheaper naborhood spots.

L. J.

'SHE'S GOT EVERYTHING' HAS VERY LITTLE

Rates ●● – as dualler.

—Hollywood Preview—

RKO

72 Minutes

Gene Raymond, Ann Sothern, Victor Moore, Helen Broderick, Parkyarkarkus, Solly Ward, Alec Craig, Fred Santley, Richard Tucker, George Irving, Jack Carson, William Brisbane

Directed by Joseph Santley

The Raymond-Sothern team has nothing worse than this to its discredit. The yarn starts off well enough, but loses its grip before going far, emerging as boring fare. The loosely constructed story garners a few weak laughs from old gags and the mugging of the principals. Dual bills for this and only in the naborhood houses.

Theme concerns the efforts of Victor Moore and Helen Broderick to get Ann Sothern a rich husband who will pay her threatening creditors. Gene Raymond is the lucky man, a coffee manufacturer to whom Sothern becomes secretary. After various complications which culminate in her sailing for Europe the two finally get together in what is, after all, a love match.

The cast tries mightily with this sloppy material, but no amount of effort could hope to make anything of it. Joseph Santley is certainly capable of better things than this.

AD TIPS: Sell the 5 lead names.

HANNA (Hollywood)

MORE REVIEWS ON PAGE 11

HOLLYWOOD

By DAVID J. HANNA

GAGGING THE GOSSIPERS!

Now that the film industry has successfully quelled the gaseous chatter of the radio commentators, it occurs to us that it might be a commendable idea if some attention were directed at the widely syndicated columnists, who are rapidly making their writings outlets for what should be strictly "trade" information.

It is a bit beyond our meagre comprehension to understand why on earth the general public should be informed that WHOSIS is slipping at the boxoffice while SOANDSO, who six months ago ranked tenth in the Seattle popularity poll, now ranks TWELFTH. Yet these comments and such remarks as "Stage Door is a floperoo," "Conquest laid an egg in Peekskill," etc., form a vital part of practically every important Hollywood column.

The filmgoer out to buy entertainment, certainly shouldn't be asked to burden himself with the problems of the motion picture industry. (Everyone knows they're too much for those of us who must be concerned with them.) The constant repetition of these facts tend only to make the producer's and exhibitor's job more difficult.

By this we don't mean that exhibitors are wrong in taking their trade problems to the public when seeking remedial legislation to relieve them of erroneous practices which might be perpetrated from time to time by powerful majors. Our complaint is only against those purveyors of gossipy trivia to the gossip-hungry portion of the public. Dispensation of the isolated, inconsequential information that a certain picture flopped in Peekskill smacks more of the sort of thing that makes Hollywood afraid to offend the column scribblers than of material which might interest the reading public.

This brings us to another irritating habit of the reviewers. More and more frequently they are dismissing as poor pictures, certain films which have one or two weak sequences. TOVARICH is a recent example of this practice.

A really enjoyable picture for its intended market, two well known writers termed it as bad because of two weak spots. In the same breath they declared the stage version to be superior. Oddly enough the parts they didn't like were holdovers from the play and probably wouldn't have been noticed by the average moviegoer out to enjoy the refreshing charm and sparkle of TOVARICH.

It is certainly not our intention that Hollywood should regiment its correspondents into writing as it dictates. We've had close contact with that procedure and it isn't particularly pleasant.

But we do believe in fairness and accuracy of reporting. Neither of which is being done when egotistical columnists choose to evaluate a film by judging only its one or two weaker moments. It is our opinion that a critic should learn to see a film through the eyes of the audience for which it is intended and not as a technician eager to pounce upon every minute construction fault. But, of course, it is your privilege to disagree.

As to reporting grosses, boxoffice status of stars and other such data, we can't see that it is the business of the general public. Anyone who is more than casually interested in the picture industry will find available some twenty odd papers, from which trade news may be culled. Their reports are undoubtedly more accurate, more interesting and less biased than the trite squibs appearing in most of the Hollywood columns.

SELZNICK & GOLDWYN

Samuel Goldwyn does not control United Artists and David O. Selznick has not joined forces with Metro.

Now that this is all settled Hollywood observers can start off on a new train of speculation as to what these two highly publicized individuals will do concerning their future status in the film industry. The wisest course, we think, would be for both Goldwyn and Selznick to return to their studios and continue turning out the exceptionally fine product which brought about this talk of mergers, releases, controlling interests etc.

But, unfortunately, the ways of Hollywood filmmakers are not quite so simple as this. There will be more talk of buying out, doing this and that. At present the facts stand thus:

1. Sam Goldwyn is disgusted because he could not lift the options on the UA stock belonging to Pickford-Fairbanks and Chaplin.

2. Selznick, deep down in his heart, always liked the United Artists set-up, but wants control of the organization.

3. Both can name their own prices at various major studios.

Here is the food for speculation:

Can Selznick, backed by the Whitney fortune, buy out United Artists? Financially, yes. Pickford, Fairbanks and Chaplin are willing to sell. *But* Goldwyn's consent is also imperative to the purchase. Will Goldwyn in his present "peeved" condition agree to the sale, or will he stick to his guns and wait until once more the opportunity presents itself when he will control the UA organization?

In the event that Selznick is unable to settle his position in the United Artists fold, will he dicker with Paramount or RKO, both of whom are reported anxious for his services?

There is something for you to mull over during the enjoyable Christmas Holiday.

PRODUCTION RECORD

TELLS YOU EXACTLY WHAT IS HAPPENING IN THE HOLLYWOOD STUDIOS

The date before the titles of pictures RECENTLY COMPLETED is the approximate General Release Date.
The date after titles is that of the FILM BULLETIN issue in which all details appeared. All new product is on 1937-38 programs, unless otherwise noted.

COLUMBIA

LAND RUSH DAYS

Shooting started—December 7

Western

Cast: **Jack Luden, Eleanor Stewart, Harry Woods, Lafe McKee, Buzz Barton, Bud Osborne, Tuffy the Dog**

Directed by Joseph Levering Produced by Larry Darmour

Story: This concerns the opening of new Government territory for settlement. Against odds, Jack Luden succeeds in gaining for Eleanor Stewart certain properties her father had staked out many years before.

* * *

THE LONE WOLF

Shooting started—December 9

Melodrama

Cast: **Francis Lederer, Frances Drake, Walter Kingsford, Leona Maricle, Albert Van Dekker**

Directed by Al Rogell Produced by Irving Briskin

Story: Francis Lederer, as the lone Wolf, is instrumental in saving the Crown Jewels of a mythical country from falling into the hands of unscrupulous interests. Frances Drake is the lady in the case, a princess.

* * *

CRIME OF THE YEAR

Shooting started—December 13

Mystery

Cast: **Robert Paige, Jaqueline Wells, Arthur Loft, John Callaudet, Thurston Hall, Oscar O'Shea**

Directed by Danny Dare Produced by Irving Briskin

Story: A heavyweight champion is kidnapped the night of his big fight. Robert Paige, a police inspector, who has paid twenty bucks for his seat, decides to locate him. He does, with the help of Jacqueline Wells, daughter of the chief of police.

* * *

IN PRODUCTION

WIDE OPEN FACES (Issue Dec. 4).

RECENTLY COMPLETED

YOU CAN'T WIN (Issues Nov. 20, Dec. 4) . . . THE CAMPUS MYSTERY (Issue Dec 4) . . . THE LONE RIDER (Issue Nov. 20) . . .PENITENTIARY (Issue Nov. 6) . . . START CHEERING Issues Sept. 11-25) . . . 11/30—ALL AMERICAN SWEETHEART (Issues Aug. 14-28) . . 12/23—NO TIME TO MARRY (Issue Nov. 6) . . . LITTLE MISS ROUGHNECK (Issue Oct. 23) . . . SQUADRON OF HONOR (Issue Oct. 9).

TITLE CHANGES

ALL WERE ENEMIES—Changed from A DANGEROUS AFFAIR (Issue Nov. 20; completed) . . . WHO KILLED GAIL PRESTON—Changed from MURDER IN SWINGTIME (Issue Oct. 23-

RECENTLY COMPLETED

12/8—TELEPHONE OPERATOR (Issue Nov. 20) . . . 12/15—ROMANCE OF THE ROCKIES (Issue Nov 20) . . . 11/3—DANGER VALLEY (Issue Oct. 23) . . . 12/8—BOY OF THE STREETS (Issue Oct. 23) . . . 11/24—COUNTY FAIR (Issue Oct. 23).

PARAMOUNT

BULLDOG DRUMMOND'S PERIL

Shooting started—December 6

Mystery

Cast: **John Barrymore, John Howard, Louise Campbell, Porter Hall, Elizabeth Patterson Nydia Westman, Reginald Denny**

Directed by James Hogan

Produced by General Manager's Office

Story: Another in the Drummond series. This takes place in Switzerland on a train, where Drummond and Inspector Nielson, Howard and Barrymore, respectively, are trailing a man who has developed a process to manufacture real diamonds. Louise Campbell is again the romantic interest.

* * *

DEPUTY SHERIFF

Shooting started—December 9

Western

Cast: **WILLIAM BOYD, Russell Hayden, George Hayes, Paul Sutton, Gwen Gaye**

Directed by Leslie Selander Produced by Harry Sherman

Story: William Boyd, as HOPALONG CASSIDY, is again the object of English Gwen Gaye's affections. George Hayes, out of the series for a couple of pictures, returns to his familiar role.

IN PRODUCTION

DR. RHYTHM (Issue Oct. 23) . . . BLUEBEARD'S EIGHTH WIFE (Issue Nov. 6) . . . HER JUNGLE LOVE (Issue Nov. 20) . . . . . COLLEGE SWING (Issue Nov 20) . . . DANGEROUS TO KNOW (Issue Dec. 4) . . PROFESSOR BEWARE (Issue Nov. 4). Nov. 4).

RECENTLY COMPLETED

GUN SMOKE (Issue Nov. 6) . . . 12/24—TRUE CONFESSION (Issue Sept. 11) . . . 12/17—DAUGHTER OF SHANGHAI (Issue Sept. 25) . . . 1/21—THRILL OF A LIFETIME (Issue Aug. 14) . . . 1/14—EVERY DAY'S A HOLIDAY (Issue Sept. 25) . . 12/10—BORN TO THE WEST (Issue July 31) . . . SCANDAL STREET (Issue Oct. 23) . . . 1/28—PARTNERS OF THE PLAINS (Issues Aug. 28, Sept. 11).

Story: William Powell is the butler in the home of Henry Stephenson. By some fluke he is elected to Parliament. Everyone is upset at this turn of events except Stephenson, who thinks it's a good joke. Powell remains with him as butler, although he sits in Parliament and helps administer the Government. Complications ensue as he gains in power, while Lynn Bari and Annabella vie for his affections.

Will be released about February 25.

IN PRODUCTION

2/11—HAPPY LANDING (Issues Nov. 6-20) . . 1/21—SALLY, IRENE AND MARY (Issue Nov. 20) . . . 1/7—SHANGHAI DEADLINE (Issue Dec 4) . . 3/14—LOVE ON A BUDGET (Issue Dec. 4).

RECENTLY COMPLETED

12/24—THANK YOU, MR. MOTO (Issue Nov. 6) . . . 12/31—LOVE AND HISSES (Issue Sept. 25) . . . 1/14—TARZAN'S REVENGE (Issue Oct. 23) . . . 3/11—REBECCA OF SUNNYBROOK FARM (Issue Oct. 23) . . . 2/18—CHECKERS (Issue Oct. 23) . . . 2/4—CHARLIE CHAN IN MONTE CARLO (Issue (Sept. 25) . . . IN OLD CHICAGO (Issue July 3).

TITLE CHANGES:

3/18—CITY GIRL—Changed from BLONDE MOLL (Issue Dec. 4; completed) . . 1/14—HEADLINE HUNTRESS—Changed from HEADLINE HUNTERS (Issue Dec. 4; in production).

UNITED ARTISTS

NO NEW PRODUCTION

THE GOLDWYN FOLLIES is completed.

GOLDWYN

RECENTLY COMPLETED

11/10—ADVENTURES OF MARCO POLO (Issue July 3) . . . HURRICANE. THE GOLDWYN FOLLIES (Issue Sept. 11).

WANGER

RECENTLY COMPLETED

10/22—I MET MY LOVE AGAIN (Issue July 3) . . . 10/8—STAND-IN (Issue July 3) . . . 9/24—52nd STREET.

SELZNICK

RECENTLY COMPLETED

11/19—NOTHING SACRED (Issue July 3) . . . THE ADVENTURES OF TOM SAWYER (Issue July 3).

UNIVERSAL

MIDNIGHT INTRUDER

Shooting started--December 5

Mystery

Cast: **Louis Hayward, Barbara Read, I. C. Nugent, Sheila Brom-**

THE SHADOW SPEAKS

Shooting started—December 2—(Completed)

Mystery

Cast: **Rod La Rocque, Astrid Allywn, William von Brincken, John St. Polis, Thomas Jackson**

Directed by Charles Lamont

Produced by Max and Arthur Alexander

Story: La Rocque is a crime commentator and columnist working under the by-line THE SHADOW. His assistant, Astrid Allwyn, during one broadcast tips him off that a theatre will be robbed that evening. It does not occur, but a safe in the home of John St. Polis is exploded, as a result of which he is killed. La Rocque and Allwyn set out to apprehend the murder, discovering him finally to be Wm. von Brincken.

RECENTLY COMPLETED

11/19—FRONTIER TOWN (Issue Sept. 25) . . . 11/12—MR. BOGGS BUYS A BARREL (Issue Sept. 11).

METRO-GOLDWYN-MAYER

TEST PILOT

Shooting started—December 2

Drama

Cast: **CLARK GABLE, MYRNA LOY, SPENCER TRACY, Lionel Barrymore**

Directed by Victor Fleming

Produced by Louis D. Lighton

Story: Gable and Tracy are ace test pilot and mechanic respectively. During one of their flights, they crack up, landing on a farm, where they meet Myrna Loy. Gable and Loy click instantly, but there arises between them the problem of Gable's love for her and his devotion to flying. When Tracy is killed saving the life of his pal, Gable becomes a ground instructor, thus bringing happiness to Myrna, who is now his wife.

* * *

IN PRODUCTION

12/31—BENEFITS FORGOT (Issues Oct 23) . . . MERRILY WE LIVE (Issue Nov 6) . GIRL OF THE GOLDEN WEST (Issue Nov 6) . 1/14—THREE MEN IN THE SNOW (Issue Dec. 4) . LOVE IS A HEADACHE (Issue Dec. 4).

RECENTLY COMPLETED

1/21—EVERYBODY SING (Issue Oct. 23) . . 2/11—ARSENE LUPIN RETURNS (Issue Nov. 20) . . 12/24—ROSALIE (Issue Sept 11) 12/17—BAD MAN OF BRIMSTONE (Issues Aug 28, Sept 11) 1/28—MANNEQUIN (Issue Sept 23) . . 1/7—MAN-PROOF (Issue Sept 25).

TITLE CHANGE

12/10—YOU'RE ONLY YOUNG ONCE—Changed from THE CATCH OF THE SEASON (Issue Nov. 6, completed).

MONOGRAM

NOTHING DOWN

Shooting started—December 10

Comedy drama

Cast: **Anne Nagel, Weldon Heyburn, Harry Davenport, Ruth Fallows, Doris Rankin, Kenneth Harlan, Matty Kemp**

Directed by Arthur Greville Collins Produced by Ken Goldsmith

Story: Wealthy heiress Anne Nagel leaves her home to seek employment where she won't be recognized, in order to marry a man who will love her for herself and not her millions. Weldon Heyburn fills the bill and, after various difficulties, they get together.

IN PRODUCTION

1/10—OUTSIDE OF PARADISE (Issue Dec. 4) . . THE LONE RANGER (Serial, Issue Dec. 4).

RECENTLY COMPLETED

12/29—THE OLD BARN DANCE (Issue Dec. 4) . . . 12/6—WILD HORSE RODEO (Issue Oct. 23) . . . ZORRO RIDES AGAIN (Issue Sept. 25) . . . 11/29—THE DUKE COMES BACK (Issue Sept. 25) . . . 11/15—SPRINGTIME IN THE ROCKIES (Issue Sept. 25) . . . 1/3—MAMMA RUNS WILD (Issue Nov. 6) . . . 12/27—LADY BEHAVE (Issue Oct. 9) . . . 12/20—EXILED TO SHANGHAI (Issue Oct. 23)

R K O - RADIO

NIGHT SPOT

Shooting started—December 4

Melodrama

Cast: **Allan Lane, Joan Woodbury, Bradley Page, Parkyakarkus, Lee Patrick, Gordon Jones, Bryant Washburn**

Directed by Christy Cabanne

Produced by Bob Sisk

Story: Joan Woodbury sets out to have a vocal career, which causes her to become mixed up with Bradley Page, a big-time racketeer. She meets and falls for Allan Lane, a private investigator. They bring about the downfall of Page and his mob after various thrilling complications.

* * *

THE PERFECT ALIBI

Shooting started—December 1

Mystery

Cast: **Preston Foster, Whitney Bourne, Bradley Page, Samuel S. Hinds, Paul Guilfoyle, Cecil Kelloway, June Johnson, Arthur Lake**

Directed by Lew Landers

Produced by Maurey Cohen

Story: Preston Foster plays a "gentleman crook" and Whitney Bourne a "lady thief." Samuel S. Hinds, police commissioner, is anxious to discover the identity of "The Gentleman," although he is quite friendly with Foster in his guise of a mystery story writer. Hinds plans a method of catching the crook and after some difficulty succeeds. Foster and Miss Bourne turn over a new leaf as they decide to marry.

* * *

IN PRODUCTION

BRINGING UP BABY (Issue Oct. 9) . . RADIO CITY REVELS (Issue Dec 4).

RECENTLY COMPLETED

HAVING WONDERFUL TIME (Issue Oct. 9) . . . HAWAII CALLS (Issue Nov. 20) . . 11/26—HIGH FLIERS (Issue Aug 28) . . . 12/3—DANGER PATROL (Issue Sept. 25) . . . 12/10—QUICK MONEY (Issues Oct 9, 29) . . . SHE'S GOT EVERYTHING (Issue Oct 9) . . CRASHING HOLLYWOOD (Issue Nov. 6) . . EVERYBODY'S DOING IT (Issue Nov 6) . 12/31—WISE GIRL (Issue Sept. 25)

20th CENTURY-FOX

BARONESS AND THE BUTLER

Shooting started—December 2

Comedy Drama

Cast: **WILLIAM POWELL, Annabella, Gregory Ratoff, Henry Stephenson, Helen Westley, Joseph Shildkraut, J. Edward Bromberg, Lynn Bari, Nigel Bruce**

Directed by Walter Lang

Produced by Raymond Griffith

Story: Eric Linden, son of a newspaper publisher, is mistaken for Louis as the murderer of a crooked political boss and night club king. Louis Hayward, a broken-down actor, is mistaken for Linden. In love with Barbara Reed, he continues the deception until he ultimately frees Linden and is given a job on Everton's paper. Linden, who had been disinherited by his family some years ago, returns to the fold.

* * *

IN PRODUCTION

MAD ABOUUT MUSIC (Issue Nov 20) . . . FLASH GORDON'S TRIP TO MARS (Serial, issue Dec 4) MOUNTAINS ARE MY KINGDOM (Issue Dec. 4).

RECENTLY COMPLETED

THE BLACK DOLL (Issue Dec. 4) . . . BORDER WOLVES (Issue Dec. 4) . . . 12/12—A PRESCRIPTION FOR ROMANCE (Issues Sept. 11-25) . . 12/28—YOU'RE A SWEETHEART (Issues Sept. 11-25) . . . TIM TYLER'S LUCK (Issues Sept. 11-25) . . . 11/14—BOSS OF LONLEY VALLEY (Issue July 17) . . . 12/19—SUDDEN BILL DORN (Issue July 3).

TITLE CHANGES

THE JURY'S SECRET—Changed from DEADLOCK (Issue Nov. 20; completed) . . THE SPY RING—Changed from INTERNATIONAL SPY (Issue Nov 6; completed).

WARNER BROTHERS

PENROD'S DOUBLE TROUBLE

Shooting started—December 13

Comedy

Cast **Mauch Twins, Gene and Kathleen Lockhart**

Directed by Lew Seiler

Produced by Bryan Foy

Story: The second of Warner's series starring the Mauch twins as double editions of Booth Tarkington's famous character, Penrod. Gene and Kathleen Lockhart assume the trouble parent roles previously created by Spring Byington and Frank Craven.

* * *

IN PRODUCTION

ADVENTURES OF ROBIN HOOD (Issue Oct 9) JEZEBEL (Issue Nov 6) FOOD FOR SCANDAL (Issue Nov 20) EVERYBODY WAS VERY NICE (Issue Dec 4)

RECENTLY COMPLETED

A SLIGHT CASE OF MURDER (Issue Nov 6) MYSTERY OF HUNTING'S END (Issue Nov 6) 1/22—HOLLYWOOD HOTEL (Issues Aug 14-28) 1/8—SWING YOUR LADY (Issue Sept 25) BLONDES AT WORK (Issue Oct 9) 2/19—HIGHWAY PIRATES (Issue Oct 23) 2/12—GOLD IS WHERE YOU FIND IT (Issues Aug 28 Sept 11) 2/26—PENROD AND HIS TWIN BROTHER (Issue Sept 25) 12/18—SHE LOVED A FIREMAN (Issue Sept 17) 1/15—PATIENT IN ROOM 18 (Issue Sept 11) ACCIDENTS WILL HAPPEN (Issue Sept 11) 1/29—WITHOUT WARNING (Issue Aug 14) ONE MORE TOMORROW (Issues July 31, Aug 14 SERGEANT MURPHY (Issue July 31) 12/11—MISSING WITNESS (Issue July 17) 12/25—TOVARICH (Issue July 17) 1/27—EXPENSIVE HUSBANDS (Issue July 17)

TITLE CHANGE

WOMEN ARE LIKE THAT—Changed from THIS WOMAN IS DANGEROUS (Issue Sept 11, completed)

What the Newspaper Critics Say

NAVY BLUE AND GOLD
(M-G-M)

". . . More than a good photoplay—almost a miracle movie . . . Colorful, exciting, smartly made film . . . Rates top position . . ."
Murdock, PHILA. RECORD

". . . So much more than 'another football flicker' that it merits a place somewhere near the top of the season's offerings, even for those not addicted to the sport . . ."
Finn, PHILA. RECORD

". . . One of the most stirring football pictures ever filmed . . ."
R. H. S., WASH. TIMES

". . . Reveals some of the better gridiron cinema of the year . . ."
R. B. P., WASH. EVENING STAR

SHE MARRIED AN ARTIST
(Columbia)

". . . The comedy sometimes seems a little too determined and self-conscious . . ."
Finn, PHILA. RECORD

". . . Light and frivolous fare . . . An entertaining and diverting comedy . . . Introduces Luli Deste, a charming and lovely new personality . . ."
H. K., WASH. TIMES

". . . Achieves some moments of rare good humor . . . Completely daffy, but funny . . ."
MacARTHUR, WASH. EVEN. STAR

THE LAST GANGSTER
(M-G-M)

". . . Not a memorable motion picture, but is real enough as a full stop to this sort of screen entertainment . . . Mr. Robinson does a showy job keeping the thug human, recognizable and pathological . . ."
Barnes, N. Y. HERALD TRIBUNE

". . . Superbly acted by Edward G. Robinson and a fine supporting cast, it has moments of great vigor and suspense . . ."
Boehnel, N. Y. WORLD-TELEGRAM

". . . Exciting and entertaining . . . Stirring melodrama . . ."
H. T. M., PHILA. LEDGER

". . . Plenty of action and suspense—also some good acting by Robinson in the film's climax and solution . . ."
Finn, PHILA. RECORD

". . . There is little of humor in the film, and a stronger strain of sentimentality than usually runs through talkies of this type . . . Rose Stradner impresses favorably in her American debut . . ."
Reel, CHICAGO AMERICAN

DINNER AT THE RITZ
(20th Century-Fox)

". . . Not a distinguished melodrama, but fair to good, definitely distinguished by Annabella's presence . . ."
Barnes, N. Y. HERALD TRIBUNE

". . . A competent job of its kind, well produced and full of good actors . . ."
Winsten, N. Y. POST

". . . A pleasant, amiable, unimportant murder melodrama . . . Excellent supporting cast . . ."
Boehnel, N. Y. WORLD-TELEGRAM

". . . A rather agreeable entertainment in its quiet British way . . ."
Nugent, N. Y. TIMES

BIG TOWN GIRL
(20th Century-Fox)

". . . Has a good set of performances, some occasional humor and a little excitement, but for the most part its treatment is pretty unimaginative and dull . . ."
Boehnel, N. Y. WORLD-TELEGRAM

". . . A picture without the slightest pretention to anything but entertainment, and in that attempt it is successful . . ."
Winsten, N. Y. POST

". . . The melodrama is not bad at all, but you are likely to have trouble in following it through the scramble of treatments and moods . . . Alan Baxter gives the opening and ending sequences jolts of excitement . . ."
Barnes, N. Y. HERALD TRIBUNE

". . . Although the film won't get on anybody's ten-best-list, it contrives to hold interest and its side details lend plausibility . . ."
G. G., PHILA. LEDGER

". . . A fast-moving opus with plenty of suspense and enough humor and song . . ."
A. B., PHILA. RECORD

PORTIA ON TRIAL
(Republic)

". . . A reasonably satisfactory entertainment . . . Fine acting . . ."
Boehnel, N. Y. WORLD-TELEGRAM

". . . Moves along in fairly entertaining fashion . . ."
Winsten, N. Y. POST

". . . Well staged and the performance is conscientious . . . Final courtroom scene had a certain fascination . . ."
Tazelaar, N. Y. HERALD TRIBUNE

BLOSSOMS ON BROADWAY
(Paramount)

". . . A feebling and fumbling little bit of nonsense which may be satire in disguise . . . Unfunny hodge-podge of old gags and some more or less pleasant music in which the efforts of a cast of good actors never get a chance to blossom . . ."
Boehnel, N. Y. WORLD-TELEGRAM

". . . Careens wildly through a jumbled assortment of moods and situations, adding confusion to boredom . . . There is little that is amusing . . ."
Barnes, N. Y. HERALD TRIBUNE

". . . Countless comedians and smart songs bolster up a choppy musical comedy plot . . ."
Thirer, N. Y. POST

". . . Pretty feeble stuff, tolerable only if you have an appetite for silliness . . ."
Nugent, N. Y. TIMES

THRILL OF A LIFETIME
(Paramount)

". . . Story is brutally inadequate, even for the modest needs of musical comedy, and the vaudeville interludes are as lacking in motivation as they are in originality . . ."
Nugent, N. Y. TIMES

". . . Does not quite live up to the high promise of its title . . . Story has the fluffy texture of routine musical comedy . . ."
Winsten, N. Y. POST

". . . Has a certain forced exuberance; a couple of passable songs and some familiar clowning . . . Tawdry stuff . . ."
Barnes, N. Y. HERALD TRIBUNE

45 FATHERS
(20th Century-Fox)

". . . A natural for the family trade and the Jane Withers fans . . ."
Barnes, N. Y. HERALD TRIBUNE

". . . Except for a thoroughly hilarious court room scene at the end and an excellent dance by the Hartmans, the film is pretty tiresome entertainment . . ."
Boehnel, N. Y. WORLD-TELEGRAM

". . . A generous amount of slapstick seems to put more sugar on the pill for juvenile audiences . . ."
Winsten, N. Y. POST

BEG, BORROW OR STEAL
(M-G-M)

". . . Although well enough acted, film is lacking almost entirely in freshness of treatment and plot . . . Parts are funny, but on the whole the film is stereotyped to the core . . ."
Boehnel, N. Y. WORLD-TELEGRAM

". . . Surprisingly pleasant and fashionably daffy little comedy . . . Pleasing bit of honest thimblerigging . . ."
B. C., N. Y. TIMES

". . . Entertaining stuff in a mild manner, plenty of laughs and a castload of talent which does nicely . . ."
Thirer, N. Y. POST

". . . Picture sags between laughs and its story interest never leaves you with anticipation . . . Bright class B picture . . ."
Tazelaar, N. Y. HERALD TRIBUNE

SUBMARINE D-1
(Warner Bros.)

". . . An educational and realistic drama about the underwater department of the United States Navy . . . A heartening show for those who believe in preparedness . . ."
Finn, PHILA. RECORD

". . . The average tale of service . . . The three male leads are restrained in performance and are believable as navy men . . ."
H. T. M., PHILA. LEDGER

". . . A tremendously exciting picture . . . Cast is excellent . . . A recommended 'different' submarine melodrama . . ."
Marsh, CLEVELAND PLAIN DEALER

Excerpts from the reviews of America's Leading Newspapers Film Critics

'SHANGHAI DAUGHTER' BRINGS BACK WONG; GOOD ACTION

Rates ●● + for action houses; dualler elsewhere.

—Hollywood Preview—

Paramount
67 Minutes
Anna May Wong, Philip Ahn, Charles Bickford, J. Carrol Naish, Larry Crabbe, Cecil Cunningham, Anthony Quinn, Fred Kohler, Evelyn Brent, Pierre Watkin, John Patterson, Frank Scully, Lucien Littlefield
Directed by Robert Florey

This is an unworthy comeback vehicle for talented Anna May Wong but it will get above average grosses in action houses. Out-and-out melodrama, it is replete with thrills and suspense, which will click with the youngsters and fans of the machine gun opuses. It has a good exploitation angle in the Oriental G-Man theme

Anna May Wong is the daughter of a man who is being used as a tool to help smugglers bring into the country undesirable Chinese aliens. Her plans to inform the Department of Justice result in the death of her father Determined to clear his name, she goes with Philip Ahn to the South Sea island from which the gang operates, posing as a dancing girl Here in orthodox action style, she gets the goods on the villians, narrowly misses death on several occasions but is saved by Ahn and the police

Miss Wong is still one of the screen's most charming and appealing actresses Her performance in this is excellent and should pave the way for better things Philip Ahn does good work as do Charles Bickford and J Carrol Naish

Robert Florey's direction creates plenty of atmosphere and moves the action fast

AD TIPS Exploit the return of Anna May Wong Action houses should feature the Oriental action angles

HANNA (Hollywood)

'PATIENT IN ROOM 18' WOEFULLY WEAK MYSTERY

Rates ● + as dualler in the grinds.

—Hollywood Preview—

Warners
58 Minutes
Ann Sheridan, Patric Knowles, Roselle Towne, John Ridgley, Vicki Lester, Cliff Clark, Charles Trowbridge, Eric Stanley, Harland Tucker, Jean Benedict, Edward Raquello, Ralph Sanford, Edward McWade
Directed by Bobby Connolly & Crane Wilbur

This type of picture is referred to in trade parlance as a "whodunit." That is exactly what audiences will want to know For whoever okayed this script in the Warner organization, certainly done a lot of people wrong. Not a name in the cast to help, either This may pass as a dualler where filmgoers just don't give a damn. The title will attract mystery fans.

The ridiculous yarn takes place in a hospital where a wealthy patient has purchased some radium to be used to cure him. He is killed and the radium is stolen It happens that Patric Knowles, a detective, is also in the institution. With little persuasion he sleuths away for the remainder of the footage, finally revealing a noted doctor to be the naughty man. Ann Sheridan is the nurse and romantic interest.

The cast has a pretty tough time trying to hold this together And even the combined directorial efforts of Bobby Connolly and Crane Wilbur fail to do anything for it; one of the former's dance creations would have been a vast help.

AD TIPS: Sell the title

HANNA (Hollywood)

'SERGEANT MURPHY' WEAK QUICKIE COMEDY

Rates ● + as secondary dualler.

—Hollywood Preview—

Warners
58 Minutes
Ronald Reagan, Mary Maguire, Donald Crisp, Ben Hendricks, William Davidson, Max Hoffman, Jr., David Newell, Emmett Vogan, Tracey Lane, Edmund Cobb
Directed by B. Reeves Easton

Juvenile audiences may be mildly amused at this Warner quickie, but most adult filmgoers will find it pretty slushy stuff practically devoid of any entertainment value whatsoever. An original story idea, SERGEANT MURPHY fails to click because of an inept script and weak direction. This is entitled to a very minimum of playdates—and will get it.

Ronald Reagan is an army private with a yen for a horse named "Sergeant Murphy." He hopes to purchase it when his coming discharge arrives. "Murphy" is injured, however, and declared unfit for service and sold at auction. Reagan tracks it down and starts winning cups galore at various horseshows. He enters it in the English steeplechase but a quarantine of the boat on which he has shipped the animal almost causes him to miss the race He gets there in the nick of time and wins. Reagan is in love with Mary Maguire, daughter of gruff Colonel Donald Crisp.

Best performance in the picture is given by "Sergeant Murphy," a beautiful looking animal, who shouldn't be wasted on such secondary stuff as this

HANNA (Hollywood)

'QUICK MONEY' FAIR DOMESTIC COMEDY

Rates ●● − for nabes and rurals.

—Hollywood Preview—

RKO
59½ Minutes
Fred Stone, Gordon Jones, Berton Churchill, Dorothy Moore, Paul Guilfoyle, Harlan Briggs, Dorothy Vaughn, Sherwood Baily, Frank M. Thomas, Fuzzy Knight
Directed by Edward Killy

Devoid of any marquee value, this a run-of-the-mill programmer that will provide passable entertainment for the family trade The yarn is of the homey variety, slow in spots, but brightened at various intervals by touches of rural comedy A dualler, best results will be had in small towns.

Fred Stone is the mayor of a small town He incurs the wrath of his fellow-citizens when he refuses to utilize city funds to build a classy hotel, as suggested by Citizen No. 1 Berton Churchill As it evolves, Churchill is a crook out to slick the rubes and Stone's stand is eventually applauded Gordon Jones and Dorothy Moore hold the romantic spots

Fred Stone gives his usual performance Berton Churchill's sly trouping is far more colorful Paul Guilfoyle is miscast as his sleek secretary

Edward Killy's direction adequately carries out the rural essence of the yarn

(HANNA (Hollywood)

'THE SHADOW' FAIR MYSTERY; LACKS NAMES

Rates ●● − as dualler in joints.

—Hollywood Preview—

Columbia
57 Minutes
Charles Quigley, Rita Hayworth, Donald Kirke, Marc Lawrence, Arthur Loft, Dick Curtis, Marjorie Main, Vernon Dent, Dwight Frye
Directed by C. C. Coleman, Jr.

As dual material this chiller will give fair entertainment. It's a routine murder mystery with a circus background and no marquee names. Employing familiar devices, it boasts enough suspense to satisfy juveniles and less discriminating adults in the pop houses. The title will sell it to such fans

Rita Hayworth inherits a circus when her father dies The artists agree to remain with the show Just as the curtain goes up, Donald Kirke, a rider, arrives on the scene with notes made by her father, demanding payment He is murdered and various of the performers are suspected Charles Quigley, press agent for the outfit takes charge Another death takes place and an attempt of Hayworth's life is foiled However sleuth Quigley ferrets out the truth for a novel finish

Hayworth and Quigley are a good romantic team, playing their roles with conviction Supporting cast is uniformly good lending effect to the eerie atmosphere which director Coleman has injected

AD TIPS Sell the title to a tare thee well

HANNA (Hollywood)

Scenes from . . . and a few vital facts about . . . the new films.

PREV



SHE MARRIED AN ARTIST . . . "And regretted it," might be the tag line to the title of this Columbia comedy-romance. For Luli Deste does marry artist John Boles and finds his prize model, Frances Drake, mooching in on his affections. How Luli squares matters with her hubby and his poser makes the comic material of which this is fashioned. Miss Deste is the new European discovery who has come to conquer American screen fans. It's a current release.













FIRST LADY . . . Warner Bros. have done well by the George S. Kaufman play, if we are to believe the critics. This smart comedy concerns the people, particularly the female specie, who make the official Washington whirligig as merry and dizzy as it is. The rivalry between two would-be women "president-makers" forms the basis of the story. Kay Francis, Preston Foster, Anita Louise, Walter Connolly and Veree Teasdale are the principal players. Also a current release.



E W S

The stills are selected for their descriptive value to exhibitors.





URRICANE Samuel Goldwyn has tranposed to film all e sound and fury of a havoc-raising hurricane as it sweeps South Sea isle out into the ocean. HURRICANE is by the thors of MUTINY ON THE BOUNTY. Jon Hall and Dorothy mour are the native lovers. Mary Astor, C Aubrey Smith, omas Mitchell and Raymond Massey support It was road-own and will be generally released shortly.







TELEPHONE OPERATOR Monogram glorifies the heroism of the gals who stick by their switchboards during disaster, & the linemen who keep the wires open. Judith Allen, Ailce White, Grant Withers & Warren Hymer are featured









FLASH GORDON'S TRIP TO MARS Universal again serializes the adventures of the cartoon strip hero played by Larry Crabbe (above)

TIM TYLER'S LUCK . Below are a couple of scenes from another Universal bid for the juvenile trade It's a feature and Frankie Thomas plays Tim.





All Advertising Men Are Not Fools!

. . . For, if they were, they would all disregard the primary consideration of **Reader Interest** in their selection of advertising mediums. And, they would all be hoodwinked into believing that the publications read in their own business circles are necessarily the ones read by the prospective BUYERS OF THEIR PRODUCTS.

FILM BULLETIN is read by those who buy theatre products.

SHORT SUBJECTS

FROM PHILLY
By "Jaywalker"

The South Philly premium situation is still hanging fire, due to refusal of one of the exhibs, reputedly the FELTS, to abolish them until certain film adjustments are made. An agreement "with teeth in it" has been drawn by attorney MORRIS WEXLER to taboo giveaways in that section of the city and has been signed by most of the houses involved. Unless the wrinkles are ironed out within a week or less, it appears certain that the downtown district will go wide open with games and dishes . . . DAN HEENAN, one of the favorite vets of the local trade, passed away Monday morning after fighting valiantly against pneumonia for several weeks. He is mourned by all who knew him . . . BARNEY COHEN is back in town. He quit the Skouras circuit . . . DAVE MILGRAM and CECIL FELT were those unfortunates who were left at the dock when the good ship Monarch of Bermuda sailed with only its cargo. Strike trouble left the vessel with a skeleton crew . . . MIKE LEVINSON is burning up New England with his exploitation feature, "The Lash of the Penitentes." LEW BERMAN, another localite, is associated with Mike in the project . . . JACK GREENBERG'S Film Board of Trade office has been moved to 1225 . . . FRANK JORDAN, former manager of the WB Victoria, is at the Belgrade. CHARLES COX moves up to the Clearfield . . . The Variety Club banquet was not up to the high level of the previous year's affair. BOAKE CARTER, who should take off some time from panning F. D. R. for every move he makes, didn't help matters by telling a story that was so far off color as to make even this callous rowdy blush. Oh, yes, and Mayor Wilson was there and talked, and talked and talked about, of all things, gas. However, as long as Tent 13 can guarantee the appearance of LOUIS NIZER they need have no fear of failing to sell out. By the by, the people who exploit the shindig should cut out the old advertising hoodwink of announcing the appearances of people whose presence is not assured. Everyone wanted to see and hear GEORGE M. COHAN, who played the part of a Paramount special—"promised, but not delivered" . . . HARRY CHERTKOFF has acquired the Standard and Strand, Steelton. The Standard has been closed, but will be reopened . . . Victor, Allentown, has been shuttered, possibly permanently . . . A new house is slated for Shaverport, Luzerne County . . . GEORGE L. ICKES is to build a new theatre in Duncannon, Pa. . . . TOM LARK, of the Horlacher Bowling League reports that the rollers get started Jan. 9th. There are six teams from different departments . . . COMERFORD'S new Hart Theatre, Wilkes-Barre, is named after ex-mayor Dan Hart . . . OSCAR NEUFELD is to be one of the judges of the Mummers' Parade New Year's Day . . . WM. GOLDMAN'S Hi-Way, York, finally gets going Xmas Day. RED BAILEY, formerly at the WB Uptown here, manages . . . GOLDMAN is reported to be preparing plans for a new theatre in Doylestown . . . The Perelman Double Feature case was reheard again last week. It seems that the local Federal courts have become sort of attached to this litigation and hate to see it settled. No date has been set as yet for the "next" re-hearing! . . . To those of you who love us and our ramblings, we wish, from way down deep, the Happiest of Holidays. Come to think of it, we wish it to you, too!

FROM BOSTON
By Bruce

ART HOWARD is back at his desk at the Independent Exhibitor's office hidden behind a pile of work. That's the Christmas spirit! . . . Columbia held its Christmas Party last Monday evening and merry is no word for it . . . GEORGE CARTER is manager of the newly opened Winchester Theatre. He was formerly manager of E. M. LOEW'S Theatre in Rochester, New York. By the way, E. M. LOEW now has forty theatres on his string . . . GEORGE KRASKA at the Fine Arts surely knows how to pick them. His latest find, "Monastery," is going into its second week . . . And if holdovers are any criterion of success, "Stage Door" should do very well, for it has just finished its fourth week at the Keith Memorial . . . Loew's, Inc., have taken over the Hub Theatre and officially opened it on a first run basis on Christmas Eve. After ten years ARTHUR TUOHEY gets a break. At last he is a manager. Who said perseverance doesn't count! . . . Everybody's ambition around here is to taste some of that Danish beer ADOLPH BENDSLEV brought back from Copenhagen. It is good! . . . JIMMY O'BRIEN is now a theatre magnate—realized, a boyhood ambition. Together with WILLIAMS he has opened the Lyric in Middleboro, a theatre that has been dark for the past ten years . . . Another house opening on Christmas Day is the Paramount at North Adams. It looks like a good start toward a happy New Year . . . TIM O'TOOLE has been wrestling with a bad cold. Reports have it that Tim has reversed the strangle hold and is back on his feet again . . . Film censorship is again coming up for consideration in Massachusetts when the legislature convenes in January. A bill has already been filed which would establish a commission of five to see that immoral, indecent, sacrilegious and those pictures tending to incite to crime are not shown. Some day we'll grow up and be able to take care of ourselves . . . LILY PONS had a passenger locomotive train named after her in Boston recently. Ouch! . . . Columbia's press agent, EDDIE ROSENBAUM, is coming along nicely after an appendicitis operation at the Beth Israel Hospital . . . Yep, yours truly is only a second feature—came in second again in a local newspaper's historical contest . . . STEVE BROIDY claims that he has distributed fifteen prints of Monogram's "Boy of the Streets"—the first time in the history of New England motion picture business that so many prints have been distributed at one time . . . HARRY SEGAL is distributing "Monastery" and states that there are plenty of deals pending . . . DINNY SHEA of Turner Falls was in town the other day and is anxious to head for warmer spots for a while . . . JOE WOLF has left on a Southern cruise—with his wife. Not to be outdone, TIM DONAHUE has followed suit. While we freeze! . . . JOE COHEN says he relishes getting back into the headlines once again. At a party the other night it was learned that Joe was a teetotaler . . . Has anybody seen WALTER LITTLEFIELD? Being out of the theatre game seems to agree with Walter.

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LL TAKE ROMANCE . . . Grace Moore, Columbia's songbird, warbles popular nd operatic tunes in her latest airy romantic-comedy. Melvyn Douglas is the ıan who makes love to her in order to win her for the operatic company he epresents. Stuart Erwin is the gent with the luxurious moustachio. Helen Vestley is in the cast.

TOVARICH . . . This was one of the more popular stage hits of last s In the film version, Claudette Colbert and Charles Boyer play the R emigres who have a fortune, but cannot spend a penny. How the employment as house servants and how they are finally relieved paradoxical situation is cleverly told. Basil Rathbone, Anita Louise it. It's a Warner picture.









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